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Advertising Cross-Platform: Promotion Methods for Independent Musicians in the Era of Live Streaming

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**Advertising Cross-Platform:
Promotion Methods for Independent
Musicians in the Era of Live Streaming**

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Honors project

Submitted to the Honors College
at Bowling Green State University in partial fulfillment of
the requirements for graduation with
University Honors

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Introduction

The goal of this research project is to determine the most effective way to promote a music concert that can be attended both in-person and online through live streaming. Live streaming is the transmission of real-time audio and video over the internet. This medium has become increasingly popular in the last two years due to the COVID-19 pandemic as well as the increase in ticket prices for in-person concerts. Live streaming, combined with the advent of social media, has drastically expanded the promotional resources available to independent musicians. With so many options available, independent artists often don't know which promotion medium to focus on and find themselves confused about how to use each medium effectively.

Research Question

In this project, I endeavored to answer the question; "What is the most effective way to promote a music concert that is both in-person and live-streamed?" My goal was to provide a concise analysis of the value each promotion method has, from posters to social media posts, as well as how an independent musician can use each method most effectively.

Literature Review

The amount of existing research on promotion techniques for live-streamed music concerts was minimal. Most information on the promotion of live-streamed concerts treated them as if they were the same as in-person concerts. However, when looking at the results of my research, we see a different conclusion.

Many projects analyzed the effect a live stream has on the audience, the performer, and the communication between them. There is also research on reasons concertgoers chose to view a live stream of a concert instead of going to the event in person. This research helped establish the differences between live streams and in-person concerts and was also useful in developing and executing an effective concert. But there is not much data on what marketing techniques encourage concertgoers to choose either a virtual or in-person experience.

All the sources I used were from the last 11 years, with the oldest being from 2010. This was to maintain a consistent understanding of the concept of a live stream so that all sources were relevant to the research I conducted.

What is Livestreaming and why is it Relevant?

Since it became possible around 1905 through the use of wavebands, broadcasting video and audio to an audience in real-time has been very popular, making live broadcasting an essential part of any media outlet's catalog. With the development of social media and the globalization of the internet, live broadcasting developed a new name: live streaming. In the last decade, live streaming has become integral to the online experience. Being easily accessible to both independent artists and corporations, as well as viewers of any demographic, live streaming has become even more popular. The medium has especially gained prominence since the beginning of the COVID-19 pandemic when most of the world's population was isolated in their homes. As live stream technology and the public perception of live streaming have developed, the utilization of the technology, as well as the focus and methodology of research on the practice, have changed as well. To understand how researchers have been perceiving live streaming, why the medium is so valuable to modern content creators, and what perspectives of live streaming remain unexplored, I will look back at the development of research on, writing of, and utilization of this technology. I will categorize the sources I have found in chronological order, analyzing and comparing the perspective of those who researched and wrote about live streaming.

Perception of Livestreaming in the early 2010s

The first successful large-scale Livestream was a concert held by YouTube in 2008. While the concert was popular, YouTube did not begin rolling out site-wide support for live streaming until 2011. Livestreaming was a new and relatively unknown practice in the early 2010s. (Arrington). However, YouTube's event provided the company with the experience it needed to begin planning a live streaming service on its website. In 2011 YouTube Live was launched. While the service was not immediately popular it did grow over time (Siegel). Twitch also launched in 2011 with a specific focus on live stream gaming and had the same problem as YouTube. ("Justin.tv Launches TwitchTV..."). Namely, very few people had access to the technology needed to watch or produce quality live stream content, but as smartphones became more widely accessible this changed.

We can see how people in 2011 viewed the live streaming industry in how authors talked about the technology. When advising on music industry practices and the value of performance, the authors mentioned live streaming, but only to acknowledge its existence. There was always that caveat that live streaming was not as lucrative as in-person concerts (Fitterman). Knowing how popular and lucrative the Livestream industry would become, it's surprising to me how undervalued it was by most people. Many did not see live streaming as a viable practice, and it was especially rare to see individuals utilizing live stream technology as a means of income.

Perception of Livestreaming, 2015 - 2019

After only a few years, the internet began to see a fast rise in the popularity of live streaming. Large events and organizations began to utilize YouTube more often to promote concerts and sporting events. The site live-streamed the music festival Coachella in 2013, marketing it as an online concert. Smaller organizations like schools and churches began to use live streaming for their events as well (Trainer). But live-streaming was still not considered a viable income source for anyone yet, just an accessory to the actual live event itself (Macy). When the experts were evaluating the music industry, video content was certainly considered valuable, but not live-streamed video content (Meier). Which made it hard to justify putting time into it.

In 2018 though, artists began noticing the benefits of live streaming, and researchers became more interested in analyzing the potential of the practice, even if its use was still limited. It became apparent that enabling interaction of some kind between viewers and streamers made the live stream experience better for both parties (Ang). This kind of interaction quickly developed into the ability to donate to the streamer, and many individuals began to utilize live streaming as a source of revenue. Researchers also began to count Livestream content when factoring in the possibility of an artist's success (Arakelyan). At this point, there was little doubt that live streaming was going to be a valuable resource for creators, organizations, and social media platforms. It was just a matter of time until technology made live-streaming a household practice.

Perception of Livestreaming During the COVID-19 Pandemic (2020 - 2021)

After 2018 most experts expected live streaming to steadily continue to gain prominence on the internet, and 2019 proved that to be true. But 2020 completely surprised everyone and changed the development of live streaming drastically. The COVID-19 pandemic and the lockdown and isolation that came with it brought a huge amount of online traffic to live stream websites like Twitch and YouTube. This popularity also caused Facebook (now Meta) to put more effort into its live-streaming services on Instagram and Facebook. Musicians and artists experienced a sudden drop in income from their traditional revenue sources, which led them to look for an alternative to make ends meet through art (Dean). Livestreaming was immediately the most popular option (Thomas). With such a sudden wealth of data to work with, researchers began analyzing live streaming in more specific ways than ever before. Some researchers looked at how live streaming could help even out the disparity and overcrowded environment of the music industry. This is possible because everyone has access to live streaming, and anyone can profit from it (Hoeven). Looking at the way participants interact, what techniques were considered standard practice, and why artists were utilizing live streaming to begin with, researchers noticed that the social interaction methods utilized in livestream group chats were incredibly similar to the way viewers communicated in the live setting they were being live-streamed (Onderdijk,

Vandenberg). The audience took comfort in pretending that their online communication had the same impact as it would have had in real life.

What is the next direction?

Now that live streaming has become essential to the online experience, with users and companies depending on the technology for entertainment and profit, what is the next direction for research on the practice of live streaming? I think that it is more important than ever to analyze the practical aspects of choosing to incorporate live streaming into a musician's revenue stream. What are the tactics that will lead to a successful live stream? What advertising should be used? If a concert is online and in person, how should the concert be framed as being both live-streamed and in person, or just online? Is advertising for live streams outside of the internet space even valuable? Answering these questions will allow local artists and creators to put their energy directly into the marketing tactics that get results when it comes to online live streams.

Market Survey Methodology

Through this study, I endeavored to supplement a lack of research in marketing techniques for independent musicians by surveying Bowling Green State University (BGSU) students as well as residents of the City of Bowling Green, Ohio. The survey asked respondents questions related to where they go to learn about local music concerts, local musicians, and new local music (see Appendix A). The survey also asked respondents which social media platforms influence their decisions to attend concerts, and how big of a role live-streaming, Covid-19, and travel played in their decisions to attend live music events in person. The survey was made using Qualtrics XM, an online program made for creating surveys that helped me analyze my data effectively and concisely.

Survey Development

In developing the questions for my survey I was guided by my goal of determining the most effective way to garner an audience for my concert, both in-person and over a live stream. To that end, the first question (see figure A2) I asked respondents was:

“Where do you go to find out about upcoming local concerts?”

This question helped me to discern what sources respondents use to get information on local artists. This way I could determine what areas I should focus on during my promotion. I then

considered that respondent's perspectives on live music may have changed since the advent pandemic (see figure A2) and asked:

“How has your attitude towards local music changed since the COVID-19 pandemic? Do you now prefer watching live streams from home, or would you rather go out to watch a concert in person?”

This question helped me determine if the respondents preferred either type of concert, in-person or live-stream, and if that preference was split, how much? That way I could determine how much I should be trying to accommodate each preference. I framed this question from the perspective of the pandemic so that respondents would think back on how their behavior has changed since March 2020. Then, to guide my advertising for my concert, I asked (see figure A2) respondents:

“What form of promotion encourages you to attend a local concert the most?”

This question helped me discern which advertising methods I should be focusing on, and determine which methods people would respond to best if the advertisement was promoting a local concert. I then pivoted my questions to focus on the relationship between live-streamed and in-person concerts, and how they relate to each other (see figure A3). I asked respondents:

*“Does seeing that a local concert is happening on **live stream** encourage you to go **in-person**? Why?”*

Through this question, I was able to determine the value of the live stream to the overall project. Would the existence of the live stream be an incentive for the audience to attend the in-person concert? Could I use the live stream as a promotion method? This question helped me determine the possibilities of a live stream, as well as how respondents valued live streams. To provide space for alternative perspectives, and the possibility of other promotional situations, I asked the opposite question (see figure A3):

*“Does seeing that a local concert is happening **in person** encourage you to watch the **live stream**? Why?”*

Vis-à-vis the previous question, this question allowed me to determine whether using the in-person concert as a promotional tool for the live stream was worthwhile. Would the audience feel an incentive to watch in person knowing there was a live stream? I used this question (see figure A4) as an opportunity to begin asking respondents about their experience during a live stream:

“When you watch a live stream concert, how much do you care if the artist is trying to engage with the live stream audience?”

This question was to determine if people watching a Livestream care about the artist's engagement with the camera and live chat. Should the artist be trying to include the online audience in the event? And does that decision affect whether the audience stays during the stream? With this information I could determine how much I should be engaging with the online audience during my concert, especially considering that the event was also in-person and would have an in-person audience.

Something I also considered during this survey was the possibility of direct donation to the artist during a concert. This is a feature that is possible both through live streams and in person. I would like to preface these questions (see figure A4) by stating that I did not allow or accept donations either in-person or through live-stream during my concert. My goal in asking these questions was only to determine if the feature was at all valuable to artists who choose to use it. I asked respondents:

*“If you could donate to the artist during a **live stream**, what impacts your decision to donate? (ex. quality of the stream, quality of performance, cost of attendance)”*

I used this question to determine if people use and value the ability to donate to a Livestream and why they would do so. To allow for alternative perspectives and the possibility of alternative future situations, I also asked respondents (see figure A4):

*“What determines your decision to donate during an **in-person** performance? (ex. quality of performance, donation method (i.e. Venmo, cash), cost of attendance)”*

Vis-à-vis the previous question, local artists need to maximize profits, and anything that can be done to refine, and optimize cash flow at a concert will be valuable to them as independent artists. Again, I did not allow in-person donations during the concert itself, as that could constitute a conflict of interest between myself and the research I conducted. I then asked demographic defining questions (see figure A5) so I could determine the value of my data for myself and those who wish to use it in the future. I asked:

“What is your age?”

“What genre of music do you listen to the most?”

“What is your sex?”

“What degree are you studying for?”

These questions allowed me to build a profile of my respondents so I could better understand the bias of my data since my respondents were human and thus biased. The similarities or differences that occurred amongst the demographics of people who took my survey, allowed me to see the ways that my data could be unbalanced in the opinions it expounds.

Survey Implementation

Using the results from my survey, I promoted a concert of my music that was available for viewing over live-stream as well as in-person. To recruit survey participants, I added a QR code to my posters, which could be scanned to access my survey. The QR codes allowed members of the public to take my survey when they saw my poster. I also added a link to my survey in my social media posts so that viewers could take the survey when they saw my advertisements online. While the survey was open to the public, you will see from the data that the majority of respondents do fall into similar demographics. Promotion for my concert began a week before it took place, and my survey was available a week before and after the concert.

The findings from my literature review, not my survey, show that local music promotion is not something widely talked about. Most of the data discussed promotion on a larger scale for industry musicians and other large-scale acts. But, there was still information pointing to social media and local advertising as being the methods of promotion most likely to reach a local audience. In terms of live-streaming, most of the preexisting research is again focused on either well-known musical performers, or on academic performances, which have different recourses and audiences compared to independent musicians. This encouraged me more to incorporate a Livestream into this project so that future musicians will have access to data showing the value of a Livestream on an independent and local musical artist's performance.

Survey Results and Analysis

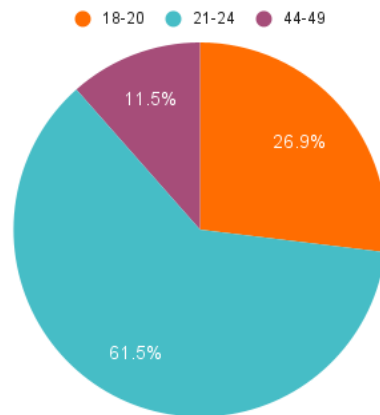
There were a total of 47 respondents to my survey, but not all questions were answered by each person. The majority of questions I asked were open-ended, short-response questions. This allowed respondents to add information they felt might be pertinent to their answers, information I might not have considered in asking my questions. All of my survey questions were optional to encourage respondents to finish the survey, allowing them to continue to later questions even if they were unable to answer an earlier question. Below is the data from my survey responses, as well as how the responses informed my advertising for - and execution of - the concert. I've also included quotes from some respondents to help clarify and expound upon the perspectives of respondents.

Demographic data from the survey asked respondents their favorite music genre and degree of study, assuming they were studying in higher education, along with their sex and age.

Q9: What is your age?

Figure 1

Percentage of survey respondents ages



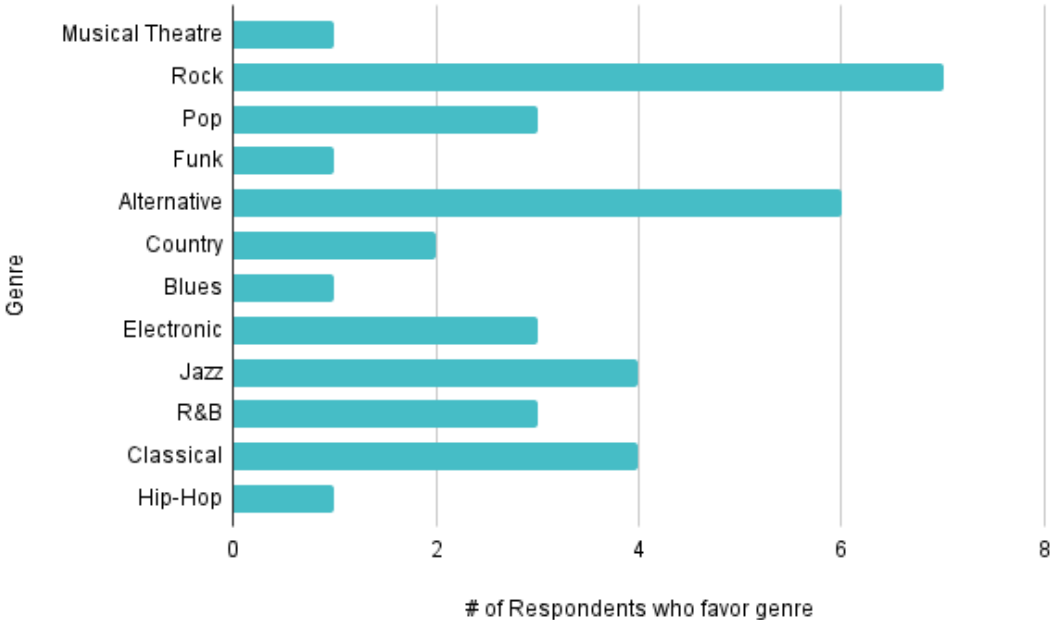
The ages of respondents to my survey were narrow, only 3 of the respondents were above the age of 24 and all of them were in their 40s.

Q10: What genre of music do you listen to the most?

Many respondents put multiple genres of music in their answers, I've included those responses to fully represent which genres were most popular amongst respondents.

Figure 2

Favorite Genres of Survey Respondents

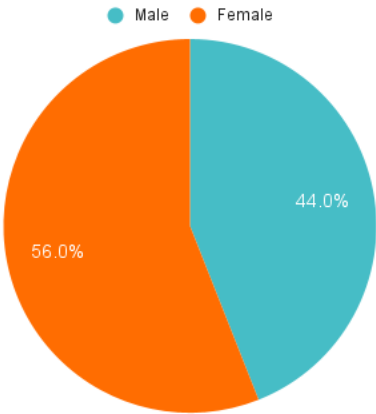


Looking at the favorite genres of respondents provided the possibility for a better understanding of the types of concerts respondents might think of when considering in-person and live-streamed performances.

Q11: What is your sex?

Figure 3

Percentages of survey respondents gender

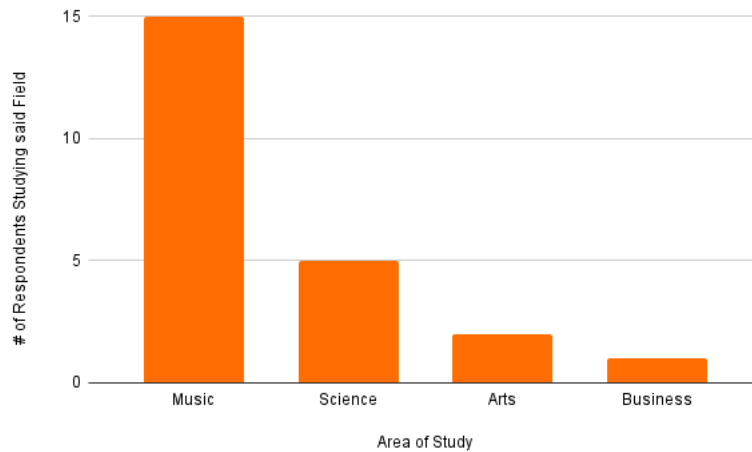


The majority of respondents identified as female, and the minority identified as male. In looking at respondents' answers, and categorizing them by the gender they identified as, no correlations were found.

Q12: What degree are you studying for?

Figure 4

The majority of respondents were music students, this correlates with the number of

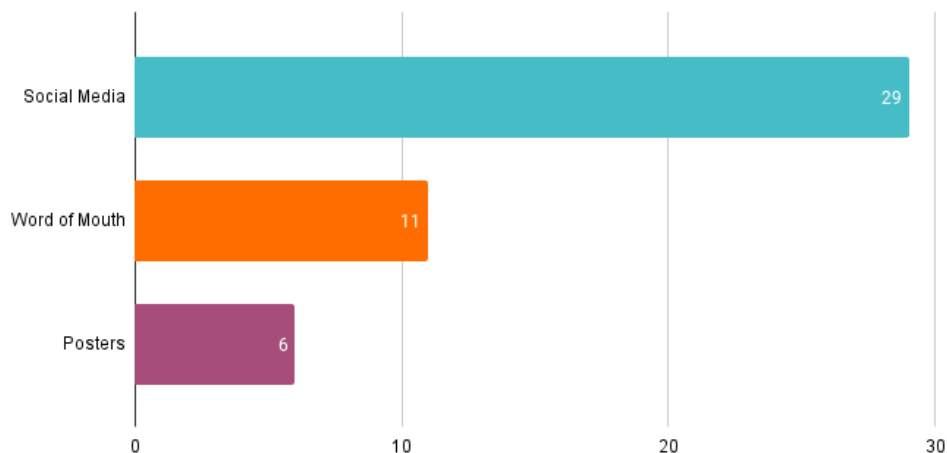


followers I have on social media who are music students, and who likely saw my advertisements the most.

Q1: Where do you go to find out about upcoming local concerts? (Live streamed or otherwise)

Figure 4

Preference for source preference for concert information

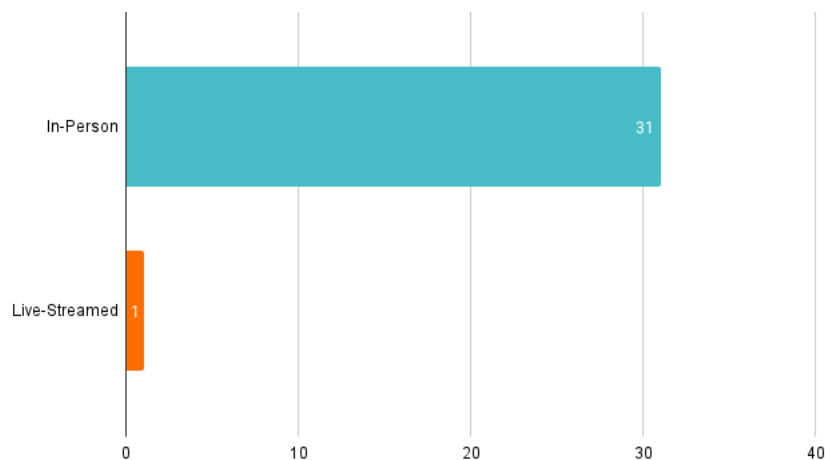


From these responses, I determined that social media would be the most valuable source of advertising, and that word of mouth was undeniably valuable as well to my promotion. But I was not able to determine what specifically each of these promotion methods would provide in forming a relationship with the public audience. Answers to this question were simple and concise, not a lot was expanded upon by respondents.

Q2: How has your attitude towards local music changed since the COVID-19 pandemic? Do you now prefer watching live streams from home, or would you rather go out to watch a concert in person?

Figure 5

Preferences for concert formats after the COVID-19 pandemic



When expending upon their answers, many respondents cited the emotional connection that comes from attending an in-person concert with other people and forming a connection with the band that is playing. Respondent #26 said:

“I still prefer watching a concert in person; the pandemic did, however, make live streaming much more accessible which is wonderful.”

This response encouraged my decision to make live streaming a part of this research, and a response from Respondent #2 helps clarify the value of live streaming to some:

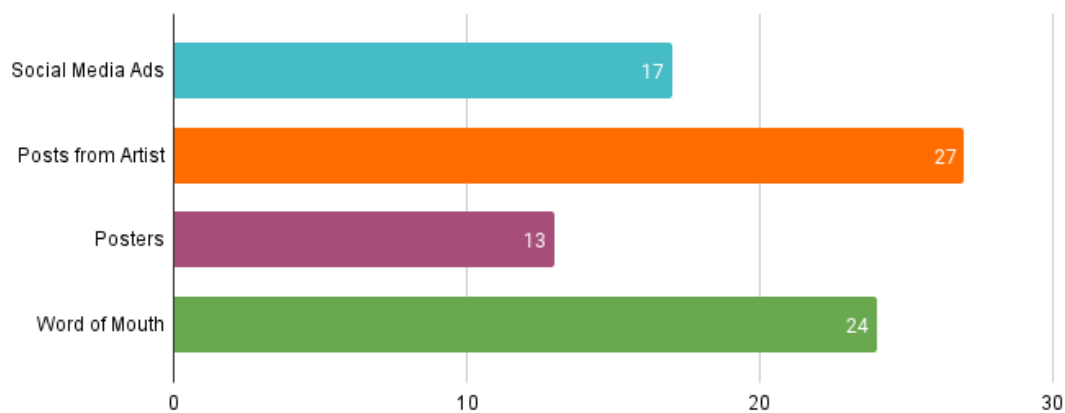
“I prefer to watch live, but it’s nice to be able to go back and watch a live stream if I can’t make the concert.”

It can be seen that a possible alternative value of live-streaming a concert is the ability for your audience to go back and experience the event again. This can be valuable for a musical artist who wished to maintain and strengthen the relationship with their audience.

Q3: What form of promotion encourages you to attend a local concert the most?

Figure 6

Preference for concert promotion medium



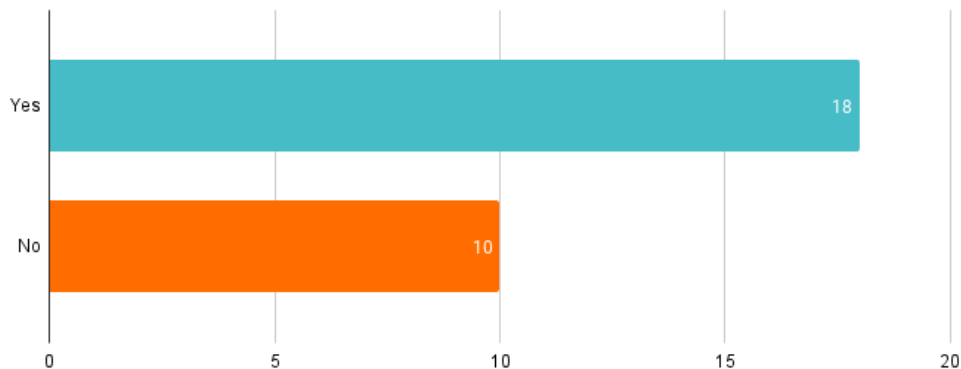
This question was multiple choice, and while respondents were allowed to expand on their answers, none did. From these responses, we can see those posts on social media directly from an artist and word of mouth were the most popular. This could likely be because both forms of promotion expound a sense of personal connection with the artist, either directly through interacting with them on social media, or indirectly by forming connections with peers by talking about the musical artist through word of mouth.

It is important to note that respondents preferred social media *posts* over *ads*. The difference likely is that ads are pushed into a person's online feed regardless of who they follow and can feel disingenuous. Whereas posts directly from an artist go into a feed because they follow that artist, and care about their content. Knowing that an artist is engaging with their online audience can develop a sense that the artist cares about their online audience.

*Q4: Does seeing that a local concert is happening on **live stream** encourage you to go **in person**? Why?*

Figure 7

Response to the live-stream promotion of an in-person concert



Again, these results show a preference for in-person performances over live-streamed. When expanding on their answer, Respondent #10 said,

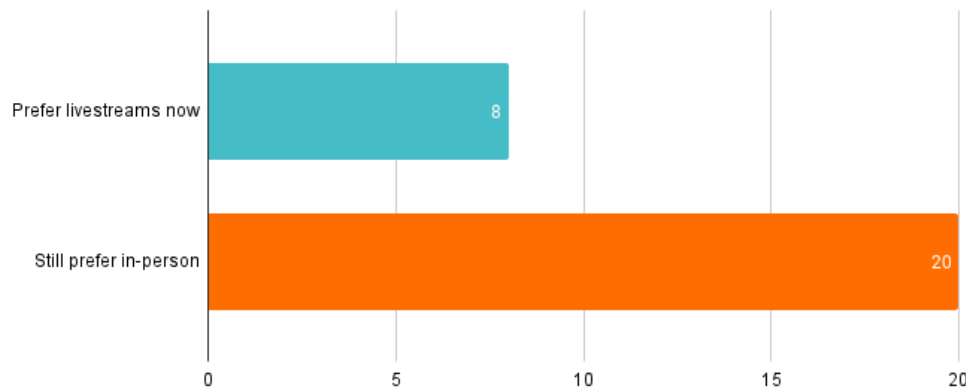
“Yes, because it shows that the artist is committed to getting viewers, and if they're willing to live stream, it means they have a certain level of confidence that they're putting on a good show.”

This response highlights the value a Livestream can have for an artist in a way that many don't consider. Livestreaming can be much more than an alternative to an in-person concert, and Respondent #10 is not the only respondent to draw this conclusion. With this information, independent artists can see that live streams provide the opportunity to get a performer in front of more people, and help grab the attention of a wider audience, which could help build the desire for individuals to see a performer in person and support them more actively.

*Q5: Does seeing that a local concert is happening **in person** encourage you to watch the **live stream**? Why?*

Figure 8

Response to the in-person promotion of a live streamed concert



Here, we again see a preference for an in-person experience from respondents. A good summary of the responses which still preferred in-person concerts came from Respondent #13 who said,

“No, I’d rather hear the music in person. Seeing a live stream of a concert makes me want to see the same artist in person, though.”

From this answer, we can see that, again, live streaming is a viable avenue for encouraging audiences to support independent musical artists more directly, and can help an artist build awareness for their brand amongst the general public.

Q6: When you watch a live stream concert, how much do you care if the artist is trying to engage with the Livestream audience?

Figure 9

Valuation of engagement from a live-stream performer

Minimum Possible Response	Maximum Possible Response	Mean Response	Standard Deviation	Variance	Number of Total Responses
0	10	5.68	2.84	8.08	28

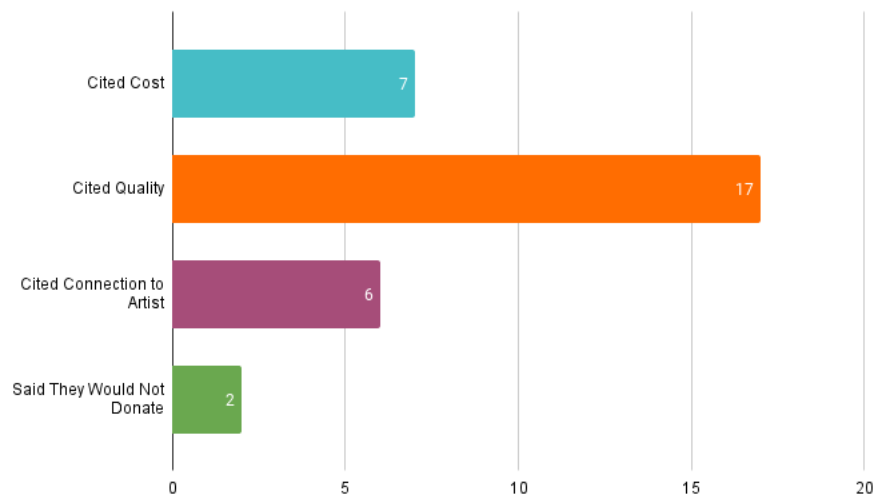
Respondents were asked to answer this question on a scale of 1 to 10. 10 being ‘care a lot’ and 1 being ‘don’t care at all’

These responses show that it's still valuable to engage with a live stream audience, respondents prefer engagement from the artist. The question an artist should ask themselves is how much they should engage with the online audience. For my concert, I chose to focus my engagement on the in-person audience. This was because my survey data showed that most of my audience would prefer to see a concert in-person, which led me to assume that most of my audience would be in-person attendees.

*Q7: If you could donate to the artist during a **live stream**, what impacts your decision to donate? (ex. quality of the stream, quality of performance, cost of attendance)*

Figure 10

Influence of decision to donate to live-stream performance



Amongst respondents' answers, the most cited trait was the quality of the performance and stream. Consistently, respondents also mentioned that an entrance fee for an online event immediately discounted any desire to donate to the artist. Respondent #19's response adds an interesting perspective,

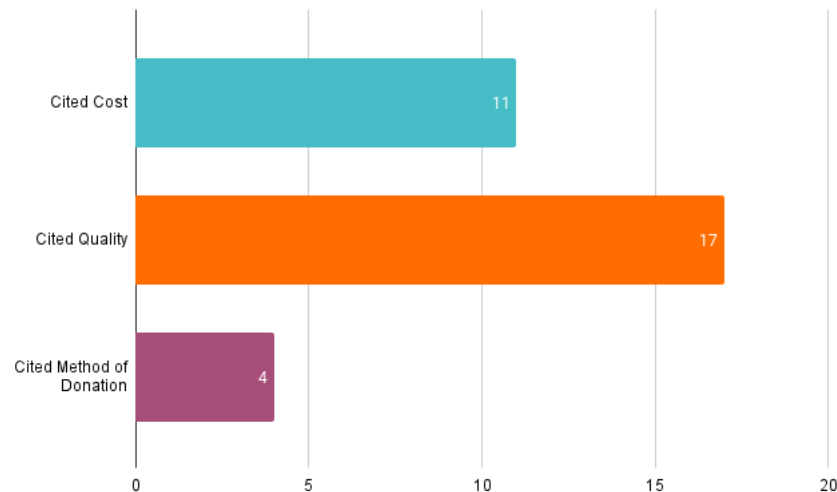
“Quality of the stream, as well as their quality of performance. Also if they don't mention it during the stream, there is a 99% chance I will forget to do so.”

This is something I had not considered in my research, and I think a valuable perspective for independent artists. While the ability could be available, viewers of a live stream are certainly more likely to donate if they are reminded to. Artists should feel no shame in seeking monetary compensation for their services.

Q8: What determines your decision to donate during an **in-person** performance? (ex. quality of performance, donation method (i.e. Venmo, cash), cost of attendance)

Figure 11

Influence of decision to donate to in-person performance



Again, results show that the quality of a performance is the biggest factor respondents consider when deciding whether to donate directly to an artist. Something that respondents also mentioned was the availability of merch at an in-person concert. For example, Respondent #15 responded,

“...I’m strongly inclined to donate somehow, even if it’s just by buying merchandise or a CD.”

It’s important to remember that there are many avenues through which artists can find financial support, and direct donation does not need to be the only option available at a live concert. The availability of merchandise allows audience members to support the artist and develop a stronger relationship with them by connecting the artist to their identity.

Summary of Results

In looking at and comparing the data from my survey, we find several consistencies. When asked questions regarding promotion from artists, respondents consistently preferred methods that expound a sense of personal relationship with the artist. The majority of respondents preferred methods such as word of mouth and social media posts directly from the artist, more than online advertisements. Respondents seemed to consider posters a path to developing a personal

relationship with an artist, assuming that a performer is from the area where the posters were put up.

In terms of donation and direct monetary support for the artist, respondents consistently cited engagement as being essential to a quality performance. This was consistent with questions regarding live-stream and in-person performances. Respondents also showed a willingness to purchase merchandise if a performance was of high quality, and considered doing so as a form of donation to the performer.

Respondents consistently expressed a strong preference for experiencing performances in-person, citing factors such as the personal connection and shared experience with other audience members. Respondents who expressed a preference for a live-streamed experience referenced a desire to feel relaxed and be at home, while still enjoying a live performance, but again these responses were consistently in the minority.

Research Limitations

The sample size gathered from this survey was limited in its demographic scope. Out of 47 respondents, 44 were college-age. Also, only 47 individuals took the survey, which is already a very small number. Having a more diverse sample of data would have allowed for a more robust analysis of the public's perspective on local concert advertising techniques and the general perception of the differences between an in-person and live-streamed concert experience. Also, from this survey, I have no way of knowing if respondents have ever been to a live-streamed or in-person concert before. There was also no question asking if they had experienced my concert either in-person or over live-stream as the survey was conducted before the concert took place. This data would have been valuable in determining the validity of respondents' answers.

Path Forward from Survey

From looking at the data in my survey, I determined that the marketing approach to likely reach the widest audience would be to focus primarily on social media marketing, with a secondary focus on posters and word of mouth. To achieve this, I posted about the concert on social media more and more frequently as the concert drew nearer (see Appendix B). I then put posters on the BGSU campus in locations I knew wouldn't be missed, taped on top of tables, above urinals and sinks, on bulletin boards, above drinking fountains, and inside elevator doors. I also put posters in downtown Bowling Green at local coffee shops, the local library, and in restaurants. I intentionally put more than one poster in each location, to keep them in the eyes of the public.

To make sure that the public knew the posters and social media posts were for the same concert, I used the same poster design and terminology throughout my advertising. I consistently referred to the event as a ‘concert at Arlyn’s Good Beer,’ and made sure to also have my face on all posters and social media posts. To increase the number of respondents to my survey, I put a QR code to the survey on my posters, and a link to the survey on my social media posts.

The concert was hosted by Arlyn’s Good Beer in downtown Bowling Green, Ohio. The location is known as a friendly and welcoming establishment that frequently hosts live music. Arlyn’s had the space to facilitate a concert that was both in-person and live-streamed, but not the resources. To facilitate the use of quality cameras and microphones, I enlisted the help of Bigfoot Studios, an independent recording company in Maumee Ohio. Bigfoot Studios provides professional services at a reasonable price and worked to make sure that the live stream had high-quality audio and video, and would be easily enjoyable for an online audience.

To make the concert convenient to access, I streamed it on Facebook Live. Livestreaming through Facebook is also convenient because the site allows users to make social media posts simultaneously on their Instagram and Facebook accounts. This allowed me to reach a wider audience with my online promotion. While it would have been possible for me to live stream on multiple services at the same time, like Twitch and YouTube, I chose to only live stream on Facebook Live because of the simplicity of use, and direct connection to my social media marketing, and ease of access by the public.

Project Implications

The concert was held successfully on Friday night, April 8th at 7 pm. Attendance was approximately 35-40 people in-person and dwindled as the event went on. Live-stream attendance was 152 at its peak. I chose to keep footage of the live stream up after the concert for documentation, future research, and promotional purposes.

Recommendation 1: Live-Stream Value

Considering respondents emphasis on the personal connection an in-person concert experience provides, it would be understandable to perceive in-person concerts as more valuable than live-streamed concerts. But when looking at the large amount of viewers the Livestream itself had, it’s undeniable that the platform has potential value to independent artists. I propose that independent artists should not consider live-streaming as an alternative to in-person concerts, but as an accessory, as well as a promotional tool.

The easy and direct access online users can have to a concert through a live stream allows artists to promote their in-person experience as the product that it is. Artists can live-stream their concert for free, and get access to the online attention of anyone, anywhere. Consistent and effective use of this recourse can build brand awareness and loyalty for an artist and develop a desire amongst followers to actively support the artist, either by attending the artists' concerts in person, purchasing their merchandise and music, or streaming their content online. If an artist is going to use live streaming as a promotional tool, it must be accompanied by a quality live performance.

Recommendation 2: In-Person Interaction

In making a live performance that is justifiable for promoting through a live stream, the biggest factor an artist must consider is in-person interaction. The live performance must actively engage the audience by communicating with them and expounding a consistent type of energy. This interaction must also be in-line with the artists' relationship with their fans to build and develop the fans' relationship with the artist. The artist must promote in ways that are personal to their fan base, by posting and communicating consistently on social media, and by putting up posters in their local environment. Both engagement methods will help to build a sense of relatability and loyalty within the artists' fanbase.

Recommendation 3: Tracking and Follow Up

When artists use social media as a promotion tool, the ability to track and analyze the level of engagement with their content is essential. In using services like Instagram and Facebook, and the live-streaming features both have, the artist should be able to track data such as follows gained from a post, and affect certain types of posts (such as stories, reels, and feed posts) get from the artists' following. Livestream data such as when engagement – either from likes, comments, or views – was most common, is also important. This data will allow an artist to see which activities they undergo during their in-person shows get the most online viewers. Artists should also consider if these platforms require a specific type of account to access these analytical features. Otherwise, they will not get the most out of their promotional methods.

Conclusion

When I began this project, my goal was to determine effective marketing techniques for independent musicians in an age where concerts could be viewed both in-person and online through live-stream. In asking this question, I assumed that experiencing a concert through live-

streaming was equivalent to attending the event in person, and originally treated both experiences as equal. After conducting my research and promoting and performing a concert that was viewable both in-person and online, I realized my assumption was incorrect. The experience of a live stream is valuable to an artist and their audience, but not as an alternative to the in-person concert. Live streaming is instead a robust and effective promotional tool for musical artists.

Independent artists can use live-streaming to put their performance experience in front of a much larger audience online, bringing more attention from the public and building more interest in their work, which in turn helps build a greater desire amongst their fans to come to their concerts in-person. Live streaming is especially valuable for independent performers because of its cost-effectiveness and ease of use. If someone has a smartphone and a good cellular connection, they can live stream any performance they have conveniently, to any platform.

Annotated Bibliography

Ang, Tyson, et al. "Live streaming vs Pre Recorded." *European Journal of Marketing*, vol. 52, no. 9/10, 1 Jan. 2018, pp. 2075–2104, doi.org/10.1108/EJM0920170576, 10.1108/EJM0920170576. Accessed 11 Dec. 2021.

This study compares the effects of live-streamed vs. prerecorded promotion on consumers' feelings toward a product/ brand. The study surveyed 462 people and found that the real-time interaction of a live stream was more popular amongst consumers. While this study does not directly relate to music and concerts, it does relate to advertising and live streams. Through this research, it can be determined that it would be more effective to utilize live streaming over prerecorded technology when it comes to promotion. Concerts are a valuable promotional tool for artists, so utilizing live streams seems to be the most effective choice when trying to make a connection with an audience.

Arakelyan, Shushan, et al. "Mining and Forecasting Career Trajectories of Music Artists." *Proceedings of the 29th on Hypertext and Social Media*, vol. 1, no. 1, 3 July 2018, arxiv.org/abs/1805.03324, 10.1145/3209542.3209554. Accessed 11 Dec. 2021.

This study tries to predict the career success of music artists based on data of live performances from Songkick which has information on concerts, festivals, and the artist(s) that perform at each event, and data from Discog showing the artist's full history of recordings and releases, cross-referenced for clarity. The study defines success as "signing with a major record label". This study is useful because, while it does not have information on live streams specifically, it does provide data on tactics employed by artists that yielded success. Factors like the consistent use of a venue, the type of venues performed at, and how frequently the artist released material, either as video or audio. This ties directly into the marketing portion of this study. The type of venues picked, and the frequency of release of material are both key aspects that define an artist's brand and therefore their marketability, which my study aims to streamline in the area of online concert promotion.

Cambridge University Press, and Mark Thomas. "Digital Performances: Live-Streaming Music and the Documentation of the Creative Process." *The Future of Live Music.*, vol. 39, no. 3-4, Dec. 2020, pp. 104–105, www-cambridge-org.ezproxy.bgsu.edu/core/journals/popular-music/article/future-of-live-music-edited-by-ewa-mazierska-les-gillon-and-tony-rigg-london-bloomsbury-2020-229-pp-isbn-9781501358875/42D707D5399A245BAB366EB9A19DDACE, 10.1017/s0261143020000604. Accessed 11 Dec. 2021.

This article argues that live streaming is a tool that has massive potential for musicians and that it is currently under-appreciated and utilized. Looking at multiple examples of the effect live streaming has had on the careers of many now successful musicians; Mark Thomas notes how

instrumental live streaming was to their success. They also point out the number of different ways live streaming has been utilized as a promotional tactic. This article is incredibly valuable, it highlights the effects of live streaming on career musicians, as well as the ways that live streaming is used as a promotional tactic. Making it clear that the way live streaming is implemented is just as important as the way it is implemented.

Cambridge University Press, and Michael Tsangaris. “The Eternal Course of Live Music: Views and Experiences of an Audience.” *The Future of Live Music.*, vol. 39, no. 3-4, Dec. 2020, pp. 197–208, www.cambridge-org.ezproxy.bgsu.edu/core/journals/popular-music/article/future-of-live-music-edited-by-ewa-mazierska-les-gillon-and-tony-rigg-london-bloomsbury-2020-229-pp-isbn-9781501358875/42D707D5399A245BAB366EB9A19DDACE, 10.1017/s0261143020000604. Accessed 11 Dec. 2021.

This chapter of “The Eternal Course of Live Music” looks at how audience perception of a live concert is altered through technology, including social media. Michael Tsangaris interviews 33 festival attendees at Rockwell Music Festival, seeing how they perceived an Arctic Monkeys Concert. This study is valuable because it argues that a genuine connection with an audience is still possible with technology like smartphones and social media. This article is useful to my research in that it supports the idea that technology can add to a live performance, and that a live stream is worth pursuing as a key part of this project.

Cambridge University Press, et al. “Challenges for the Future of Live Music: A Review of Contemporary Developments in the Live Music Sector.” *The Future of Live Music.*, vol. 39, no. 3-4, Dec. 2020, pp. 40–67, www.cambridge-org.ezproxy.bgsu.edu/core/journals/popular-music/article/future-of-live-music-edited-by-ewa-mazierska-les-gillon-and-tony-rigg-london-bloomsbury-2020-229-pp-isbn-9781501358875/42D707D5399A245BAB366EB9A19DDACE, 10.1017/s0261143020000604. Accessed 11 Dec. 2021.

This article looks at music reports and strategies from several 1st world countries, these reports look at the success and impact of the live music industry in major cities. Using these reports, the article analyzes specific factors in live music communities: audience trends, planning and policy contexts, economic trends, and the musicians to determine the challenges grass-roots artists face in live music. The article then discusses many methods that artists can use to combat these challenges. Using this information, I can better determine the most effective way to advertise and market my project in an environment like Bowling Green Ohio, while effectively utilizing social media marketing.

Casadesus-Masanell, Ramon, and Feng Zhu. "Strategies to Fight Ad-Sponsored Rivals." *Management Science*, vol. 56, no. 9, INFORMS, 2010, pp. 1484–99, <http://www.jstor.org/stable/40864654>.

This article analyzes the approach of ad-sponsored entities in the online advertising space and proposes ways in which grassroots organizations can compete with those that have more resources. While the article is from 2010 and lacks the perspective of the COVID-19 Pandemic, and the presence of tools like Tik-Tok and Shopify, the strategies it proposes are still relevant and can be seen utilized by many organizations and online entities today. Using the tactics proposed in this article will provide me with a framework for an advertising strategy that can be utilized in my research.

Dean, J. (2020, May 10). What is the Future of Live Music? With Music Venues Closed and Festivals Cancelled, Four Musicians Tell us how the Lockdown has Affected their Lives and Livelihoods [Eire Region]. *Sunday Times* Retrieved from <https://www.proquest.com/newspapers/what-is-future-live-music/docview/2400168608/se-2?accountid=26417>

This interview, done by Jonathan Dean with three popular music artists, analyses how the pandemic and lockdown affected the artist's business, their output, and their income. The interviewees also address the effect of social media on the music industry, talking about how the music industry has become crowded with artists and how to succeed despite so much competition. This interview provides perspective on social media marketing, and how musicians successfully utilize social media effectively and healthily. I can utilize the perspectives in this interview to shape my marketing strategy for my research.

Fitterman Radbill, Catherine. *Introduction to the Music Industry: An Entrepreneurial Approach*. 1st ed., Routledge Uuuu-Uuuu, 2013, learning.oreilly.com/library/view/introduction-to-the/9780415896375/?ar=. Accessed 27 Nov. 2021.

This book provides information on the inner workings of the music industry at large. There are specific sections on music revenue streams, how the creative economy functions, and how artists must become entrepreneurs to succeed in the industry. This book is valuable because it provides marketing strategies and attitudes necessary for success as a musician. These strategies will be used to make my project successful through advertising techniques and by making connections in the greater Bowling Green-Toledo area that will result in a successful live stream and concert.

Trainer, A. "Live from the Ether YouTube and Live Music Video Culture." *The Digital Evolution of Live Music*, by Chandos Publishers, edited by Angela Cresswell-Jones and Rebecca Jane Bennett, Chandos Publishers, July 2015, learning.oreilly.com/library/view/the-

digital-evolution/9780081000700/B9780081000670000063.xhtml. Accessed 12 Dec. 2021.

This article examines the participatory potential of live video sharing on platforms like YouTube and other social media as a way of encouraging and widening audience engagement. The author looks at the music festival *Coachella* as an example of an effective YouTube live stream. The article notes that while streaming increasingly has the potential to serve as a substitution for a live experience, it can never replace it, therefore making the in-person experience more valuable. This supports my decision to do both an in-person and live-streamed concert for this project. More research is needed on to what extent the audience feels they missed out by not attending a concert in person.

Mallinder, S. "Live or Memorex? Changing Perceptions of Music Practices." *The Digital Evolution of Live Music*, by Chandos Publishers, edited by Angela Cresswell-Jones and Rebecca Jane Bennett, Chandos Publishers, July 2015, learning.oreilly.com/library/view/the-digital-evolution/9780081000700/B9780081000670000051.xhtml. Accessed 12 Dec. 2021.

This article examines the changing definition of "live" in the modern era and looks at how emerging technology is changing audience and artist roles in the music industry. The article specifically questions how it has become accepted to define even edited music as "live", such as online concerts that are prerecorded, or effects that have been applied to in-person or live streamed music performances. The article concludes that through the internet, music is not confined to only the moment it takes place and can now enact social change on a far bigger scale than before. This article supports the emerging value of platforms such as YouTube, Facebook, and Twitch for live music streaming, and provides me with a supporting argument to the statement that live streams are now an essential part of a musician's career development and must be studied further.

Macy, Amy, et al. *Record Label Marketing: How Music Companies Brand and Market Artists in the Digital Era*. New York London Focal Press, 2016.

This book is a guide to how record companies market their artists across multiple mediums. It looks at artist branding, marketing plans, social media marketing, and grassroots marketing. All the sections go into detail on how to brand and promote an artist at any level, while also providing key information to help an artist continue to succeed as they grow in popularity. This book will provide me with the resources and knowledge to create an effective advertising strategy and implement it effectively to promote this project.

Meier, Leslie M. *Popular Music as Promotion: Music and Branding in the Digital Age*. Cambridge Polity Press, 2017.

This book looks at the modern music industry and analyzes how the power structure of the industry has remained largely unchanged even with the advent of platforms that are readily accessible to anyone, like Spotify or YouTube. The book asserts that the most valuable element of an artist is not so much their music as it is their brand. The book breaks down how labels create these artist brands and work to maintain and grow them. This book is valuable because, if an artist's brand is what brings in revenue, then the advertising strategy I employ should make this concept central to its decision-making process. This book will help to guide all decisions made in the advertising of this project.

Onderdijk, Kelsey E., et al. "Livestream Experiments: The Role of COVID-19, Agency, Presence, and Social Context in Facilitating Social Connectedness." *Frontiers in Psychology*, vol. 12, no. 1, 24 May 2021, www.frontiersin.org/articles/10.3389/fpsyg.2021.647929/full?&utm_source=Email_to_authors_&utm_medium=Email&utm_content=T1_11.5e1_author&utm_campaign=Email_publication&field=&journalName=Frontiers_in_Psychology&id=647929,10.3389/fpsyg.2021.647929. Accessed 11 Dec. 2021.

This study looks at three virtual concerts held during the height of the COVID-19 pandemic, and how the audience responded to these concerts. This data is used to support the conclusion that virtual concerts are only valuable in creating a connection for the audience to the artists, but not the other way around. The study concludes that, while both are important, quality audio is what created the strongest connection for the audience. This study is incredibly helpful because it provides data that can be used to facilitate the techniques and effort that should be put into a live stream of a concert event.

Vandenberg, Femke. "The 'Lonely Raver': Music Live streams during COVID-19 as a Hotline to Collective Consciousness?" *European Societies*, 2018, www.tandfonline.com/doi/full/10.1080/14616696.2020.1818271. Accessed 11 Dec. 2021.

This study looks at the comments sections of Dutch rave live streams, and musical concerts that took place during the height of the COVID-19 pandemic. The study analyzed how concert viewers participated in the live stream and compared their comments to the actions and conversations made at in-person raves. The data shows that participants behave in a similar way to how they do in person at a live rave as if they were there in person. This shows that the effect of a live concert, creating a shared experience is still central to the audience even over a live-streamed video. So, a live stream must have a comments section available to the audience to facilitate the communication of this shared experience.

Lesniak, I. (2020, Dec. 15). Livestream: Pourquoi les concerts virtuels battent des records. *Les Echos Week-End* Retrieved from <https://www.proquest.com/newspapers/livestream-pourquoi-les-concerts-virtuels-battent/docview/2470114322/se-2?accountid=26417>

This article looks at the success of live streams for music concerts and artists during the height of the COVID-19 pandemic. While the article focuses on the biggest artists and their impact on the global stage, it highlights the value that quarantine placed on virtual concerts. Without the Covid pandemic, virtual concerts would not be nearly as prominent as they are now. This article is valuable to my research because it highlights the necessity of utilizing live streams and provides interesting ways in which artists can take advantage of the medium.

Arrington, Michael. "Google Relies on Akamai to Stream YouTube Live; 700,000 Concurrent Viewers." *TechCrunch*, TechCrunch, 23 Nov. 2008, techcrunch.com/2008/11/22/google-relies-on-akamai-to-stream-youtube-live-700000-concurrent-viewers/.

This is an article from CrunchBase published in 2008 detailing the first online live stream from YouTube. The article talks about the lack of infrastructure to host the event and the turnout. The article is valuable because it highlights the perspective on live streaming during the early 2010s.

Siegel, Joshua. "YouTube Is Going LIVE." *Blog.youtube*, YouTube Official Blog, 8 Apr. 2011, blog.youtube/news-and-events/youtube-is-going-live/.

This is an official blog post from YouTube announcing the company's launch of YouTube Live. The launch of YouTube Live is the start of the company's development of its live streaming infrastructure.

"Justin.tv Launches TwitchTV, the World's Largest Competitive Video Gaming Network." *Businesswire.com*, 6 June 2011, www.businesswire.com/news/home/20110606005437/en/Justin.tv-Launches-TwitchTV-World%E2%80%99s-Largest-Competitive-Video.

This article announces the launch of the Twitch streaming platform, which was originally intended for gaming but has grown to host many genres of Livestream. The platform is currently one of the biggest live stream platforms in the world.

Appendix A. Survey Questions

Figure A1

The purpose of this survey is to help independent musicians market themselves effectively by showing them which marketing tactics are most popular with the local audience. When the term 'artists' is used, it is in reference to 'independent musicians'.



Figure A2

Where do you go to find out about upcoming local concerts? (live-streamed or otherwise)

How has your attitude towards local music changed since the COVID-19 pandemic? Do you now prefer watching live-streams from home, or would you rather go out to watch a concert in person?

What form of promotion encourages you to attend a local concert the most?

- Social media advertisements
- Social media posts from the artist
- Posters in the area
- Word of mouth
- Other



Figure A3

Does seeing that a local concert is happening on **live-stream** encourage you to go **in-person**? Why?


Does seeing that a local concert is happening **in-person** encourage you to watch the **live-stream**? Why?



Figure A4

When you watch a livestream concert, how much do you care if the artist is trying to engage with the livestream audience?

Not at all 0 1 2 3 4 5 6 7 8 9 10 It's the most important thing



If you could donate to the artist during a **live-stream**, what impacts your decision to donate? (ex. quality of stream, quality of performance, cost of attendance)

What determines your decision to donate during an **in-person** performance? (ex. quality of performance, donation method (i.e. venmo, cash), cost of attendance)

[→](#)

Figure A5

What is your age?

What genre of music do you listen to the most?

With what gender do you identify?

What degree are you studying for?

[→](#)

Figure A6

We thank you for your time spent taking this survey.
Your response has been recorded.

Appendix B. Concert Advertisements

Figure B1



Figure B2



Figure B3



Figure B4

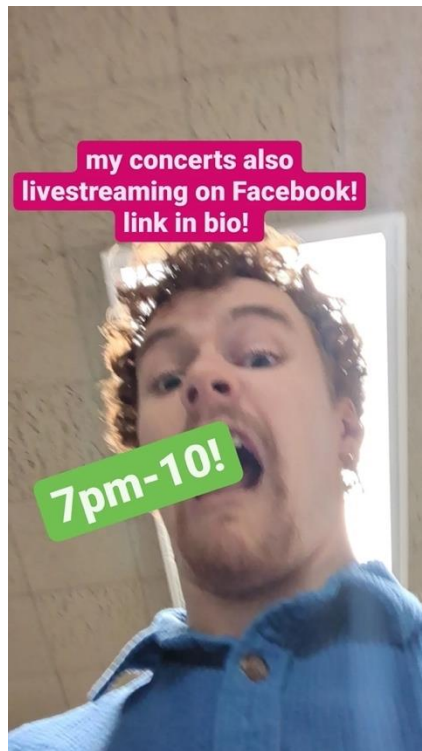


Figure B5

