Music Management 2.0:

How Emerging Bands Use Digital Media to Book Live Performances.

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…and to my family,

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ABSTRACT

For emerging bands getting on stage and having a crowd to play to is the first step that needs to be taken in order to succeed in the music industry. However, this is not easy when they are starting in this business. Traditionally, gatekeepers such as agents or record companies control access to the stage. Now, digitalization has created a new path of communication that can help bands to get in contact directly with promoters. Venues and promoters can be contacted through different online services, some of which are social network services, such as Facebook, Instagram or Twitter. The aim of this paper is to study *in which ways digital media are employed in music management practices of emerging bands with the purpose of acquiring bookings?*

With an exploratory design, this paper used quantitative methods to investigate this topic. An online survey (N = 153) was conducted to explore the reality that bands are experiencing when trying to find, by themselves, venues to play at. We found how some of these online tools can at the moment replace gatekeepers in some aspects of the managerial process. Concepts such as disintermediation, self-management and decentralization were also studied here. It was found that emerging bands are highly decentralized, being present on and using many different online services in order to self-manage their careers. However, even when self-management is frequently practiced and disintermediation is common, gatekeepers, such as external agents, are still a very attractive asset for emerging bands for the many benefits that these external agents' work can contribute to their clients' career. Online tools have been proven to have great potential, being able to substitute the middlemen if they are used correctly.

KEYWORDS: music management, self-management, social network services, disintermediation, live performance.

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1. Introduction.

In this era of hyper connectivity everything seems to be done through the numerous channels that the Internet has created, providing cheap and fast forms of communication. The whole world has been affected, first with the Internet and then with the birth of Social Network Services (SNS). This in turn has forced the business world to operate differently. This of course applies to the music industry as much as any other sector, which has certainly undergone as many changes as the rest of the society.

The music business has seen the new possibilities that new communications channels can offer to the sector (Phelps, Graham & Keer, 2004; Choi & Burnes, 2013). The internet gathers all kind of information that can assist many different actors of any business. For instances, now musicians and managers can communicate easier, cheaper and faster than years ago. Bands can easily connect with programmers that are physically thousands of kilometres away. The whole game has changed. This transformation is critical for artists that are starting in the historically highly competitive and over populated music business (Negus, 1992; Stratton, 1981, 1983; Zwaan & Ter Bogt, 2009). This project studies how emerging bands use SNS to acquire bookings.

1.1. The transformation produced by the internet.

Different authors are discussing how this transformation has led to the "Next Society" which is more unified, democratized and centralized (Drucker, 2002; Nieckarz, 2005). These changes were directly caused by the human need for communication and connection. The saying says that human beings are gregarious by nature. However, some careers require more social interaction than others. Musicians might be one of the professions that, in order to succeed, need a high amount of social interaction. The more people know a musician the better it is for this artist, and currently musicians can attract and engage with more fans regardless of where they are from.

However, sometimes musicians are not popular in their own region and they are obligated to move far from their hometown to find their audiences and achieve some level of success in their careers. A good example of this happened to the singer Rodriguez, and his story is depicted in the documentary 'Searching for Sugarman', filmed in 2012. This American

singer, who recorded his first album in the 70's, was barely known in his country and he had to pay his bills working in all kind of jobs, but none of them related to music. However, when his records arrived in South Africa they were so popular that their sales competed with Elvis Presley. However, it was not until 1997 when he found out exactly how famous his music was in South Africa (The singer who came back from the dead, 2005). In our time, with the boom of SNS it seems rather unlikely that this could happen again. For instance, there is the case of a metal band from Sidney that was contacted via Myspace by a German record label (Young & Collins, 2010). The band was surprised when the German company displayed an interested on released some of their songs as a single. This is a good example of how distances do not matter as much as they used to do thanks to the birth of SNS.

A further consequence of the internet is the changing nature of motivations for musicians to tour. Traditionally, live music has been considered to be a fair tool to evaluate the quality and talent of a musician (Wall & Dubber, 2010). Also, live music is one of the purest forms of cultural consumption (Frith, 1996; Wall & Dubber, 2010). Young & Collings (2010) also describe how, after the birth of the internet and especially for unsigned and emerging bands, touring has become the main source of revenue. As Decrop & Derbaix (2014) mention "before the Internet and the mp3 revolution, musicians used to tour in order to promote their records; today, they release records in order to promote their concerts" (p.666). Traditionally, record companies have taken a large percent of the revenue made by record sales, and musicians have earned their income principally from concert ticket sales (Aspray 2008, p. 452). However, now artists are using SNS and the internet to increase their tour sales. Artists use these new technologies to promote their live performances in several ways, for instance, posting information about the tour on their SNS or, in a more subtle way, releasing a new record or a single which at times can be downloaded by fans for free (Morrow, 2009).

However, musicians are not the only ones that are taking advantage of the new technologies and the SNS. Managers, programmers and venues are more visible than before. SNS such as Facebook have facilitated the communication between the actors of the music industry. This project aims to explain how these SNS and the internet are used by musicians who are starting in this business.

1.2. The internet and DIY culture in music.

When the Internet broke into our lives bringing access to massive amounts of information the music industry suffered changes that modified its shape for ever. Oliver (2010) talks about the impact that new technologies have had in the creation of new forms of collaboration, thinking, and process and managing of information, but most importantly an electronic world where people can buy, share and sell. People can access a musician's works not only through Facebook or the artist's website, but also via P2P tools or music platforms such as SoundCloud or Basecamp. There are several studies that have proven how these technological innovations have challenged the way music is distributed and reproduced (Bhattacharjee, Gopal, Lertwachara, Marsden & Telang, 2007; Stafford, 2010).

At the same time, platforms as YouTube or Pinterest, the appearance of the Web 2.0 and the proliferation of Blogs and Vlogs has led to a boost of content that help musician to access a vast content of knowledge (Bhattacharjee, Gopal, Lertwachara, Marsden & Telang, 2007) that will allow them to learn different skills all by themselves. This DIY culture allows musicians to renounce other figures that traditionally used to work with them in order to achieve success. These days, people can find YouTube videos where anyone can learn a new guitar technique, via Pinterest artists can discover inspiring ideas to create their own image on stage or to come across a website that shows the best way to communicate with programmers in order to find a venue that hires you. Years ago, to have access to this information a musician needed to either hire someone who could teach them (Hoare, Benford, Greenhalgh & Chamberlain, 2014) these skills or to spend money on purchasing books and learn them by themselves.

But this DIY culture also affects venues. The relations that are established through online communications have created a more rich environment where musicians, managers and others actors of the music industry can interact and work together (Hoare, Benford, Greenhalgh & Chamberlain, 2014). Chrysagis (2016) talks about how the do it yourself community creates events in a completely new sort of venues: private flats, art galleries, basements, etc., venues that are completely different from the more traditional ones, and, consequently, the ways these events are arranged and promoted are completely different. For instance, the author states that "one had either to seek out these events, which did not

feature prominently in local press or online music websites, or to take part in the word-of-mouth and social media publicity that served to attract crowds" (Chrysagis, 2016, p. 294-295).

1.3. Research question and relevance.

With this context in mind, the goal of this thesis is to enquire about:

RQ: In which ways are digital media employed in music management practices of emerging bands with the purpose of acquiring bookings?

The aim of this research is to analyse the role that digital media play in the process where emerging bands seek to book a concert. Consequently this project will try to find an answer for: how is digital media used to managing musicians? What tools are more important for them? How do they use digital media to contact promoters and programmers? What method is more successful and which one is less? Using an explorative design and quantitative methods these questions are answerable. A survey can be applied quickly and reach a large number of participants and it will provide a wider view of the current situation in this field that can help to explain how the digital media is affecting the music management these days.

A lot has been written about the negative consequences for the music industry after the transformation that this field has suffered. Maybe the most studied effect is the decrease in the sale of records after the appearance of the P2P software programs that allow users to download music for free (Liebowitz, 2007a; Andersen & Frenz, 2010; Barker & Maloney, 2015; Wlömert & Papies, 2016); or, Rogers (2013) comments how after the digitalization era started many big record companies had to evolve into a smaller ones and many small ones disappeared, which translated into many people losing their jobs.

However, the scientific community has not intensively studied the positive consequences that this transformation has brought to the music business. Schultz (2009) discusses how social media channels have helped musicians to both reach and engage with a broader audience that helps them to increase ticket sales. Albeit, there are some other authors who study the benefits of this transformation, such as the already mentioned

Chrysagis (2016), who studies the benefits of the DIY culture in the music field, or Morrow (2009), who examines some positive effect of the disintermediation, a vast scientific literature has focussed on how this transformation has hindered the music industry. Hence, there is a necessity to study the positive changes that the internet and the SNS has brought to the music industry.

This research question adds to the music business a better understanding and knowledge of how the music industry uses and benefits from the changes produced after the occurrence of digitalization.

Consequently, it improves and creates new ways to promote positive interactions between venues and emerging artists. This can result in the development of a larger number of opportunities to make the cultural scene richer. Behr (2012) discuss how important is for a city to have a music scene where emerging artists can find a door to enter the industry and how this also affects the economic growth of a city. In addition to this, this project helps to create an understanding of how music management work is currently done. Music managers and promoters have an important role in the industry as they have the power to decide who is playing and at which venue they are playing (Gallan, 2012). However, the disintermediation phenomenon has created a new situation that allows artists to bypass the middle men (Morrow, 2009) which makes researches on this field necessary to understand the present state of the music industry. This project aims to contribute to the literature in this field.

2. Framework.

2.1. Social Network Services and Web 2.0.

Since the emergence of the internet many sites have aimed to create virtual networks that resemble the traditional social networks of real life. For this project the definition made by Boyd & Ellison (2007) will be used to define and understand what constitutes a social network service: it is a web-based service where users can firstly, create a profile with different levels of privacy depending of the SNS and the user's preferences; secondly, a list of other users of the same service with whom they have a link; and thirdly, the possibility to explore these lists. Examples of popular SNS are Facebook, Instagram and Twitter. The importance, relevance and popularity that these three services have is demonstrated by the fact that they rank respectively as the 3rd, 11th and 18th of the most visited sites in the world (Alexa Top 500 Global Sites, n.d.).

An important characteristic of the SNS is stated by Boyd & Ellison (2007) "most sites support the maintenance of pre-existing social networks, but others help strangers connect based on shared interests, political views, or activities" (p. 210). From this quote we can extract two important points for this thesis: firstly, these virtual networks aim to not only maintain relationships between parties that have already existed before the social network connected them, but also intended to create new connections between people who did not know each other off the internet; and secondly, that these SNS were fertile ground where new connections could be made due to the capability to see the person's interests in their profiles.

The easy categorization of information and content is particularly relevant in the SNS and social media. The concept of folksonomy takes places when users add tags to content in order to enable others to find what they are looking for (Wall & Dubber, 2010). Therefore, using some key words any user of some social media can upload content with tags such as 'folk music', 'London' or '2016' that aid others that might be looking for new folk artists in their city. The same method can work if a venue creates some content on a social media channel adding tags such as 'live music', 'venue' and 'singer songwriter'. This way, people who share interests or are looking for something in particular are more likely to find what

they are looking for and consequently create a new connection thanks only to these tags (Wall & Dubber, 2010). Folksonomy and some other qualities of SNS and social media has brought to the table a whole new level of networking.

One of the most commented consequences of the SNS is its democratizing effect as these new technologies allow anyone with access to the internet to be part of the SNS and therefore become more visible (Morris, 2014; O'Reilly, 2005). The SNS have millions of users and everyday more people are joining the difference services which situated every user in the same platform, being at the same level. Everybody can (almost) contact anyone; this allows many new connections to be made by and between people who would otherwise never be at the same level.

As we mentioned above, these SNS allow users to create detailed profiles. The information showed in these profiles can vary a lot: work, interest, motivations, life events, etc. this way a kind of presentation card is produced which anyone within, and sometimes even outside, of the site can read. These presentation cards are very useful when people create new relationships with users of social media as people can find new relations easier and without a third party who make the presentations.

In order to understand why people use social network services it is important to understand the theory of uses and gratifications (U&G). The U&G is an approach that explores how media, the traditional and the new, are used to satisfy the different needs that users might have (Smock, Ellison, Lampe & Wohn, 2011). These needs might go from more practical needs such as gathering information to a more subtle and psychological needs such as sense of belonging or social identity (Dholakia, Bagozzi, Klei & Pearo, 2004; Salo, Lankinen & Mäntymäki, 2013).

2.2. SNS in the music industries.

Since the appearance of the SNS millions of users have found them interesting and useful not only for personal purposes but also for work, including them in their daily use (Boyd & Ellison, 2007). SNS are an important source of information not only personal, but also professional as many profiles or pages belong to companies, venues, managers or other agents of the music industry.

Myspace was the first important SNS who paid special attention to musicians and bands. Once many bands saw the potential of this SNS they created new profiles the same way that promoters did. In Myspace musicians saw a place where they can reach and communicate with their fans which could lead to an increase of record and ticket sales. On the other side, promoters also used it to make even more visible the live performance that they had arranged. The fans also gained from this new use of the SNS as they had exclusive access to their favourite bands and also the feeling of belonging to a group, in this case, the fans (Boyd & Ellison, 2007)

Despite the obvious fact that SNS are an ideal place where musicians can communicate with their fans, also they can see where other actors of the music industry are from, what kind of musicians they like or work with or if they book bands for their venues. Therefore it is not too hard to understand why the music industry and its actors have started using them too. Morris (2014) states how these services have become important tools for the whole spectrum of musicians, from emerging artists to already established superstars, as these new technologies have proven to be very useful when they are trying to increase the musician's visibility or even to increase their sales.

Thanks to these services artists can realise a large variety of tasks, from marketing to sales. Especially appealing for emerging artist are some sites such as Facebook, Twitter or Instagram which are user friendly and free services where they can make use of many forms of marketing or promotion (Morris, 2014). However, social network services are very interesting to develop and improve the user's social network. King (2004) explains how one use of the SNS is the active network development, which consists of enhancing and improving the quality and quantity of their network. Some of the benefits of having a rich professional network are the access to privileged information, career guidance or access to more opportunities (King, 2004).

The benefits mentioned above (for instance, knowing the right person or simply by being know in the industry) is what Seibert, Kraimer & Liden (2001) called social capital. SNS might be especially useful when trying to improve the social capital of emerging musicians as they reduce the dependence on agents who gather all the valuable information and guarding

it conscientiously and restricting the access to it as much as possible as this is what used to make them powerful.

2. 3. Decentralization.

Jones (2002) already stated years ago how the new technologies of communication will create a disintermediation as they will make meaningless some practices that until then were possible only because the existence of the middleman. The middlemen, as it is said by Bockstedt, Kauffman & Riggins (2006) are economic agents who assist two parties to get to an agreement. Which is more important and what really makes this people powerful is that they set the market price, they make the final decisions who eventually affect the landscape of whatever industry they are on (Spulber, 1996). These people are called gatekeepers and they will be discussed in a further section of this framework, but at this point it is important to state that they also have been modified by the decentralization, and its power when organizing a live performance also has been diminished. A consequence of this decentralization is that musicians have decreased their dependency on the record companies (Verboord & van Noord, 2016) as they were the ones with access to the actors who could make it possible to produce an album, run promotional campaigns or organize a live performance.

To make a concert happen there is a lot of work which needs to be done. A lot of that work is communication among different parts. Traditionally, the music industry was a big network with low connectivity but that has changed after the occurrence of digitalization (Wikström, 2013). Before, an artist needed to contact a record label because they were the only ones with a vast network that helped them to advance in their career. These companies had contact with promoters, venues, radio DJs and even journalists, when used wisely, could promote the musician. Wikström discussed in his book, “The music industry” (2013), this circumstance and how the music industry has changed massively after the introduction of the internet and its consequences. In a similar line, Curien & Moreau (2009) discuss how the new technologies, included the SNS, have drastically diminished and modified the advantage that big labels have over the rest. The free access to many actors of the music industry: first, via new communication channels such as emails and, secondly, within the SNS started the process of decentralization of the music industry.

Wikström (2013) also discussed all the changes that the internet has caused in the music industry. For instance, Wikström digs into how it has increased the connectivity between the actors of the music industries. When traditionally the record companies were the ones who had all the connection and contacts that made possible to seal deals with venues and programmers, now, with the birth of the new technologies all these agents can contact directly to each other, creating in this way a much more connected network and less centralized than before.

The internet has created an ecosystem where agents, musicians, producers, venues and the rest of the actors of the music industry can find each other and connect without all the restrictions and obstacles that the hyper controlled system that the record label had established (Wikström, 2013).

In addition to this, the internet has created fertile ground where several social network services have emerged. As any other industry, music has taken advantages of the many possibilities that general networks (such as Facebook, Instagram or Twitter) or the specific ones that are related to music (such as Spotify, Last.fm or Myspace) can offer. Young & Collins (2010) explored how these SNS can help musicians in their career and they found that some musicians do not earn any money directly from the use of SNS but they actually did do it indirectly. That is to say, that having an online presence facilitates the acquaintance of gigs or awake interest of record labels (Young & Collins, 2010).

2. 4. Disintermediation.

At the present time, emerging bands and agents are using these SNS in their careers to improve their visibility and to find bookings when, before the digital age, they were dependent of the contact network that only the record labels had. Therefore, to gain from the use of SNS artists need to be 'always on', to be updated and to be interesting for their fan and for venues. Morrow (2009) comments how the use of new media technologies is giving, to a whole range of middle class artists, the opportunity to improve their possibilities of succeeding in the music industry.

It has been discussed how the music industry is just following the pattern that the porn industry opened after the birth of the internet (Morrow, 2009; Kusek & Leonhard 2005).

Some of the difficulties to enter the industry were eliminated when the internet become part of the ecosystem where the industries take place (Morrow, 2009). Along the same line of argumentation is the work done by Morris (2014) who states that "artists now have greater access to a wide variety of tools that allow them to produce, distribute, and market their own music and to circumvent the traditional paths of circulation for the music product" (p. 275).

Zwaan & ter Bogt (2009) explore how the internet has given artists the means to become visible to their audiences and produce sales without the interference of the middle-men, who are so ubiquitous in the music industry. All these intermediaries produce costs and expenses in the musician's revenue because these middle-men take a part of the artist's revenue. Hence, as Morris (2014) states, reducing or avoiding the use of these intermediaries will result in a cheaper process within the music industry for the artist and the fans.

Even more, the internet and some SNS have not only provided a place where it is possible to promote their work overlooking the campaigns ran by third parties and its economic costs (Leenders, Farrel, Zwaan & ter Bogt, 2015), but also a venue where some artists can perform their own songs for their audience live. A good example of this is represented by Andy Allo. This American singer, who has opened many of Prince's concerts, uses the Facebook livestream application as a stage. She usually does small acoustic sessions on her Facebook account (https://www.facebook.com/andyallo), using the popular SNS as a stage, where she can connect with her fans in a more intimate way. This new type of stage allows Andy Allo to connect directly, bypassing the middlemen, with her followers, promoting her events and also improving her records and ticket sales.

In consequence, these innovations have given the possibility to eliminate the intermediary that, years ago, was the one who controlled the power to make any transaction happen. Collins and Young (2014), in their book, "Beyond 2.0: the future of music" discussed how the middle man has been eliminated since the incursion of new technologies. "In the realm of music, the rise of accessible recording technologies and online distribution is a combination that has allowed musicians to sell their music direct to their audiences without involving the usual chain of intermediaries – record labels, publishers, distributors, wholesalers and retailers" (Young & Collins, 2014, p.62). Albeit, these authors (Young & Collins, 2014) do express their reservations on how this disintermediation is total, as in this

new ground, created by the new technologies, has allowed to emerge fresh and different actors to take the place of the past middlemen (for instance, *Amazon* for retailers or *Band on Tour* to book a gig). These are examples of how the internet has decentralized the music industry and, this is a direct consequence of the digitalization era that we are living in.

Thus the literature suggests that the internet has become a new "place of work" where musicians, managers and venues can find each other and collaborate (Hoare, Benford, Greenhalgh & Chamberlain, 2014; Winkström, 2013.). However, audiences can be part of the internet and that has changed the way they interact with each other.

While on the other hand, to hold a concert a lot of work needs to be done. There is also a massive amount of work needed when trying to promote a live show. In order to sell the larger number of tickets for a show the promoters and agents have to engage with several communication activities (O'Reilly, Larsen & Kubacki, 2013). This is another effect of the decentralization of the music industry as due the internet, the techniques for promoting an event does not depend any more on the economic power that big record labels used to hold.

2. 5. Gatekeepers and the 'New' artist.

As we have discussed in previous sections, one of the main sources of power of the actors who traditionally have had control in the music industry is their capacity to decide who will not and who will entry the music industry (Lewis, Graham & Hardaker, 2005; Gallan, 2012). These people who control these opportunities are called gatekeepers and they are essential when trying to understand how an artist can achieve a successful career. Gallan (2012) also discusses how the gatekeeper controls even more than just a musician's success but also if a stage will become popular or not as they control which venue gets which artist, what directly affects the venue's reputation.

The gatekeepers have a selection criteria formed by several factors, where one of them is the artist's live performance, that is, if a band has proven that its stage performance is attractive, it will have a bigger chance to be accepted by gatekeepers (Negus, 1992). As many other professions, artists perfect their act practicing but rehearsing in a private studio gives less experience that playing for a crowd in a real venue. Therefore, the process of being

able to acquire bookings becomes very important for musicians and especially for emerging artists as the more gigs a band has had, the better the chances to being accepted by a gatekeeper and entry in the music industry.

Musicians can find on the internet a large variety of tools that will help them not only to equip themselves with new musical skills, but also to produce and distribute their music (Morris, 2014). This process where people learn new skills is called do-it-yourself (DIY) and its occurrence has exploded after the appearance of the internet. Particularly, some social media platform such as YouTube have encouraged DIY. The do-it-yourself culture is based on the capability that internet provides to easily create channels of communicate between peers, especially when they share interests, needs or professions (Haythornthwaite, 2005); this is particularly useful for emerging and self-taught musicians.

Now that artists have access to a new set of skills through the DIY culture and the disintermediation has affected the music industry, it has become easier for artists to bypass these important middle agents (Young & Collins, 2010). By tradition, artists always had needed business skills in addition to their musical skills, but in these days with the recent transformation of the music industry artists need to have a set of skills that assist them to promote and manage their careers (Hughes, Evans, Morrow & Keith, 2016). This is when the DIY culture can be critical to them with the purpose of gaining these skills that will help them to acquire bookings. The DIY phenomenon and its relationship with music has been already studied by different authors (Hoare, Benford, Greenhalgh & Chamberlain, 2014; Chrysagis, 2016). In addition, this phenomenon has created a 'new' profile of artist that has different set of skills and who is more prepared for the new technologies of our days. These new artists, for instance, are aware that they can reach a bigger audience if they use SNS correctly. Therefore, they have improved the required skills to engage with audiences through platforms such as YouTube and Facebook and "producing high quality audio-visual content, analysing metrics, leveraging advertising and so on" (Hughes, Evans, Morrow & Keith, 2016, p.121). This is not only used to lure fans but also to attract gatekeepers and programmers hopping that this will help them into book a gig or maybe even to sign a contract with a record label.

New technologies and especially the DIY culture have enabled artists to manage their careers in a different way which was not possible 20 years ago. Even though self-management is not a new concept it has had a rebirth due to the internet, the SNS and the DIY culture. In the next section the current state of music management and the self-management carried by artist will be discussed.

2. 6. Managing music and their own career.

In the music industry, music management has an important role as it is in charge of taking very important decisions that will affect the whole business. Wikström (2009) discusses how the music industry used to be a centralized business that was managed by a small number of actors which controlled the flow of artists, music and gigs. Gallan (2012) comments how important the gatekeepers are due to the power they have to influence the future of the business. Music managers control the musician's career and also the stage where artists are aspiring to play.

Before the invasion of new technologies in the music industry the manager's work was based on the contact network at their disposal (Wikström, 2009). Now, social media has become an important tool to manage and improve the artist's musical career (Gandini, 2015). It seems that the internet is changing how music management is practiced as it allows a channel of communication that does not need a middle man to serve as nexus between parties.

Another issue that shows how relevant SNS are for music management is the role that they play in an artist's reputation as it directly influences their image (Gandini, 2015). Reputation is a crucial issue for many artists (Portman-Smith & Harwood, 2015) and therefore it is very important for them to manage it correctly, and especially to protect it carefully. In their work, Portman-Smith & Harwood (2015) state how all of the interviewed musicians declared that working with agents can be problematic when trying to manage their reputation. For instance, some agents tend to book any gig they can get, even when it does not suits the musician's genre, let alone the artists' interests, because they will get a fee for any live performance (Portman-Smith & Harwood, 2015). The same study stated that even when agents might sometimes benefit the artist's reputation, for instance having access to

prestigious venues, it adds more problems that advantages (Portman-Smith & Harwood, 2015). These days, it is possible due to the new technologies and SNS that musicians can self-manage their own careers reducing in this way the risk of damaging their own reputations.

Nevertheless, in the same study carried by Portman-Smith & Harwood (2015) SNS and social media are considered risky by artists with more experience as they can seriously damage their reputation if they are not used correctly; on the other hand, less experienced musicians use social media less carefully as they see only the positive outcomes. This idea held by emerging musicians that any use of social media and SNS will help their careers is something that needs to be carefully studied to find what is, indeed, the best way to use these new tools. On the other hand, some problems reported by artists in the study made by Portman-Smith & Harwood (2015) such as co-occurrence of events while performing, the lay out of the stage or the quality of the venue's PA might be solved thanks to SNS and social media as the musician can gather information about these issues via these tools.

Moreover, this predilection for managing their own careers has been related by King (2004) with the desire to have a bigger control over their careers. People who prefer to self-manage their careers also believe that they have self-efficacy which is the ability to perform effectively in some tasks (Bandura, 1986). King (2004) also finds a positive relationship between self-efficacy and self-management. Consequently, it seems reasonable that due to the bigger accessibility of information and skills due to the DIY culture, the decentralization and disintermediation of the music industry emerging musicians feel more competent and more skilled than musicians before them and therefore choosing to use the new tools brought by the new technologies, social media and SNS to self-manage their careers.

Music management has been forced to evolve by the changes that the new technologies have caused in recent years. These days, as we have mentioned before, artists need more than only musical skills to succeed and they are learning how to self-manage their careers as well (Hughes, Evans, Morrow & Keith, 2016). For instance, taking care of their own online presence is part of their job too and it is an important part of how these musicians represent themselves to audiences and possible employers. A good example of this situation is the one already mentioned by Wades (2013) about the singer Imogen Heap and how much time she spent in chores that were not directly related to creating or producing music.

Actually, the singer herself made a post in the popular SNS Twitter stating this situation: “About 5% of my time goes to actually making music sadly @MaggieL. The rest is promo, technical, planning, running around, schedules..blah” (Heap, “about 5% of my time”) which clearly exposes the reality of how many non-musical related assignments are involved in the professional routine that a musician needs to do and care about.

Sargent (2009) discuss how a big part of a musician’s work routine is related to information and communication technologies (ICT) and how these new technologies allow musicians to improve the distribution and promotion of their music but also the loyalty of their supporters. Nevertheless, all this work consumes a large amount of the manager’s time and resources (Sargent, 2009). Internet communication and digital media exchange can aid musicians to create new audiences and acquire gigs (Sargent, 2009) making it very important for a manager or the musician himself to know how to use ICT and SNS.

However, the reality is that many artists, including musicians as well, usually lack of the skills and knowledge to manage their careers from a commercial, entrepreneurial-like and managerial point of view (Bauer, Viola & Strauss, 2011; Eikhof & Haunschild, 2007). Bauer, Viola & Strauss (2011) explore how, in countries like Germany, Austria or Switzerland, many art schools, universities and higher educational institutions have only a very few courses aimed at preparing future cultural workers for their prospective industry which is highly competitive and demanding.

It cannot be forgotten that musicians are also entrepreneurs as they work for their own benefit and without any other entity that back them in case of failure (Van der Born & van Witteloostuijn, 2013). In any entrepreneurial project it is very important to have connections and to know (who is) the right person for what the project demands. Thus, developing and taking care of this is a concept which is mentioned above: social capital. Self-management in the music industry cannot be done without social capital. Social capital would help the artist to have better chances for job opportunities (van der Born & van Witteloostuijn, 2013), which in many occasions is being booked to do a live performance.

The skills to manage their careers are essential and they need to be a part of the equipment that any artist must have and that is why Bauer, Viola & Strauss (2011) strongly

recommend that art studies should include some optional courses tackling the business, commercial and managerial part of the creative industries.

Regardless of that, as it has been stated by Eikhof & Haunschild (2007), commitment and hard work are critical assets that any artist must have in order to succeed, these above mentioned business like skills are essential too.

In addition to this, the lack of these entrepreneurial skills might lead musicians to spend large amounts of time and resources working in these sort of tasks that with the appropriate knowledge they could be deployed in the development and refining of artistic skills. Therefore, the conclusion that these authors reached seems reasonable: having an adequate set of business-like skills gained in their educational period can prevent artists from committing professional mistakes due the lack of knowledge or experience in these matters (Bauer, Viola and Strauss, 2011). Of course, one of these skills which needs to be developed by musicians (and any other type of artist) is the ability to find, communicate and make deals with venues who are or might be interested in hosting them.

Along the same line is the work by Salo, Lankinen & Mäntymäki (2013) which not only considers these tasks crucial for any business, let alone the actors of the music industry. They also explore "the increasing usage of social media by record companies and artists is an extension of promotion, services marketing, and customer relationship management strategies" (Salo, Lankinen & Mäntymäki, 2013, p. 24). Artists can use these new tools to modify, upgrade and improve the 'pre-digital era' music management strategies. As a matter of fact, many young artists are using the internet and the new tools developed thanks to its appearance to growth as professionals (Leenders, Farrell, Zwaan & ter Bogt, 2015). To date, it is unclear which are the most effective ways of making use of the opportunities that these new technologies are creating for musicians, which is a vulnerable profession; the music industry has been traditionally associated with a lack of a reliable and constant source of income (Adler, 2006; Schulze, 2003).

The theories mentioned above will ground my understanding of music management practices to conduct this project.

3. Methods.

This chapter provides a thorough description and an argumentation of the chosen methods of research and a depiction of the operationalization of the concepts most relevant for this project. Following this, it will be explained how the research sample was selected and the process of data collection. This sections ends with a description of the analyses conducted for this research.

3.1. Research design.

This project aims to explore the way emerging music artists use social media to acquire bookings. The research question that guided this study was:

RQ: In which ways are digital media employed in music management practices of emerging bands with the purpose of acquiring bookings?

To find an answer to our research question a large sample was needed which provided information in a relatively short period of time. At the same time, due to the small conglomeration of participants who would fit our profile near Rotterdam we had to reach participants from other regions and countries. Therefore, a method that collects the data quickly and, ideally, that does not requires the presence of the researcher was the most appropriate for this project. Consequently, the use of quantitative method seemed to be the most appropriate as this methodology permits us to collect the data that we are looking for under these conditions (Gilbert, 2008).

The use of surveys was the chosen form of quantitative research, as it seemed to be the most suitable for this project as it allows the researches to create categories and compare the different uses that emerging musicians make of the new technologies in order to acquire bookings. Another interesting and positive quality of surveys that justifies their selection for this research is the ability to conduct the survey on the internet, which is ideal for collecting the data that we were looking for: a large number of responses coming from many different countries. Sue & Ritter (2007) state how a survey can collect data that is physically dispersed. Gilbert (2008) expresses the advantages of using a questionnaire, for instance, it is a cheap and fast tool that can be applied easily. With an online survey this

project can gather information from different participants who are distributed in several cities, regions or countries (Sue & Ritter, 2012). In order to collect information that helps us to answer the research question we are going to create a survey compounded by closed questions.

The capacity of quantitative methods, and consequently surveys too, to understand patterns (Scott, 2010) was critical in this project as the studied phenomenon in this thesis is very recent and the scientific community has not had time to establish solid theories. Another benefit of quantitative methods is that it is already well established how to guarantee a rigorous research (Le Roux, 2015).

Quantitative methods are frequently used to test theoretical hypothesis, using their deductive nature to test, prove and establish new laws in the field under study (Payne & Payne, 2004, p.182). However, there is an important point that needs to be stated to understand the methodological choices made in this research, which is the lack of scientific literature exploring how social media is being used as new intermediaries between bands and bookers. As the use of quantitative analysis is not bonded to test a theory, they can be used to create a piece of exploratory research as it can help to understand and identify patterns in the studied field (Stebbins, 2001. p.3). This methodology aims to be an initial research project that in the future can aid more conclusive research (Singh, 2007). Brown (2006) explains how exploratory research can be useful in cases where a particular area of study has been vaguely examined before. Consequently, this project uses quantitative methods (a survey) in an inductive manner which is typically associated with qualitative methods (Onwuegbuzie & Leech, 2004) to add to the scientific literature, offering valuable new insights about the new way of managing music. We resorted to exploratory research since the subject of managerial perception of Internet opportunities is still quite new and we aimed to identify relevant and salient behavioural patterns.

3.2. Data collection.

The units of analysis of this explorative research are emerging bands. What constitutes an emerging band is still unclear and the scientific literature has not achieved a clear definition for them yet. Therefore, we chose some qualities that an emerging music

artist must fulfil in order to qualify as emerging. First and most importantly they cannot be widely known by the general public which translates to a number of followers in their social media accounts (Facebook) over 15,000; second, they have to do a number of professional gigs per year that falls into the range between 10 and 70, less would mean that their practise of music could not be considered as professional and more would mean that they are already established in the music industry; and third, having in mind that the number of live performances per year is not enough to determinate which musician is emerging and which is not we also set a limit in for their live performance revenue which should not exceed €20,000 per year, per band member. To ensure that in our project all participants were indeed emerging bands, we introduced control questions to be sure that they fulfil the last two requirements stated above. For the number of followers the research simply checked the prospective respondents' social media account to be sure that were below 15,000. The final survey was created using the software Qualtrics.

The initial group of participants studied in this research were the bands and musicians that are members of several cultural organizations spread over the Netherlands and Europe that promote the development of music artists. The reason behind this choice is that these organizations facilitated access to emerging music bands in different countries.

The study thus used a snowball method to select the organizations. Gilbert (2008) state that the snowball method is a good way to find participants with special characteristics (in these case, emerging music bands) as they usually share the same circles. Exploratory designs usually do not aim to examine a random sample of a population, instead they look for people with specific characteristics that made them knowledgeable about a topic or process in particular (Sue & Ritter, 2012). These organizations are related and similar to PopUnie (an organization from Rotterdam that promotes and helps amateur bands and musicians to develop in this industry). These organizations have access to bands that are starting in the music industry and consequently are still learning how to arrange concerts and shows.

Also, as the researcher of this study currently works as a music manager at Hostel Room which is a small venue in Rotterdam that often hosts emerging artists. Due to this position I have achieved a number of contacts that have been used to find participant who might help to achieve the goal of this project.

The aimed number of respondents was a minimum of 150 respondents as with this number we could assume the data will have a normal distribution (Hutcheson & Sofroniou, 1999, p.27).

Participants were selected independently of any specific features, such as music genre, age or sex. The only requirement is that the managers had access to internet as the survey would be distributed exclusively online.

This questionnaire was sent to the person in charge of finding bookings for a musician or a band. As the musician or bands are still trying to make themselves a reputation as performers, the person answering our survey does not have to be necessarily a professional manager, especially considering that this task is frequently carried out by a member of the band or the musician himself. However, for this project will call this persona the manager.

Within three weeks, more than 300 emails were sent and 3 reminders, this project collected 150 responses. However, only 69 were responses that qualified as emerging bands. Almost 60 of the non-valid respond played less than 10 live show in the last 12 months, which make them too amateur to be considered as emerging artists. The remaining 9 non-valid respond played more than 70 gigs per year or earned more than €20,000 per year and per band member. In addition to this mishap, most of the organizations only shared the survey on their Facebook page and did not share band's email with this project. Only PopUnie, the organization based in Rotterdam fulfil their promise, sharing emails and also posting in their social media channels the survey.

Therefore, it was necessary to find another system to fulfil the minimum of 150 valid responses. The website Sofarsounds turned out to be a perfect solution for the deficit of responses. This website organizes, records and publishes live shows with, often, emerging musicians. Sofarsounds has venues all over the world and each session are posted on their website (www.sofarsounds.com) were the information of the artist can be reached. Using preferably the artist's emails to not bias the validity of the research and if not available, their Facebook accounts, a second distribution of the survey was conducted with over more than 500 artists. After another 4 weeks of distribution, 307 responses were collected, of which 153 were valid responses.

3.3. Operationalisation.

In this section the measurement of the different variables studied in this project. Each subsection explains what and how each important variable was measured. It needs to be highlighted that apart from the usual demographics and distribution none of the concepts studied in this project had existing validated scales that could be used. Therefore, in order to conduct this thesis, it was necessary to construct these new scales. These scales were two types of Likert scale: one studying frequency where the scale went from less frequent – 1 – to more frequent – 5 –; and another studying the agreement of the participants about different topics using a scale that went from strongly disagree – 1 – to strongly agree – 7 –.

- *Demographics.*

The survey gathers information from different respondents from different countries but they will be treated as a unique group, but having in consideration their demographic differences. The age of the respondent and the average age of the band members will be collected in groups (less than 20 years old, 21 to 25 y.o., 26 to 30 y.o., 31 to 40 y.o., 41 to 50 y.o., over 51 y.o.). It also was collected the music genre of the band, allowing this to multiple answers. The number of band members, years in active of the band, being signed by a record label and the number of people in charge of booking was also asked.

- *Control questions.*

To ensure that the respondents were actually emerging musicians two control questions were prepared:

Firstly, the number of live performances done in the last 12 months. The answer started with *less than 10* and grow in group of 10 until reach more than 69. If any of the two mentioned answers were selected the questionnaire would end.

And secondly, it was questioned if the band made over €20,000 per year and per band member. If the answer was affirmative, the questionnaire would end.

These two simple control questions assured that many respondents who consider themselves musicians but did not fulfil our definition of emerging bands were successfully filtered and dismissed.

- *Disintermediation.*

This variable was measured through questions that enquire the respondents their opinion and use of external managers. This variable was also measured in questions about the tendency of being contacted by promoters via the tools mentioned in the next paragraph. A Likert scale was used for these items, starting with the lower value for the lower use, agreement or frequency (see appendix A.).

- *Decentralization.*

Enquiring the respondent of their presence and use the following: Facebook, Instagram and Twitter. Owning a specific email account for the band's project was also questioned. These were closed questions: yes (1), would lead the respondent to more questions about the specific SNS, and no (2) would lead the respondent to the next block of questions. At the end of the survey they were also asked if they were present in other social media services: SoundCloud, YouTube and Myspace. To end, it was asked if they had a website, how important this is to acquire bookings (using a Likert scale too) and which links to the tools above mentioned can be found in their website.

- *Use of SNS and new technologies.*

After being asked about their presence in these new tools, the respondent was questioned about the amount of time spent per week (open answer in hours). Also this variable was measured by questions about the preferred purpose (promotion, communication with fans, finding venues, information, communication with venues and to seal deal with venues) for each tool (Facebook, Instagram, Twitter and email). A Likert scale was used for these items, starting with the lower value for the lower use, agreement or frequency (see appendix A).

- *Self-management.*

This was studied asking their opinion about their capacity to be their own managers.

- *Success of booking techniques.*

It was questioned the number of gigs actively acquired using a specific tool.

- *Type of stage and type of revenue.*

It was asked to the respondent to report the frequency that each tool brings them to a determinate type of stage: private festival, public festival, regular venues, private show and alternative venues. The survey also enquired about the frequency and the type of revenue: fixed deal, guarantee plus a % of tickets, only ticket sales, trade/in kind and for free.) A Likert scale was used for these items, starting with the lower value for the lower use, agreement or frequency (see appendix A).

3.4. Reliability and Validity.

As this research aims to gather information from managers from different countries is very important to have in mind that English is not always their first language. Therefore, this survey and research has paid special attention to aspects that assure the reliability and validity of the design.

To pay special attention to the tools and how they are compound is the best way to have a reliable project that provides the same result in different moments in time (De Vaus, 2002). On the other hand, validity is when the tool that we are using has the right indicators to measure what is intended to measure (De Vaus, 2002).Thus, we must pay special attention to some issues while creating the survey.

The wording of the questionnaire has to be chosen carefully as we are going to pass this survey to participants with different nationalities, different backgrounds and different first language it musts ensure that the words are simple and accurate, leaving no chance to lead to a different interpretation between participants (De Vaus, 2002). With this approach a high level of reliability might be achieved. In order to ensure that an appropriate level of reliability for each scale was achieved, measures of internal consistency were performed. In

these tests the value of Cronbach's alpha were always < .80, ensuring there was a high level of reliability among the scales used in this project. Some of these scales were formed merging different items that explored similar concepts into a unique variable. For this purpose, a principal component analysis was performed.

3.5. Analysis.

The results of the questionnaire were transformed and analysed using SPSS. This project has an exploratory design and therefore, the data gathered is trying to explain a phenomenon and not to prove and hypothesis. Instead, this project used exploratory data analysis (EDA) in order to explain how the SNS are being used by managers of emerging bands. These techniques are useful for quantitative methods and as they are based on visual representation it can easily reveal critical information to the reader (Hartwig & Dearing, 1979).

First, in order to understand the background and characteristics of the participants, descriptive statistics were used: age, music genre, number of band members, role within the band, etc. After it, EDA were used to create a more visual explanation of different variables, such as: presence on online services, hours spent in each services, importance of website in order to acquire bookings, importance of SM to acquire bookings, importance of external agents, etc.

In addition to the EDA, this project analysed the data with other statistics techniques that can help to find relationship between the uses of social network services. De Vaus (2002) states how crosstabs can help us as they are very useful when comparing percentages (De Vaus, 2002). Therefore, crosstab has been used to compare the percentages of the different levels of bookers approach experienced by the bands in the different online services.

Self-management it is an important concept studied in this paper and the participants were questioned about their opinions on their capacity to self-manage their careers using SNS. In order to explore if a positive attitude towards self-management has an influence on the number of gigs acquired through social media a t-test was conducted.

On the other hand, two methods to compare means were executed to explore how and what for the different online services are being used. First, an analysis of variance (ANOVA) with repeated measures when the number of cases were large enough. However, and due to the small number of participants that reported to be present in the differences services simultaneously, a one way ANOVA was used, assuming that the responses collected in each services come from different participants. This study acknowledges that this is not the most appropriate way to perform analysis of variance, but in this specific situation it is a sensible decision. The large number of cases and the information that they add to this study would be lost if solely a repeated measures test would be used, supporting the unconventional but sensible decision of performing a one way ANOVA.

Pearson's correlation is a technique can help us to find a relation between two variables (De Vaus, 2002) and it has been used in this project too because, even when it has not been proved before by other researchers, the literature suggests that is possible to find a correlation between the use of SNS for venue related purposes and to successfully acquire a booking through the different online services. Also, a linear regression analysis has been conducted in order to predict the acquisition of bookings through frequency and use of the different SNS. The results of these analyses are presented in the next section.

4. Results.

This section presents the results of the analysis done to the data collected with the survey.

4.1. Demographics and control questions.

Before starting with the result and analysis it is important to explain that most respondents were members of a band (72.5% of the sample) while about a quarter were solo artists (27.5%) who were carrying their music projects alone. Therefore, and in order to do not repeat ourselves and avoid confusion, from now onwards the word band will be used to refer to the participants, independently if they are solo artists or part of a band.

The two control questions to assure that the bands would qualify as emerging successfully filtered out 154 non emerging bands from the 307 participants who took the survey. The number of gigs per year worked as the most powerful filter, dismissing 144 responses (138 participants reported that they played less than 10 gigs in the last 12 months and 6 of them reported have played more than 69 gigs in the last 12 months). On the other hand, the control questions on the band's revenue filtered 9 participants who surpassed the revenue established in this thesis to be considered emerging, €20.000 per band member and per year. The appropriate work done by these two questions filtered the initial sample of 307 participants and it left the sample in a total of N = 153.

The sample has some characteristics that are worth having in mind before going more in depth with the results of this thesis. Most of the participants were under 30 years old (69.3%), 24.2% of them were between 31 and 40 years old, and a 6.5% of the sample was over 50 years old. The band's age varies widely, from a minimum of half a year to a maximum of 22 years old. However, 96.1% of the bands were formed less than 10 year ago (Mo = 3; M = 4.43; SD = 3.24). Most of the bands do not have a contract with a record label, 79.1%. 41.8% of the respondents reported to be musicians who take care of some managerial tasks; another large number of them, 56.2%, consider themselves musicians and managers at the same time; only 3 participants (2% of the sample) reported to not be a musician but only the manager for one band exclusively. The number of gigs that the bands played were distributed mostly in the first two ranges, 10 to 19 (32.5%) and 20 to 29 (25.2%). The other ranges, 30 to

39, 40 to 49, 50 to 59 and 60 to 69 had a lower frequency: 9.3%, 6.6%, 9.9% and 16.6% respectively.

The participants were also asked to report which musical genre they considered themselves. They could select from a large variety of genres and it was possible to choose more than one genre. Table 1 shows the percentages recorded for each genre. The genres most frequently mentioned were singer-songwriter (45.80%), Folk (44%) and Rock (42.50%). On average, the participants reported that they would fit in the category of almost 3 different musical genres (*M* = 2.75, *SD* = 1.58)

Table 1. Percent of musical genre reported by participants. (*N* = 153)

Genre.	Count	%
Singer-songwriter	70	45.80%
Folk	68	44%
Rock	65	42.50%
Indie	64	41.80%
Pop	57	37.30%
Jazz	19	12.40%
Soul / R&B	19	12.40%
Country	16	10.50%
Electronic/EDM/DJ	13	8.50%
Funk	11	7.20%
Rap/Hip-Hop	9	5.90%
Reggae	8	5.20%
Classic	3	2%

4.2. Decentralization.

Whether a band is present on SNS and other online services or not will be showed here. As it was discussed above, the SNS explored more intensely in this project are Facebook, Instagram and Twitter as they are the most popular service at the moment. Of course, the ownership of an email account was also questioned. Moreover, the band's presence on other services that are less popular but somehow related to music, such as Myspace, YouTube and SoundCloud was also explored. The respondents showed different grades of presence depending of the services: Facebook is the most popular among the participants (97.40%) followed by YouTube and email (both with 90.60%) (see Figure1). SoundCloud (81.80%) and Instagram (81%) were also very popular among bands. Having (67.40%) their own website and Twitter (54%), however, seems not to be as preferred as

others. Myspace, which was until about a decade ago the most popular service among bands, is now only used by 10.10% of the sample. Having these numbers in mind it is crucial to understand the band's use of SNS and online services to acquire bookings.

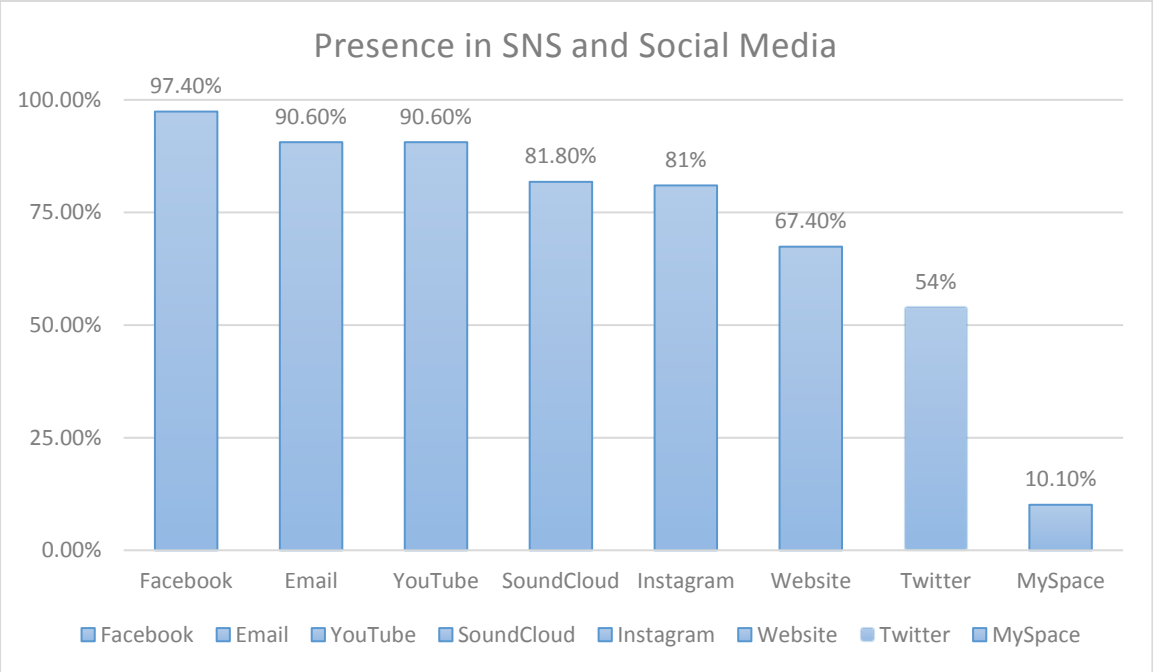

Figure 1. Presence on SNS and other social media services (*N* = 153).

With this data it can be concluded that most of the bands are very interested in having a rich online presence (see figure 1), which leads them to be less centralized as they work and can be found in different sites. Being present on popular music platforms such as YouTube or SoundCloud shows how important it is for bands to have their products online so they can be easily reached by others. Facebook is the most popular tool among bands, which is very revealing as they prefer to be present in the popular SNS over having their own band's email address. It seems that some bands find Facebook more useful than email, which has traditionally been a crucial communication tool in any industry, let alone the music industry. Instagram, a platform that seems to be targeted at photographers and visual artists, is also very popular among bands. On the other hand, it is especially relevant to consider the low presence that bands have on Myspace, which was once called the "musicians' social network service". This can be explained by the low popularity of Myspace among all general users, which highlights the logic of why bands choose to deprioritise this platform as most of their audiences are not there neither.

Also, many of the bands have a website that they use for several purposes: promotion, communication with fans and possible bookers, as well as other goals. 67.40% of the sample have a website for their project. In contrast, almost a third of the participants (32.60%) do not have one. Nevertheless, on average the importance that all participants gave to the website in order to acquire bookings only scored above as moderately important (see table 2), which explains why some bands do not find having a website essential. Even Twitter, with 54% usage, is important for bands to be present on, especially for bands with a high number of gigs per year, as 50.70% of the bands present on Twitter played more than 30 gigs in the last 12 months.

The results mentioned above is clear evidence of how bands have become more decentralized today. It seems that there is no singular tool which could be considered to be indispensable or sufficient for the bands' purposes, instead forcing bands to be present on many different services to meet their needs.

Table 2. Importance of website for bookings. (*N* = 153)

	M	SD
Importance of website for bookings	3.12	1.172

Note. Likert scale. From 1 "not at all important" to 5 "extremely important".

The following result shows how important social media are for bands when acquiring gigs. Figure 2 is very explicit in this matter, as it shows how most of the sample believe that social media are crucial when trying to acquire new bookings (*M* = 5.41, *SD* = .977).

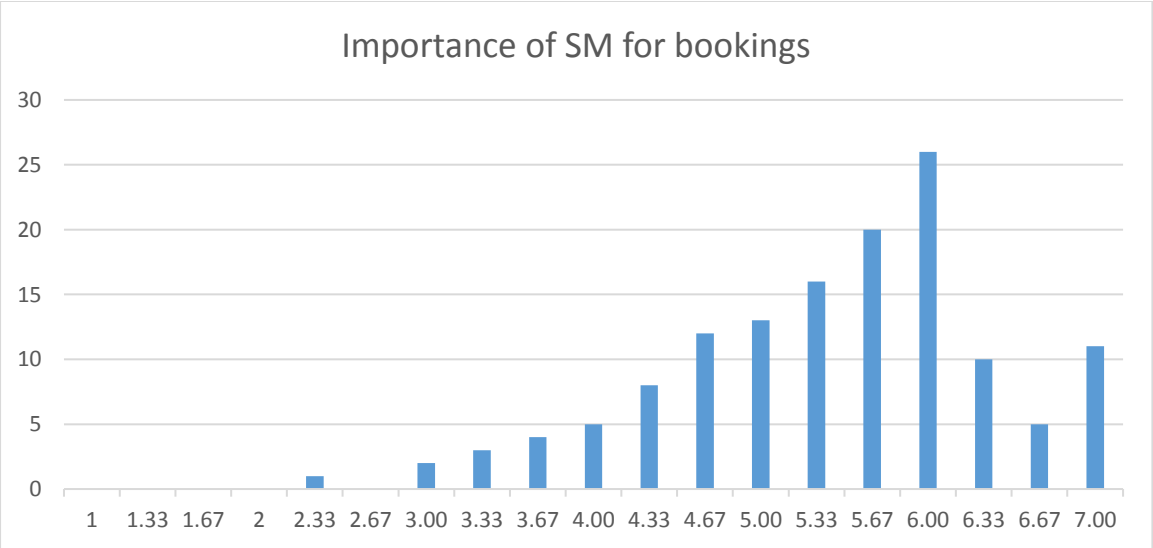

Figure 2. Importance of social media for bookings (*N* = 153).

Lastly, the number of people in charge of the band's managerial tasks also helps us to understand how decentralized bands are nowadays. A 61.4% of the participants reported that only one person was in charge of the bookings, 16.3% of the bands have 2 people doing this task and remaining 22.2% have 3 or more people looking after this work (see appendix B5). Even when most of the sample reported to have only person doing managerial work, but these results show that is not infrequent to share these tasks among the members of the band.

4.3. Disintermediation.

There are two main variables that allow us to measure the level of disintermediation in our sample. First, the frequency of contracts with record labels. Secondly, the number of respondents that use an external agent who assists them to manage bookings. With this two variables a high disintermediation rate can be observed: 79.1% of the bands do not have a contract with a record label and also 77.8% do not have an external manager. Only a 9.8% of the total sample have a record label and an external agent simultaneously. With these values we can start observing a high level of disintermediation.

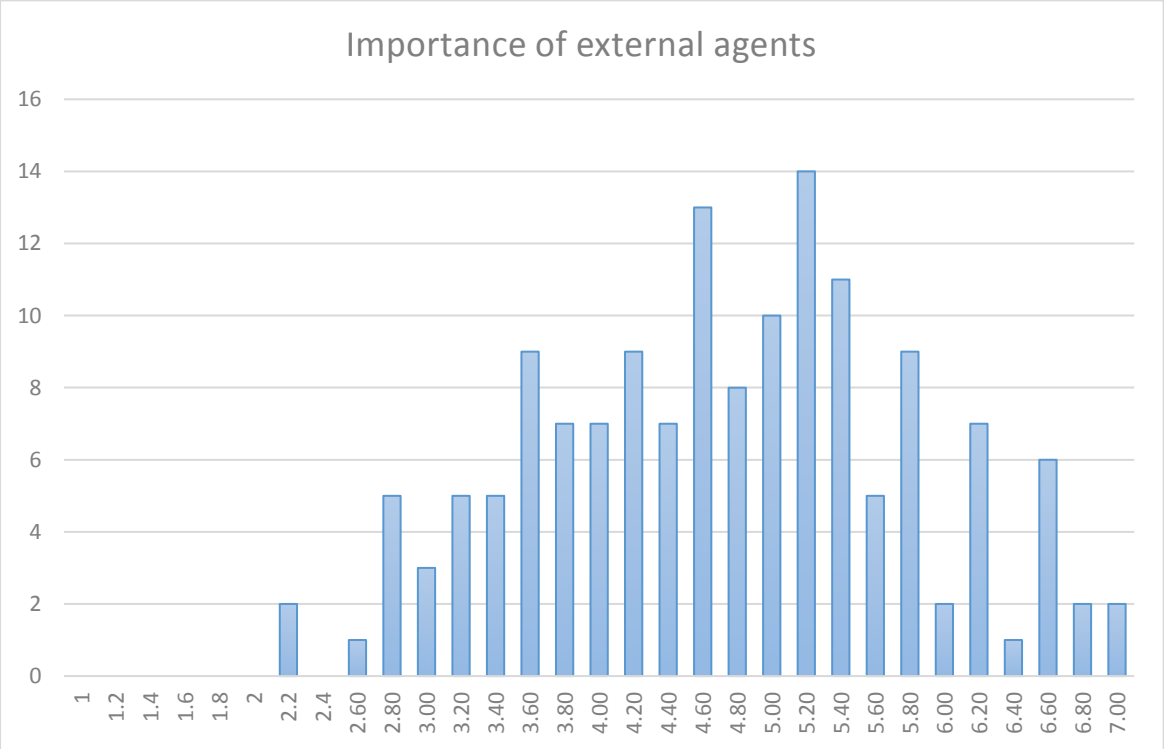

Figure 3. Importance of external agents (*N* = 153).

The importance of external agents was measured with 5 questions which asked about the respondents' agreement with statements on the importance and influence of agents on a band's career. A Likert scale was used to measure this concept where the higher the value is, the higher the agreement with the external agents' importance in the music industry is. To reduce the number of items into a unique concept a principal component analysis (PCA) was run. It was found that the 5 items formed a one dimensional scale. After this, a reliability test was run before creating a new variable, importance of external agents. This new variable proved to have good reliability, Cronbach's $\alpha = 0.802$.

Figure 3 shows the expressed opinion about the importance that external agents have in a band's career. This data can explain how important middlemen still are from bands point of view. Along the same line of argument, it can be observed that the participants prefer to have an external agent as 70.7% of the sample reported that they would like to work with a middleman.

Table 3. Frequency of type of deals arranged by agents. (*n* = 34).

	Mean	SD
Fixed deals (i.e. 250€).	3.56	1.021
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets).	1.88	0.976
Only ticket sales.	1.75	0.88
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc.).	1.25	0.508
For free.	1.44	0.669

Note: 1 = none at all; 2 = a few; 3 = a moderate amount; 4 = most; 5 = all.

The bands (*n = 34)* with an external agent also reported the frequency of two variables: the type of deals that the agents usually arrange for them and the kind of venues that they play at. Using a Likert scale the frequency of different types of venues and deals was questioned, where the lowest value was *none of them (1)* and the highest *all (5).* The most frequent deal was a *fixed deal,* where artists get a fee independently of any other form of revenue (i.e. sales tickets or % bar's revenue). Tables 3 and 4 shows the frequency of the type of deals arranged by agents and frequency of venues booked by agents. Most of the gigs arranged by agents have a fixed deal (*M* = 3.56; *SD* = 1.02) and are played in regular venues (*M* = 3.29; *SD* = 1.17). These external agents arranged approximately 718 gigs combined in the last 12 months, which makes an average of 21.2 gigs per band.

Table 4. Frequency of venues booked by external agents. (*n* = 34).

	M	SD
Private festivals (i.e. Glastonbury, Lowlands, etc.)	2.12	.946
Public festivals (i.e. Free festivals such as National Day or Gay Pride)	1.58	.708
Regular venues (i.e. playing at bars or clubs)	3.29	1.169
Private shows (i.e. Weddings, Birthday Parties, etc.)	1.48	.939
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.)	1.70	.883

Note: Likert scale: 1 = none at all; 2 = a few; 3 = a moderate amount; 4 = most; 5 = all.

Disintermediation is a complex concept. Many bands seems to have high levels of disintermediation as they act as their own middleman. Using the different tools that the new technologies have brought allows bands to get rid of intermediaries. However, it seems that the goal for many bands still is to work with a middleman, as they see many benefits on the work that these actors of the music industry can bring to their band's careers. This goes along with the work done by Portman-Smith & Harwood (20015) which states that bands are interested in having an agent as their services can be really helpful for them. For instance, increasing the time that bands can dedicate to work on their music as they liberate them from the marketing and managing part of their business or providing access to exclusive venues. This is supported with the data found in this project and explained in the three following paragraphs.

For instance, the bands with agents showed that these external agents proved themselves to be particularly useful while booking their bands in private festivals (such as Glastonbury or Lowlands) more often (M = 2.12, SD = .946) than using other online services (email has second biggest mean, M = 1.87. SD = .849) (see appendix B7.)

A one-way ANOVA was conducted to compare the means of type of venue booked between services and see if these difference were significant. A statistically significant difference was found between services when booking private festivals, $F(4, 473) = 34.952$, $p < 0.001$. Regarding this type of venue, private festival, a post-hoc multiple test was run and it was found that there is no significant difference between external agent and email ($M_{difference} = .248$, $p = .332$). However, there is a significant difference between external agent and the other 3 services: Facebook ($M_{difference} = .585$, $p < 0.001$), Instagram ($M_{difference} = 1.045$, $p < 0.001$) and Twitter ($M_{difference} = 1.050$, $p < 0.001$).

On the other hand, as Portman-Smith & Harwood (20015) argue, agents are very attractive for bands due to their ability to bring them revenue. The results of this study show that agents frequently acquire booking with fixed deals, which is a very appealing form of revenue for bands, and for the external agents too, as they usually get a commission for each concert that they arrange. For instance, having a fixed deal it is always welcomed by bands as they have a guaranteed revenue for each gig. A one-way ANOVA was run to compare the means of fixed deals booked through different services. A statistically significant difference was found between services when acquiring a fixed deal type of revenue, $F\,(4, 470) = 85.904$, $p < 0.001$. After finding this difference, a post-hoc multiple test was run to clarify if there were significance difference between services. External agents scored significantly different than the other 4 services: Email ($M_{difference} = .57$, $p < 0.001$), Facebook ($M_{difference} = .79$, $p < 0.001$), Instagram ($M_{difference} = 2.34$, $p < 0.001$) and Twitter ($M_{difference} = 2.38$, $p < 0.001$).

As mentioned above, this data shows how important agents still are for bands as they are more reliable than other services when acquiring gigs and, consequently, revenue and prestige.

Another important variable that can explain the level of disintermediation and also decentralization is the number of times that bands have been approached by promoters on different services. For this purpose a crosstab was run to see how often promoters approach bands through each online services (see table 5).

Table 5. Difference of approach through online services. ($N = 153$)

	Never	Occasionally	A moderate amount	Many times	A great number of times
Facebook	6.7%	49.7%	25.5%	16.8%	1.3%
Instagram	75.9%	23.2%	.9%	0%	0%
Twitter	77.3%	17.3%	2.7%	2.7%	0%
Email	6.4%	16.8%	27.2%	30.4%	19.2%
Total	34.9%	29.1%	16.3%	14.1%	5.6%

This table shows many interesting values worth discussing. For instance, it can be seen how important it still is to have an email account as it is the service with the highest rate of approach by promoters. In second position is Facebook, a tool that seems to be gaining importance in the music industry. It seems that the popularity of this service among all types of users is also valuable for promoters as they can find bands through their Facebook page.

Bands now use their email and Facebook page to share the responsibilities; these responsibilities used to be monopolized by the external agents. This shift in managerial practises shows how today bands have enhanced their levels of disintermediation. On the other hand, Instagram and Twitter have proven not to be as useful for these purpose as the services mentioned above. Participants reported to rarely be contacted by promoters via these two SNS. A reason for this can be explained in the next paragraph, as it is reported by bands that Instagram and Twitter are mostly used for more traditional marketing purposes, such as a communicating with fans and promote upcoming gigs.

Therefore, Email first and Facebook second seem to be the most reliable and useful channels for being contacted by promoters. On the other hand, the amount of times that bands are approached through Twitter (M = 1.3, SD = .65) or Instagram (M = 1.25, SD = .45) seems almost incidental. Therefore, the mean values of the two main online services were compared in order to find a significant difference.

Table 6. Approach of promoters through services.

	M	*SD*	*N*
Approach through Email	3.42	1.145	123
Approach through Facebook	2.54	.899	123

In this case, and due the high number of bands that simultaneously have email and Facebook page, an ANOVA with repeated measures was performed. This test found a significant effect on the online service, *Wilks' Lambda* = .666, F (1,122) = 61.157, p < .001. A post hoc tests using the Bonferroni correction showed a significant difference ($M_{difference}$ = .88, p < 0.001) between the frequency of approach by bookers through email (M = 3.42, SD = 1.145) and Facebook (M = 2.54, SD = .899).

4.4. Use of SNS and new technologies.

How bands use the tools provided by the new technologies such as email and SNS is the main questions of this research. A good variable to understand how important the different studied services is the time that they spend on them for band related purposes. The total amount of hours employed in each services by the participants with presence in each platform varies greatly. Facebook was the SNS where bands spent more time per week with a

total of 1318 hours (*N* = 149), followed by Email 995 (*N* = 125), then Instagram (*N* = 115) and last Twitter (*N* = 75). In figure 4 shows the *M* values of this variable for each service. It is show that Facebook is again leading this variable, closely followed by Email.

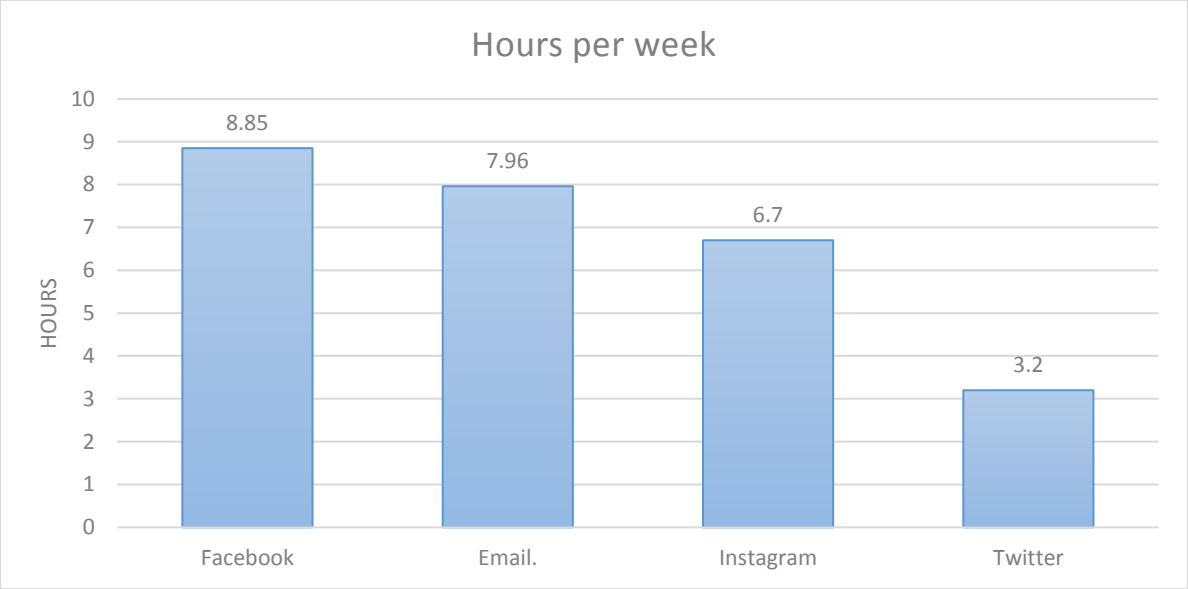

Figure 4. Hours per week in each service (*N* = 153).

The next variable explored is how much each service is uses for 6 different purposes: Promoting gigs, communicating with fans, finding venues, finding information about venues, communicating with venues and sealing deals with venues. Table 7 shows the descriptive statistics for each category.

A preliminary look at this table shows how the 3 SNS studied here are frequently used for promotion and to communicate with fans. The 4 categories that to some degree are related with venues is dominated mostly by Email and Facebook. Facebook again proves itself to be useful for many different purposes.

To reduce the number of items into a unique concept, a principal component analysis was run. It was found that the 4 items related to venues formed one dimensional scale in each service. After it, a reliability test was run before creating a new variable. These 4 new variables proved to have good reliability with the following values: Email's Cronbach's α= 0.850; Facebook's Cronbach's α = 0.857; Instagram's Cronbach's α = 0.867; and Twitter's Cronbach's α = 0.928. Therefore, these scales measure the use of each services for venue related purposes. Consequently, in these scales, the higher the score, the higher the respondent's use of each service for venue related purposes.

Table 7. Use of SNS (*N* =153).

		M	*SD*	*N*
Promotion				
	Facebook	4.19	0.833	149
	Instagram	3.19	1.236	113
	Twitter	2.91	1.367	75
	Email	2.45	1.405	125
Communicate with fans				
	Facebook	3.68	1.083	148
	Instagram	3.32	1.152	113
	Twitter	2.55	1.277	75
	Email	2.35	1.159	125
Communicate with venues				
	Facebook	2.74	1.059	149
	Instagram	1.24	.658	113
	Twitter	1.59	1.028	75
	Email	4.07	1.116	125
Find venues				
	Facebook	2.94	1.164	148
	Instagram	1.59	.913	113
	Twitter	1.57	1.042	75
	Email	3.11	1.410	124
Information about venues				
	Facebook	3.09	1.166	148
	Instagram	1.59	.932	113
	Twitter	1.49	.860	75
	Email	3.10	1.334	125
Seal deals with venues				
	Facebook	2.28	1.004	148
	Instagram	1.15	.588	112
	Twitter	1.24	.732	75
	Email	4.11	1.152	125

An ANOVA with repeated measures was performed to find if there are differences between the means of the different services: Email (*M* = 3.71, *SD* = .129), Facebook (*M* = 2.77, *SD* = .124), Instagram (*M* = 1.15, *SD* = .087) and Twitter (*M* = 1.49, *SD* = .105). This test found a significant effect on the online service, *Wilks' Lambda* = .152, *F* (3,64) = 118.944, *p* < .001. A post hoc tests using the Bonferroni correction showed a significant difference between the frequency of Email use for venues related purposes and Facebook ($M_{difference}$ =

.94, $p < .001$), Instagram ($M_{difference}$ = 2.25 $p < 0.001$) and Twitter ($M_{difference}$ = 2.22, $p < 0.001$). Also Facebook showed to differ significantly with Instagram ($M_{difference}$ = 1.31, $p < 0.001$) and Twitter ($M_{difference}$ = 1.28, $p < 0.001$). However, Instagram and Twitter have shown no significant difference.

Nevertheless, the sample of this last test is only 65 cases as only these respondents have presence in the 4 studied services. For this reason, a one way ANOVA was performed in order to use as many participants as possible. Each services had the following values: Email (M=3.59, SD=1.04, N=125), Facebook (M=2.74, SD=.938, N=149) Instagram (M=1.39, SD=.662, N=113) and Twitter (M=1.47, SD=.837, N=75). The result also showed a significant difference between groups, $F(3, 458) = 155.959$, $p < 0.001$. To verify if the services have the same significant difference between them a post-hoc multiple test was run. The same results were found in this test: Email has a significant difference with Facebook ($M_{difference}$ =.844, $p < 0.001$), Instagram ($M_{difference}$ = 2.20, $p < 0.001$) and Twitter ($M_{difference}$ = 2.12, $p < 0.001$); Facebook also differs significantly (p <.001) with Instagram ($M_{difference}$ = 1.35, $p < 0.001$) and Twitter ($M_{difference}$ = 1.27, $p < 0.001$). There are no significant differences between Twitter and Instagram (p = .928).

All these results show how important email is for bands when dealing with venues, how Facebook remains very useful for this purpose too and how Instagram and Twitter are barely used for this.

On the other hand, the other two variables (communication with fans and promotion of gigs), and after running a PCA, showed to create a new dimension but, nevertheless, they were studied independently as they together have a too small Cronbach's α. Due to the small number of cases, a one way ANOVA was run to find differences between services in, first, promotion of gigs, and secondly, communication with fans.

Regarding the use of each service for promotion purposes each service have the following descriptive values: Facebook (M = 4.19, SD = .83, N = 149), Instagram (M = 3.19, SD= 1.24, N = 113) Twitter (M = 2.91, SD = 1.37, N = 75) and Email (M = 2.45, SD = 1.40, N=125). A one way ANOVA was performed and the results showed a significant difference between services, $F(3, 458) = 51.274$, $p < 0.001$. To verify if the services have the same

significant difference between them a post-hoc multiple test was run. It was found in this test that Facebook has a significant difference with Instagram ($M_{difference}$ = 1.00, $p < 0.001$), Twitter ($M_{difference}$ = 1.28, $p < 0.001$) and email ($M_{difference}$ = 1.74, $p < 0.001$). Also, Instagram is significantly different than email ($M_{difference}$ = .74, $p < 0.001$) for promotion purposes. Instagram and Twitter did not differ significantly from each other, but there is a significant difference between Twitter and email ($M_{difference}$ = .459, $p < 0.001$). Again, Facebook proves to be really important for bands; through this SNS bands try to increase the popularity of their shows and the number of people who assist to them, with the hope that consequently influencing in their revenue, in how attractive the band is for bookers and, eventually, in their reputation. Along the same line are the conclusion that can be drawn from these result for Instagram. The popular network seems to be quite useful when promoting gigs too.

On other hand, and to test the communication with fans through the different services a one way ANOVA was performed to find possible significant differences between the means of the services: Facebook (M = 3.68, SD = 1.8, N = 148), Instagram (M = 3.32, SD = 1.52, N = 113) Twitter (M = 2.55, SD = 1.15, N = 75) and Email (M = 2.35, SD = 1.16, N = 125). A one way ANOVA was performed and it showed a significant difference between services, $F(3, 457) = 36.572$, $p < 0.001$. To verify if the services had the same significant difference between them a post-hoc multiple test was run. It was found in this test that Facebook has a significant difference with Twitter ($M_{difference}$ = 1.12, $p < 0.001$) and email ($M_{difference}$ = 1.32, $p < 0.001$). Also, Instagram is significantly different to Twitter ($M_{difference}$ = .77, $p < 0.001$) and email ($M_{difference}$ = .97, $p < 0.001$) for this variable. Email and Twitter did not differ significantly from each other the same way that Facebook and Instagram do not differ from each other. It seems that Facebook and Instagram are very used by bands in order to communicate with their fans. It is particularly interesting how low Twitter scores in this variable, as Twitter is a popular microblogging online tool, but it seems that bands do not find it as appealing to communicate with their audiences.

4.5. Self-management.

The online services studied here and some other technological advances have given the possibility for bands to self-manage their own careers. In this project this is a key concept. To measure this concept 5 questions were included in the survey to enquire the

participants about their opinion of how possible it is today to successfully be their own manager. A Likert Scale was used from 1 – strongly disagree – to 7 – strongly agree –.

To reduce the number of items into a unique concept a PCA was performed. It was found that the 5 items formed a one dimensional scale. After it, a reliability test was run before creating a new variable, self-management. This new variable proved to have good reliability, Cronbach's α = 0.874.

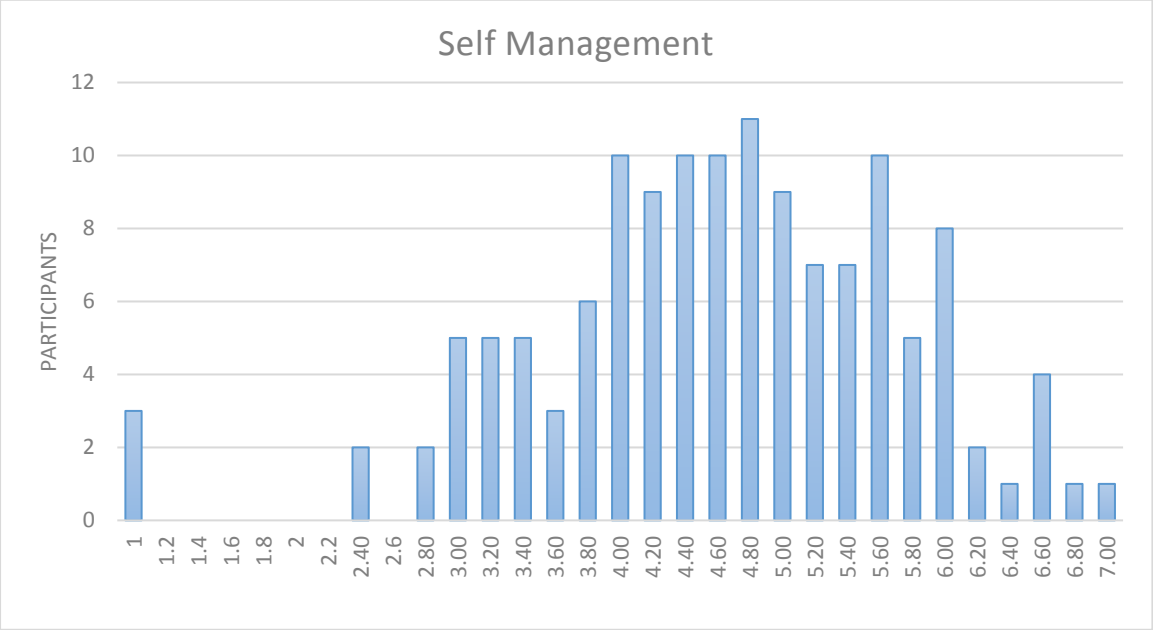

Figure 5. Self-management (*N* = 153).

Figure 5 shows how participants' opinion distribute along the values 1 – strongly disagree – and 7 – strongly agree – when being questioned if bands can manage their own careers. This figure shows a large concentration of respondents thinking that self-management is possible. Looking into the descriptive (*M* = 4.61, *SD* = 1.13, *N* = 153) shows that the average of the sample tends to agree with the idea of self-management. Looking at frequencies, almost 70% of the sample scores above 4, which translate in a positive believe about being their own managers and do this work as good as an external agent.

To explore if a positive attitude towards self-management has an influence on the number of gigs acquired through social media a t-test was conducted. The sample was divided in two conditions, positive (*M* = 7.59, *SD* = 6.83) and negative (*M* = 6.35, *SD* = 6.35) attitude towards self-management, depending if they score below or over 4 in such variable. However, and even when the positive attitude group has a bigger mean of gigs acquired

through social media there is no significant difference in the scores between groups; $t(134) = -.770$, $p = .44$. These results shows that only a positive attitude towards self-management is not enough to have a significance influence in the number of bookings acquired by the use of social media.

4.6. Success of booking techniques.

The bands reported the approximate number of booking acquired using the different services. Table 8 shows the values of this variable. On average, Email is the service with the highest rate of gigs per user, 21.03.

Table 8. Number of gigs per service.

	Number of Gigs	n	M of bookings per user
Email.	2629	125	21.03
Facebook	1298	149	8.71
External agent	718	34	21.12
Instagram	85	115	0.73
Twitter	85	75	1.13

For the objectives of this project, it is furthermore interesting to explore the possibility that the use of the different services for venue related purposes could have a correlation with the number of gigs or even serve as a predictor of such variable. Due to the low number of bands that reported to be present on Twitter this SNS will be excluded in the following analysis.

First, a Pearson product-moment correlation coefficient was performed to evaluate if there is a relationship between the number of gigs acquired through social media and the use for venues related purposes of each services: email, Facebook and Instagram. After eliminating significant outliers, the sample for this test was reduced to the bands that acquired between 1 and 16 gigs through SNS ($N = 83$). The correlation test was run and it shows a significant, positive moderate correlation between email use and the number of gigs acquired through online services, $r = .426$, $p < .01$ (see Figure 6). No significant correlation was found between the uses of Facebook neither Instagram with the number of gigs acquired through online services. However, this can be just because the participants do not have the knowledge to use these services in the most optimal way in order to acquire bookings.

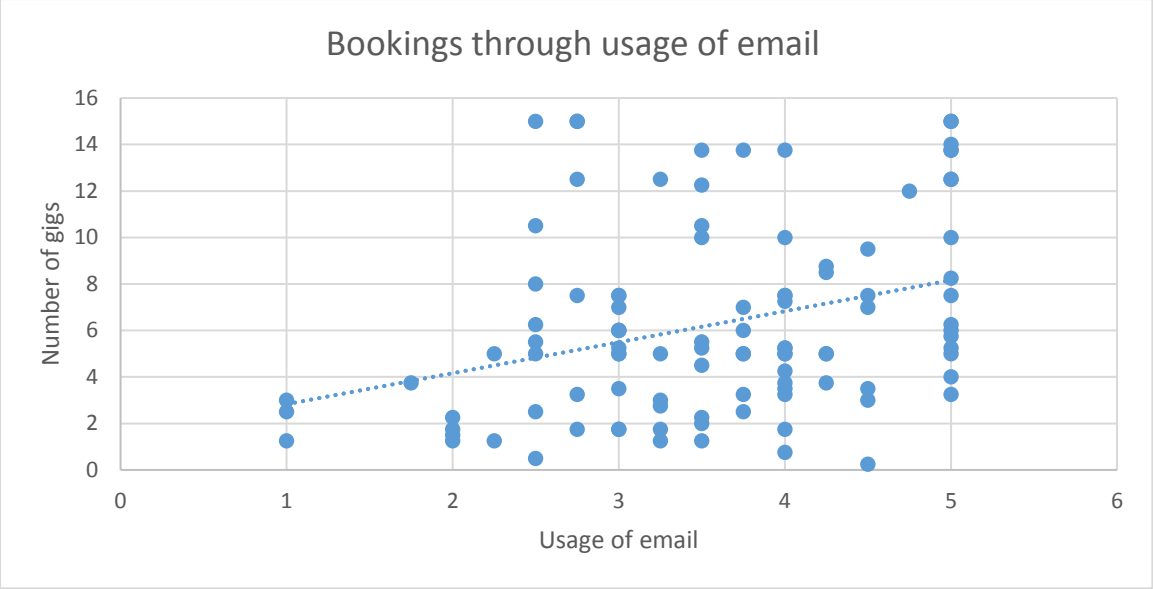

Figure 6. Email use and number of gigs booked through online services (*N* = 83).

Second, a simple regression was calculated to predict the number of gigs acquired through online services based on the uses for venue related purposes with email, Facebook and Instagram. A significant regression was found ($F(3,79) = 7.098$, $p < .001$. The regression model is therefore useful for predicting the number of bookings acquired through online services by bands. With this model a 21.2% of the difference in number of bookings can be predicted, $R^2 = .212$ (see table 9). Instagram has not proved to be helpful when predicting the number of gigs booked, but Facebook and email have proven to be particularly useful in this task.

Table 9. Regression model for predicting number of gigs acquired through online services (*N* = 83).

	B	*SE*	*β*	*p*
Use of email	1.541	.414	.219	.038
Use of Facebook	1.027	.487	.384	.000
Use of Instagram	-.369	.810	-.048	.650
Constant	-1.233	1.876		
R^2	.212			

4.7. Type of stage and revenue.

There are different sort of stages and revenues that bands can experience in their careers. In this section it is discussed how different services can bring bands to different stages or to different type of revenue.

Table 10. Type of venue booked by service.

	M	*SD*	*N*
Private festivals (i.e. Glastonbury, Lowlands, etc.)			
Facebook	1.53	0.777	137
Instagram	1.07	0.324	110
Twitter	1.07	0.253	74
Email	1.87	0.849	123
External Agent	2.12	0.946	34
Public festivals (i.e. Free festivals such as National Day or Gay Pride)			
Facebook	1.55	0.762	134
Instagram	1.08	0.454	109
Twitter	1.10	0.379	73
Email	1.98	0.853	122
External Agent	1.58	0.708	33
Regular venues (i.e. playing at bars or clubs)			
Facebook	3.01	1.196	140
Instagram	1.26	0.712	109
Twitter	1.26	0.708	73
Email	3.32	0.981	122
External Agent	3.29	1.169	34
Private shows (i.e. Weddings, Birthday Parties, etc.)			
Facebook	1.96	1.014	136
Instagram	1.26	0.787	109
Twitter	1.13	0.473	72
Email	2.21	1.095	121
External Agent	1.48	0.939	33
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.)			
Facebook	1.71	0.814	133
Instagram	1.13	0.411	109
Twitter	1.13	0.373	72
Email	2.07	1.043	120
External Agent	1.70	0.883	33

In order to find differences between the means of each service in the frequency of booking a specific sort of stage and in order to use the more possible number of cases, again a one way ANOVA was performed. Due to the low means that the SNS Twitter and Instagram have indicates that the frequency of acquiring a booking through them is exceptionally rare (see table 10). Therefore, they were not included in the analysis. Only the differences between Facebook, email and external agents were studied.

A statistically significant difference was found between services being booked in private festivals, public festivals, private shows and alternative venues (such as radio stations and YouTube channels). On the other hand, in regular venues no significant difference was found (see table 11). In this case and in this project, this is very relevant as finding no significant difference between services means that a Facebook, a SNS, has a similar rate as a professional middleman, external agents, and a more traditional and established communication tool, email.

Table 11. Results of the one-way analysis of variance

	Sum of Squares	*df*	Mean Square	*F*	*p*
Private festivals	12.803	2	6.402	9.335	.000
Public festivals	12.852	2	6.426	10.144	.000
Regular Venues	6.970	2	3.485	2.832	.061
Private shows	14.076	2	7.038	6.497	.002
Alternative venues	9.122	2	4.561	5.334	.005

A post-hoc multiple test was performed and several values showed a significant difference between services in different type of venue. When being contacted to perform in private shows, such as a weddings or birthday parties Facebook shows a better rate of booking than external agents ($M_{difference} = .478$, $p < .05$). Also, email differs significantly than external agents ($M_{difference} = .722$, $p < .01$). This supports the idea that new technologies and SNS can play an important role in a band's booking strategy. Albeit, Facebook is far from becoming the best option for bands when trying to find other type of stages: for instance, Facebook scores significantly lower than external agents for private festivals ($M_{difference} = -.585$, $p < .01$) or than email for alternative venues, such as radios or TV channels ($M_{difference} = -.360$, $p < .01$). In the light of this result, it seems that when trying to play at a more established venue, such as big festivals or TV-shows, external agents still are the best option due to their access to exclusive bookers within the music industry.

Overall, these results expose the potential for how powerful new tools such as Facebook and established ones such as email could be in this industry, but also how traditional gatekeepers such as external agents still hold an important role in this business.

Table 12. Type of revenue by service.

		M	*SD*	*N*
Fixed deals				
	Facebook	2.77	1.268	137
	Instagram	1.22	.688	108
	Twitter	1.18	.586	73
	Email	2.98	1.152	123
	External Agent	3.56	0.946	34
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets).				
	Facebook	1.67	0.841	137
	Instagram	1.08	0.341	108
	Twitter	1.08	0.325	73
	Email	1.89	1.015	123
	External Agent	1.88	0.976	34
Only ticket sales.				
	Facebook	1.7	0.89	137
	Instagram	1.14	0.529	108
	Twitter	1.17	0.475	73
	Email	1.98	1.008	123
	External Agent	1.75	.880	34
Trade/in kind (receiving goods in exchange of the performance).				
	Facebook	1.74	0.847	137
	Instagram	1.2	0.659	108
	Twitter	1.1	0.342	73
	Email	1.71	0.847	123
	External Agent	1.25	0.508	34
For free				
	Facebook	1.82	0.957	137
	Instagram	1.23	0.773	108
	Twitter	1.17	0.628	73
	Email	1.75	0.852	123
	External Agent	1.44	0.669	34

On the other hand, and looking to the data collected about the type of revenue and its frequency among the bookings sealed through different services a few conclusions can be drawn only by looking at the means and standards deviation. Firstly, and the same way that as it happens in the means for type of stage, Instagram and Twitter score very low in most of the categories; therefore, they are not included in this analysis neither (see table 12). Secondly, only the fixed deal category (for Facebook, email and external agent) scores above 2, which is still a really low frequency, and in the rest of categories there is also a low variance among means. Therefore, it is normal that after running a one-way ANOVA only

three categories showed a significant difference between them: fixed deals, only ticket sales and trade/in kind (see table 13).

Table 13. Results of the one-way analysis of variance

	Sum of Squares	*df*	Mean Square	*F*	*p*
Fixed deals	17.359	2	8.680	6.088	.003
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets).	3.510	2	1.755	2.012	.136
Only ticket sales	5.443	2	2.721	3.069	.048
Trade/in kind	6.466	2	3.233	4.850	.008
For free	3.850	2	1.925	2.462	.087

A post-hoc multiple test was performed and several values showed a significant difference between services in different type of revenue. As we discussed in section 4.3, external agent proved to be more successful when acquiring fixed deals for their clients than when bands do it themselves through Email ($M_{difference} = .57$, $p < 0.001$) or Facebook ($M_{difference} = .79$, $p < 0.001$).

Especially relevant is the data about Trade/in kind type of deals where Facebook scores the highest, followed by email. In this category, Facebook scores significantly different than external agents ($M_{difference} = .49$, $p < 0.01$). Email shows to differ significantly than external agents ($M_{difference} = .46$, $p < 0.05$). Trading goods for the band's performance is a deal that is more frequent with the appearance of the new technologies, where for instance, websites such as Sofarsounds sometime pay bands with a professional video that will be shown on the website, which will increase the visibility of the band, luckily influencing their reputation and possibilities of more bookings.

5. Discussion.

5.1. Conclusions.

The main objective of this project was to explore how emerging music bands are using digital media in order to acquire bookings, and consequently see how these new tools brought by digitalization and the boom of the internet may influence the way bands manage themselves. This area of study is particularly recent and the scientific community has not had the chance and time to explore it in depth. Therefore, this paper tries to add some light to this field where new tools are not only used for promotion, but serve as a link between the bands and the promoters.

The results found in this project show clearly how important new tools such as Facebook, websites or electronic mail are when trying to acquire gigs and get in contact with venues or promoters. SNS are so important for the studied bands, as the number of bands present in Facebook surpass the number of bands with their own email account. Facebook seems to be more important, more versatile and more reliable than an email address. Boyd & Ellison (2007) have shown how SNS were being included in the workers' daily routine, but the result found in this study lead to believe that they are not only included, but are crucial for the bands purposes. Facebook's ability to be used as multi-tool that is able to realize marketing, promotion and communication services (Leenders, Farrel, Zwaan & ter Bogt, 2015) has lead bands to use it even more than electronic mail services or websites.

Previous studies state how new technologies and specifically SNS are replacing part of the job traditionally done by record agents or record labels due to its versatility and low cost for the bands (Curien & Moreau, 2009; Jones, 2002; Young & Collins, 2010; Wikström, 2013).Combining the popularity of Facebook, Instagram or even YouTube among the participants of this study with the relatively low numbers of emerging bands having their own website, only two thirds of them, it is a clear indicator of how SNS are taking over the role of "presentation cards", that before was held by websites. This has brought bands to a higher level of decentralization as some other studies have suggested (Verboord & van Noord, 2016; Wikström, 2013). Now their work is not solely controlled by gatekeepers such as a record labels or external agents, or stored in a unique site, but can be distributed via different

channels and social media accounts. This new role taken by SNS has been noticed by bands who acknowledge the critical importance that these new tools have in their careers.

A different question that this project aimed to answer to is how the powerful gatekeepers, in this case the external agents, are being influenced by the emergence of the tools brought into the scene by the boom of digitalization. Other studies such as Morrow (2009) or Zwaan & ter Bogt (2009) explore how the internet, and therefore, the online services have given artist the necessary tools to bypass middlemen. Nevertheless, disintermediation is clearly the most intricate concept studied in this paper. It is not intricate because of its own complexity but rather because of the way bands approach it. Many participants exhibit high levels of disintermediation and they see themselves capable of doing the work that external agents do just as well as they do. These results allow us to draw conclusions that go in the same direction to the ones made by the above mentioned researchers (Morrow, 2009; Zwaan & ter Bogt, 2009) where artist will use SNS to avoid or bypass gatekeepers. However, bands still found external agents very attractive and it seems that the main goal for many bands is to have one. This confirms the studies made by Portman-Smith & Harwood (2015), where musicians expressed the benefits that these gatekeepers still have in the industry. In this study, the bands with external agents proved that these middlemen retain large influence and power as they have access to a large number of venues and bookers, which translates into revenue and prestige for the bands. In this project it can be seen how these gatekeepers still have a strong role in the music industry, which confirms findings by other authors such as Young & Collins (2014).

However, showing the complexity mentioned above, the decentralization effect seems to be real as many participants reported that they are frequently contacted directly, avoiding intermediaries, by bookers via Facebook or email. As Zwaan & ter Bogt (2009) affirm in their study, this may be explained by the visibility achieved by bands when being present in so many different online services such as Facebook, Instagram, SoundCloud, YouTube, email, websites or even Twitter.

The use of these online services was studied in this project and its analysis allows us to draw some interesting conclusions. There are studies (Boyd & Ellison, 2007; Morris 2014) claiming that SNS has become a crucial tool for any business, including of course musicians

too. While confirming this statement, we may also add some nuance. Instagram proved to be especially useful for more traditional promotion techniques for the bands of this study. Albeit Facebook was the one that proved to be the most versatile tool at the band's disposal. Emerging musicians use this popular SNS not only for promotion purposes, to communicate with fans and venues, but also to find and acquire new bookings. The use of SNS for venue related purposes helped to predict the number of gigs that these bands acquired through these services, which proves how much potential these tools can have when managing a band's career.

Lastly, the type of revenue and the types of stages that bands access through the use of Facebook or email, and bypassing the middleman, is particularly revealing and relevant. SNS tools provide more access to more intimate sorts of gigs than the venues booked through external agents. Bands are more accessible for all types of bookers when they are present in these services and that has been shown in the collected data, where bands played in private events when booked through Facebook. On the other hand, looking at revenue, Facebook is still far from being as successful as external agents or emails, but still the revenue achieved thanks to this SNS is not to be dismissed.

Digitalization is changing the way bands acquire bookings, the way they present themselves to their possible bookers and overall how they manage their careers. Gatekeepers, however, still hold a large amount of power over the music industry, but the emergence of online services seems to be shifting this influence from the external agents to the bands themselves. This could indicate the beginnings of a paradigm shift.

5.2. Implications.

From the beginning of this project the main goal was to explore how bands are using social media in order to acquire bookings. However, many studies explore the relationship between social media and the music industry solely focus on the marketing part of it (Mangold & Faulds, 2009; Salo, Lankinen & Mäntymäki, 2013) or exploring the impact caused by the Internet on the record sales (Bhattacharjee, Gopal & Sanders, (2003). However, this study shows that SNS can successfully be used when bands are trying to find bookings. SNS contain a lot of useful information that would help bands to get on stage. Nevertheless, it

needs to be done through the appropriate service and for the right purpose. In the light of our results, and through a more practical lens, we have seen that Twitter is slowly becoming less and less useful, even for promotional strategies; Instagram, on the other hand, is largely used for promotion and to communicate with fans, but it is as inadequate as Twitter when acquiring new bookings. However, Facebook is taking the lead as tool to promote and communicate, and also as an instrument where bands and promoters, can make concerts happen. Consequently, now the next step for the scientific community is to study which are the most efficient ways to use the SNS, not only to acquire new bookings, but also for communication purposes between the different actors of the music industry. Perhaps, to achieve this, future research should study the other end of the spectrum and focus on how promoters and programmers are using SNS to find bands to book.

5.3. Limitations.

This study has explored a particularly new field which is the impact of digitalization and music management. However, due to the high level of difficulty at the time of collecting the data the representativeness of the results showed here can be questioned. The control questions eliminated many respondents, perhaps even disregarding some valuable respondents too, and also increasing considerably the time needed to achieve a sufficient number of cases for a quantitative study. One direct consequence of this problem is discussed in the methodology section, when due to the low number of valid cases the analysis chosen was not an ANOVA with repeated measures, but one-way ANOVA instead, assuming that each service was taking from different samples when it was actually from the same. Future studies should have these factors in consideration. Also, and even when Instagram and, in some measure, Twitter showed to be useful for promotional purposes, they were not relevant when finding bookings. The time that the survey dedicates to these two tools must have demotivated many participants who did not finished the survey. As a recommendation for future research about how emerging music bands acquire bookings, these tools should not be included.

The result showed that some services are very time consuming and that the number of bookings achieved through these services were not particularly high. However, this does not mean that these services are a waste of time for the users. Instead, this can be translated

into a lack of the user's knowledge in order to optimize these services potential. This study did not explore what techniques they use, what kind of strategies they have, etc. For future studies it would be very interesting to explore in more depth how emerging bands use these online services in order to acquire bookings. Now that we can state that these services being used by bands and that they are surpassing the number of booking made by external agents, a qualitative research project could help to explore how exactly emerging bands are using these services. What works for them? What does not? What is a waste of time? What is crucial? All these are valuable questions that can be and should be explore in future research.

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Appendix A. Survey.

Emerging musicians and Social Media.

Introduction Thank you very much for your help! I am doing my Master Thesis on how emerging bands use social media channels in order to acquire gigs. To achieve this I need the information that only musicians like you can provide. This survey is aimed at musicians who are also doing management work for the band. Particularly, musicians in charge of managing part of or all the band's bookings. This means that this person is an active musician of the band and is also in charge of finding, contacting, communicating and sealing the deals with any agent, promoter or venue that offers you a place to play at. Please, if you are not in charge of any of these task tell the band member in charge of your bookings to fill this survey in about the band's use of social media. Do not pass this on to an external manager or agent. It will only take a few minutes. The information provided will help us develop an understanding of how emerging musicians can use social media in order to get more bookings. In other words, making it easier for musicians to get gigs more effectively than before, which will of course helps artists like yourself to increase your chances of becoming successful in your career. Of course, all the responses will remain anonymous and your privacy will be guaranteed. Again, thank you very much for your help!

COUNTRY In which country is the band/project based?

ROLE What is your role in the band/project?

- ❍ Musician (1)
- ❍ Musician/manager (2)
- ❍ Manager for exclusively one band (3)
- ❍ Manager for more than one band (4)

Condition: Manager for more than one band Is Selected. Skip To: End of Survey.

AGE How old are you?

- ❍ Under 20 (1)
- ❍ 21 - 25 (2)
- ❍ 26 - 30 (3)
- ❍ 31 - 40 (4)
- ❍ 41 - 50 (5)
- ❍ 51 or older (6)

AGE_BAND What is the average age of the band members?

- ❍ Under 20 (1)
- ❍ 21 - 25 (2)
- ❍ 26 - 30 (3)
- ❍ 31 - 40 (4)
- ❍ 41 - 50 (5)
- ❍ 51 or older (6)

GENRE What genre is the music of your band? (multiple answers allowed):

- ❑ Folk (1)
- ❑ Country (2)
- ❑ Rock (3)
- ❑ Indie (4)
- ❑ Pop (5)
- ❑ Reggae (6)
- ❑ Funk (7)
- ❑ Singer-songwriter (8)
- ❑ Rap/Hip Hop (9)
- ❑ Jazz (10)
- ❑ Soul / Rhythm and blues (11)
- ❑ Electronic/EDM/DJ (12)
- ❑ Classic (13)

BAND_AGE Number of years that this project has been active. (only use numbers and if needed, use decimals but not commas. Example: one and a half years would be 1.5)

NUM_MEMBERS How many musicians does this band/project have?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 or more (7)

RECORD_LABEL Does your band/project have a contract with a record label?

- Yes (1)
- No (2)

BAND_MEMBER_AGENT How many people inside the band are partially or completely in charge of bookings?

- 0 (1)
- 1 (2)
- 2 (3)
- 3 (4)
- 4 (5)
- 5 (6)
- 6 (7)
- 7 or more (8)

GIGS_YEAR How many live performances has your band/project done in the last 12 months?

- Less than 10 (1)
- 10 - 19 (2)
- 20 - 29 (3)
- 30 - 39 (4)
- 40 - 49 (5)
- 50 - 59 (6)
- 60 - 69 (7)
- More than 69 (8)

Condition: Less than 10 Is Selected. Skip To: End of Survey.Condition: More than 69 Is Selected. Skip To: End of Survey.

REVENUE Per band member, does the band make a revenue of more 20.000€/year only from Live Performances (exclude merchandise or record sales at the gig)?

- ❍ Yes (1)
- ❍ No (2)

Condition: Yes Is Selected. Skip To: End of Survey.

EXT_AGE_IMPORTANCE To what extent do you think that...

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)
these days a band does not need a manager. (1)	❍	❍	❍	❍	❍	❍	❍
your band/project will benefit from using a manager? (2)	❍	❍	❍	❍	❍	❍	❍
would you like to use a manager? (3)	❍	❍	❍	❍	❍	❍	❍
is it important to have a manager in order to acquire bookings? (4)	❍	❍	❍	❍	❍	❍	❍
is it important to have a manager in order to be successful? (5)	❍	❍	❍	❍	❍	❍	❍

EXT_AGENT Does your band/project have an external agent (not a band member) who takes care of bookings?

- ❍ Yes (1)
- ❍ No (2)

Condition: No Is Selected. Skip To: End of Block.

EXT_AGENT_TYPE The external agent is:

- ❑ Artist manager (1)
- ❑ Agency (2)
- ❑ Record label (3)
- ❑ Other (4) _____

EXT_AGENT_GIGS How many shows did the external agent acquire for you in the last 12 months?

EXT_AGE_VENUE Of these gigs acquired by your external agent, how many of them were...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Private festivals (i.e. Glastonbury, Lowlands, etc.) (1)	❍	❍	❍	❍	❍
Public festivals (i.e. Free festivals such as National Day or Gay Pride) (2)	❍	❍	❍	❍	❍
Regular venues (i.e. playing at bars or clubs) (3)	❍	❍	❍	❍	❍
Private shows (i.e. Weddings, Birthday Parties, etc.) (4)	❍	❍	❍	❍	❍
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.) (5)	❍	❍	❍	❍	❍

EXT_AGE_DEAL Of these gigs acquired by your external agent, how many of them had the following form of revenue for the band?

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Fixed deals (i.e. 250€). (1)	❍	❍	❍	❍	❍
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets). (2)	❍	❍	❍	❍	❍
Only ticket sales. (3)	❍	❍	❍	❍	❍
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc). (4)	❍	❍	❍	❍	❍
For free. (5)	❍	❍	❍	❍	❍

FB_PRESENCE Is your band/project present on Facebook.

❍ Yes (1)
❍ No (2)

Condition: No Is Selected. Skip To: End of Block.

FB_HOURS For your band/project interests, approximately how many hours do you use Facebook per week?

FB_USE Do you use Facebook...

	Never (1)	A little (2)	A moderate amount (3)	A lot (4)	A great deal (5)
to promote gigs/appearances? (1)	❍	❍	❍	❍	❍
to communicate with fans? (2)	❍	❍	❍	❍	❍
to find venues? (3)	❍	❍	❍	❍	❍
to find information about venues? (i.e. type of stage, type of music, type of audience, etc.) (4)	❍	❍	❍	❍	❍
to communicate with venues? (5)	❍	❍	❍	❍	❍
to seal deals with venues? (6)	❍	❍	❍	❍	❍

FB_APPROACH How often do promoters/bookers approach you through the band's Facebook?

- ❍ Never (1)
- ❍ Occasionally (2)
- ❍ A moderate amount (3)
- ❍ Many times (4)
- ❍ A great number of times (5)

FB_NUM_GIGS How many concerts has your band actively acquired using Facebook in the last 12 months?

FB_TYPE_VENUE Of these gigs, how many of them were...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Private festivals (i.e. Glastonbury, Lowlands, etc.) (1)	❍	❍	❍	❍	❍
Public festivals (i.e. Free festivals such as National Day or Gay Pride) (2)	❍	❍	❍	❍	❍
Regular venues (i.e. playing at bars or clubs) (3)	❍	❍	❍	❍	❍
Private shows (i.e. Weddings, Birthday Parties, etc.) (4)	❍	❍	❍	❍	❍
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.) (5)	❍	❍	❍	❍	❍

FB_TYPE_DEAL Of these gigs, how many of them had the following form of revenue for the band?

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Fixed deals (i.e. 250€). (1)	❍	❍	❍	❍	❍
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets). (2)	❍	❍	❍	❍	❍
Only ticket sales. (3)	❍	❍	❍	❍	❍
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc). (4)	❍	❍	❍	❍	❍
For free. (5)	❍	❍	❍	❍	❍

IG_PRESENCE Is your band/project present on Instagram?

❍ Yes (1)
❍ No (2)

Condition: No Is Selected. Skip To: End of Block.

IG_HOURS For your band/project interests, approximately how many hours do you use Instagram per week?

IG_USE Do you use Instagram...

	Never (1)	A little (2)	A moderate amount (3)	A lot (4)	All (5)
to promote gigs/appearances? (1)	❍	❍	❍	❍	❍
to communicate with fans? (2)	❍	❍	❍	❍	❍
to find venues? (3)	❍	❍	❍	❍	❍
to find information about venues? (i.e. type of stage, type of music, type of audience, etc.) (4)	❍	❍	❍	❍	❍
to communicate with venues? (5)	❍	❍	❍	❍	❍
to seal deals with venues? (6)	❍	❍	❍	❍	❍

IG_APPROACH How often do promoters/bookers approach you through the band's Instagram?

- ❍ Never (1)
- ❍ Occasionally (2)
- ❍ A moderate amount (3)
- ❍ Many times (4)
- ❍ A great number of times (5)

IG_NUM_GIGS How many concerts has your band actively acquired using Instagram in the last 12 months?

IG_TYPE_VENUE Of these gigs, how many of them were...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Private festivals (i.e. Glastonbury, Lowlands, etc.) (1)	❍	❍	❍	❍	❍
Public festivals (i.e. Free festivals such as National Day or Gay Pride) (2)	❍	❍	❍	❍	❍
Regular venues (i.e. playing at bars or clubs) (3)	❍	❍	❍	❍	❍
Private shows (i.e. Weddings, Birthday Parties, etc.) (4)	❍	❍	❍	❍	❍
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.) (5)	❍	❍	❍	❍	❍

IG_TYPE_DEAL Of these gigs, how many of them had the following form of revenue for the band?

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Fixed deals (i.e. 250€). (1)	❍	❍	❍	❍	❍
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets). (2)	❍	❍	❍	❍	❍
Only ticket sales. (3)	❍	❍	❍	❍	❍
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc). (4)	❍	❍	❍	❍	❍
For free. (5)	❍	❍	❍	❍	❍

TW_PRESENCE Is your band/project present on Twitter?

❍ Yes (1)
❍ No (2)

Condition: No Is Selected. Skip To: End of Block.

TW_HOURS For your band/project interests, approximately how many hours do you use Twitter per week?

TW_USE Do you use Twitter...

	Never (1)	A little (2)	A moderate amount (3)	A lot (4)	A great deal (5)
to promote gigs/appearances? (1)	❍	❍	❍	❍	❍
to communicate with fans? (2)	❍	❍	❍	❍	❍
to find venues? (3)	❍	❍	❍	❍	❍
to find information about venues? (i.e. type of stage, type of music, type of audience, etc.) (4)	❍	❍	❍	❍	❍
to communicate with venues? (5)	❍	❍	❍	❍	❍
to seal deals with venues? (6)	❍	❍	❍	❍	❍

TW_APPROACH How often do promoters/bookers approach you through the band's Twitter?

- ❍ Never (1)
- ❍ Occasionally (2)
- ❍ A moderate amount (3)
- ❍ Many times (4)
- ❍ A great number of times (5)

TW_NUM_GIGS How many concerts has your band actively acquired using Twitter in the last 12 months?

TW_TYPE_VENUE Of these gigs, how many of them were...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Private festivals (i.e. Glastonbury, Lowlands, etc.) (1)	❍	❍	❍	❍	❍
Public festivals (i.e. Free festivals such as National Day or Gay Pride) (2)	❍	❍	❍	❍	❍
Regular venues (i.e. playing at bars or clubs) (3)	❍	❍	❍	❍	❍
Private shows (i.e. Weddings, Birthday Parties, etc.) (4)	❍	❍	❍	❍	❍
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.) (5)	❍	❍	❍	❍	❍

TW_TYPE_DEAL Of these gigs, how many of them had the following form of revenue for the band?

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Fixed deals (i.e. 250€). (1)	❍	❍	❍	❍	❍
Guarantee plus a part of the ticket sales (i.e. 200€ + 15% of tickets). (2)	❍	❍	❍	❍	❍
Only ticket sales. (3)	❍	❍	❍	❍	❍
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc). (4)	❍	❍	❍	❍	❍
For free. (5)	❍	❍	❍	❍	❍

EM_PRESENCE Does your band/project have its own email address?

- ❍ Yes (1)
- ❍ No (2)

Condition: No Is Selected. Skip To: End of Block.

EM_HOURS For your band/project interests, approximately how many hours do you use its email per week?

EM_USE Do you use the band's email address...

	Never (1)	A little (2)	A moderate amount (3)	A lot (4)	A great deal (5)
to promote gigs/appearances? (1)	❍	❍	❍	❍	❍
to communicate with fans? (2)	❍	❍	❍	❍	❍
to find venues? (3)	❍	❍	❍	❍	❍
to find information about venues? (i.e. type of stage, type of music, type of audience, etc.) (4)	❍	❍	❍	❍	❍
to communicate with venues? (5)	❍	❍	❍	❍	❍
to seal deals with venues? (6)	❍	❍	❍	❍	❍

EM_APPROACH How often do promoters/bookers approach you through the band's email?

- ❍ Never (1)
- ❍ Occasionally (2)
- ❍ A moderate amount (3)
- ❍ Many times (4)
- ❍ A great number of times (5)

EM_NUM_GIGS How many concerts has your band actively acquired using its email address in the last 12 months?

EM_TYPE_VENUE Of these gigs, how many of them were...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Private festivals (i.e. Glastonbury, Lowlands, etc.) (1)	❍	❍	❍	❍	❍
Public festivals (i.e. Free festivals such as National Day or Gay Pride) (2)	❍	❍	❍	❍	❍
Regular venues (i.e. playing at bars or clubs) (3)	❍	❍	❍	❍	❍
Private shows (i.e. Weddings, Birthday Parties, etc.) (4)	❍	❍	❍	❍	❍
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.) (5)	❍	❍	❍	❍	❍

EM_TYPE_DEAL Of these gigs, how many of them had the following form of revenue...

	None at all (1)	A few (2)	A moderate amount (3)	Most (4)	All (5)
Fixed deals (i.e. 250€). (1)	❍	❍	❍	❍	❍
Guaranteed fee plus a part of the ticket sales (i.e. 200€ + 15% of tickets). (2)	❍	❍	❍	❍	❍
Only ticket sales. (3)	❍	❍	❍	❍	❍
Trade/in kind (receiving goods in exchange of the performance, i.e. video-clip, accommodation, other services, etc). (4)	❍	❍	❍	❍	❍
For free. (5)	❍	❍	❍	❍	❍

SELF_MAN To what extent do you think that...

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)
you can be your own manager? (1)	❍	❍	❍	❍	❍	❍	❍
you can perform the manager tasks? (2)	❍	❍	❍	❍	❍	❍	❍
you, as your own manager, can acquire as many gigs as an external manager? (3)	❍	❍	❍	❍	❍	❍	❍
being your own manager allows you to acquire bookings? (4)	❍	❍	❍	❍	❍	❍	❍
you can succeed as a musician being your own manager? (5)	❍	❍	❍	❍	❍	❍	❍

PRESENCE_YOUTUBE Is your band present on YouTube?

- ❍ Yes (1)
- ❍ No (2)

PRESENCE_SOUNDCLOUD Is your band present on SoundCloud?

- ❍ Yes (1)
- ❍ No (2)

PRESENCE_MYSPACE Is your band present on Myspace?

- ❍ Yes (1)
- ❍ No (2)

WEB_PRESENCE Does the band have a WEBSITE?

- ❍ Yes (1)
- ❍ No (2)

WEB_IMPORTANCE_BOOK How important is to have a WEBSITE in order to acquire bookings?

- ❍ Not at all important (1)
- ❍ Slightly important (2)
- ❍ Moderately important (3)
- ❍ Very important (4)
- ❍ Extremely important (5)

WEB_INFO What information can be seen on your WEBSITE?

- ❑ Your band's email address (1)
- ❑ A link to the band's Facebook (2)
- ❑ A link to the band's Twitter (3)
- ❑ A link to the band's Instagram (4)
- ❑ A link to the band's Sound Cloud (5)
- ❑ A link to the band's YouTube (6)
- ❑ A link to the band's Myspace (7)

RANK_PROMOTION Order which of the following options are, in your opinion, more useful for PROMOTION.

_____ Facebook (1)
_____ Instagram (2)
_____ Twitter (3)
_____ Email (4)
_____ Other (5)

RANK_FANS Order which of the following options are, in your opinion, more useful for COMMUNICATION WITH FANS.

_____ Facebook (1)
_____ Instagram (2)
_____ Twitter (3)
_____ Email (4)
_____ Other (5)

RANK_BOOKINGS Order which of the following options are, in your opinion, more useful for ACQUIRING BOOKINGS.

_____ Facebook (1)
_____ Instagram (2)
_____ Twitter (3)
_____ Email (4)
_____ Other (5)

SM_EXPLAINATION Social media platforms are services like Facebook, Instagram or Twitter. For the next questions, we want you to only have these types of services in mind. Therefore, do not consider the email or the band's website when answering the following questions.

SM_IMPORTANCE To what extent do you think that...

	Strongly disagree (1)	Disagree (2)	Somewhat disagree (3)	Neither agree nor disagree (4)	Somewhat agree (5)	Agree (6)	Strongly agree (7)
social media platforms helps to acquire bookings. (1)	❍	❍	❍	❍	❍	❍	❍
social media platforms are essential for acquiring bookings. (2)	❍	❍	❍	❍	❍	❍	❍
social media platforms are mainly promotional tools. (3)	❍	❍	❍	❍	❍	❍	❍
it is easy to find venues or places to play at through social media platforms. (4)	❍	❍	❍	❍	❍	❍	❍

Appendix B. Frequencies.

Appendix B1. Bands' home country.	Count	%
Argentina	1	.7
Australia	13	8.5
Austria	2	1.3
Belgium	3	2.0
Brazil	1	.7
Canada	10	6.5
Estonia	2	1.3
Finland	5	3.3
France	4	2.6
Germany	9	5.9
Ireland	6	3.9
Italy	4	2.6
Norway	1	.7
Poland	1	.7
Spain	2	1.3
The Netherlands	49	32.0
Trinidad & Tobago	1	.7
UK	25	16.3
USA	14	9.2
Total	153	100.

Appendix B2. Number of gigs in the last 12 months.

	Count	%
10 – 19	49	32.0
20 – 29	38	24.8
30 – 39	14	9.2
40 – 49	10	6.5
50 – 59	17	11.1
60 – 69	25	16.3
Total	153	100.0

Appendix B3. Average age of the band members

	Count	%
Under 20	7	4.6
21 – 25	53	34.6
26 – 30	46	30.1
31 – 40	39	25.5
41 – 50	7	4.6
System missing	1	.7
Total	153	100.0

Appendix B4. Age of the respondents.

	Count	%
Under 20	7	4.6
21 – 25	53	34.6
26 – 30	46	30.1
31 – 40	37	24.2
41 - 50	8	5.2
51 or older	2	1.3
Total	153	100.0

Appendix B5. Number of band's member in charge of bookings.

	Count	%
0	10	6.5
1	84	54.9
2	25	16.3
3	19	12.4
4	11	7.2
5	1	.7
7 or more	3	2.0
Total	153	100.0

Appendix B6. Years in active.

	Count	%
.50	2	1.3
.75	1	.7
1.00	9	5.9
1.50	4	2.6
2.00	19	12.4
2.50	8	5.2
3.00	30	19.6
3.50	5	3.3
4.00	17	11.1
4.50	1	.7
5.00	19	12.4
6.00	11	7.2
7.00	7	4.6
8.00	5	3.3
9.00	4	2.6
10.00	4	2.6
10.50	1	.7
11.00	1	.7
14.00	1	.7
15.00	1	.7
20.00	1	.7
22.00	1	.7
System	1	.7
Total	153	100.

Appendix B7. Type of venue booked by service.

		M	*SD*	*N*
Private festivals (i.e. Glastonbury, Lowlands, etc.)				
	Facebook	1.53	.777	137
	Instagram	1.07	.324	110
	Twitter	1.07	.253	74
	Email	1.87	.849	123
	External Agent	2.12	.946	34
Public festivals (i.e. Free festivals such as National Day or Gay Pride)				
	Facebook	1.55	.762	134
	Instagram	1.08	.454	109
	Twitter	1.10	.379	73
	Email	1.98	.853	122
	External Agent	1.58	.708	33
Regular venues (i.e. playing at bars or clubs)				
	Facebook	3.01	1.196	140
	Instagram	1.26	.712	109
	Twitter	1.26	.708	73
	Email	3.32	.981	122
	External Agent	3.29	1.169	34
Private shows (i.e. Weddings, Birthday Parties, etc.)				
	Facebook	1.96	1.014	136
	Instagram	1.26	.787	109
	Twitter	1.13	.473	72
	Email	2.21	1.095	121
	External Agent	1.48	.939	33
Alternative venues (i.e. TV, Radio, YouTube Channels, Websites, etc.)				
	Facebook	1.71	.814	133
	Instagram	1.13	.411	109
	Twitter	1.13	.373	72
	Email	2.07	1.043	120
	External Agent	1.70	.883	33