2018

Music Artists' Strategies to Generate Revenue Through Technology

Kalilu Kamara II
Walden University

Walden University

College of Management and Technology

This is to certify that the doctoral study by

Kalilu Kamara

has been found to be complete and satisfactory in all respects,
and that any and all revisions required by
the review committee have been made.

Review Committee
Dr. Elisabeth Musil, Committee Chairperson, Doctor of Business Administration Faculty

Dr. Denise Hackett, Committee Member, Doctor of Business Administration Faculty

Dr. Rocky Dwyer, University Reviewer, Doctor of Business Administration Faculty

Chief Academic Officer
Eric Riedel, Ph.D.

Walden University
2018

Abstract

Music Artists' Strategies to Generate Revenue Through Technology

by

Kalilu Kamara II

MS, Walden University, 2013

BS, California State University, Sacramento, 2007

Doctoral Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Business Administration

Walden University

July 2018

Abstract

Music streaming services are increasing, compact discs (CDs) and digital download sales are declining, and many music artists are becoming affected by this positive shift in music technology. Music streaming revenue does not compensate for the decrease in revenue from CDs and paid downloads. Based on organizational configuration theory (OCT), the purpose of this multiple case study was to explore the technology and marketing strategies that small business music artists used to generate sales revenue from the Internet. Six small business music artists who were 18 years or older with different music revenue streams participated in semistructured interviews. These small business music artists provided detailed information on the technology and marketing strategies they used to generate sales revenue from the Internet. The data collection process for this study included semistructured interview data and participant observations. The data analysis process included methodological triangulation of the interview data and participant observation data to identify themes for the study. Seven themes identified were having a marketing budget, social media, recording studio sessions, digital distribution, SoundExchange, music licensing, and corporate sponsorships. These data may contribute to positive social change by helping small business music artists sustain operations in the music industry.

Music Artists' Strategies to Generate Revenue Through Technology

by

Kalilu Kamara II

MS, Walden University, 2013

BS, California State University, Sacramento, 2007

Doctoral Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Business Administration

Walden University

July 2018

Dedication

I dedicate this study to all independent music artists who have a dream of becoming successful in the music industry. Being an independent artist can be challenging if artists do not have the knowledge and support they need to remain independent. It takes hard work and dedication to stay devoted to a dream that artists are pursuing. I hope this study gives independent music artists the tools they need to remain independent and sustain in the music industry. I also dedicate this study to all foster youth pursuing higher education with the ambition to stay positive and transform their lives.

Acknowledgments

I want to thank my Chair Dr. Elisabeth Musil, my second Chair Dr. Denise Hackett, and the University Research Reviewer Dr. Rocky Dwyer for giving me the guidance and support I needed on this doctoral journey. I also want to acknowledge my father Kalilu Kamara from Sierra Leone, rest in peace. My father attended California State University, Long Beach on a student visa and obtained his bachelor's degree in Engineering. He always instilled in me the principles of knowledge and working hard, and for that I am grateful. I want to thank my mother Billie Jo Kamara for motivating me to go to college. I never would have imagined that I would make it this far. Last but not least, I want to acknowledge the Ronald E. McNair Scholars Program at California State University, Sacramento. I was selected out of 28,000 students to be a McNair Scholar. The goal of the program is for students to obtain a doctoral degree, and I am genuinely proud to be a Sacramento State McNair Scholar and also a scholar-practitioner at Walden University.

Table of Contents

iii

List of Tables

List of Figures

Section 1: Foundation of the Study

Background of the Problem

Small business music artists are significant players in the music industry. The music industry is made up of a ubiquitous and diverse network of firms that are all connected through selling similar products: the music or brand of the artist (Fountoukidis, 2015). Technology has had an enormous impact on the music industry, disrupting many traditional income revenue streams. Music artists can generate revenue that originates from downloads and compact discs (CDs), but income from these sources have grown smaller as music streaming services are on the rise (Wlömert & Papies, 2016). With streaming services on the rise, small business music artists will need to develop effective technology and marketing strategies to generate revenue on the Internet.

Problem Statement

The development of music streaming services such as Spotify has caused controversy with both major stars and smaller independent artists who publicly criticize the low levels of royalty payments these services have generated (Marshall, 2015). The growth in music streaming subscription services is on the rise, in contrast to an 8% global decline in digital downloads and an 8.1% decline in physical product sales as of 2014 (Sinclair & Tinson, 2017). The general business problem that guided my research was music streaming revenue does not compensate for the decrease in revenue from compact discs and paid downloads. The specific business problem was some small business music artists do not have technology and marketing strategies to generate sales revenues from the Internet.

Purpose Statement

The purpose of this qualitative multiple case study was to explore the technology and marketing strategies some small business music artists used to generate sales revenues from the Internet. The target population for this research study was six small business music artists who have used technology and marketing strategies to generate Internet sales. The geographic location for this study was Los Angeles County, California. The implication for social change includes the potential to improve economic sustainability for small business music artists in the music industry.

Nature of the Study

The three types of research methods are qualitative, quantitative, and mixed (Venkatesh, Brown, & Bala, 2013). I selected the qualitative method to find out what strategies some small business music artists use to generate sales revenues from the Internet. Qualitative researchers use interviews, observations, and records in research projects (Barnham, 2015). In contrast, quantitative research consists of hypothesis testing to achieve research goals (Park & Park, 2016). The mixed method combines the elements of both quantitative and qualitative research (Venkatesh, Brown, & Sullivan, 2016). In this study, I conducted interviews, which are part of a qualitative study, instead of hypothesis testing, which is part of a quantitative study. In addition, the mixed method did not align with this study because I did not combine both qualitative and quantitative elements. The qualitative method was appropriate for this study because participants answered semistructured interview questions about the technology and marketing strategies they used to generate sales revenue from the Internet.

I considered five qualitative research designs: (a) case study, (b) narrative, (c) phenomenology, (d) ethnography, and (e) grounded theory. Narrative researchers include stories that portray human thought and action (Shapiro, 2016). I did not use the narrative approach because my research question did not focus on lived or told stories from participants. Phenomenological researchers concentrate on human experiences with phenomena (Fisher, Francis, Thomas, Burgess, & Mutler, 2016). I did not use the phenomenological approach because my research question did not focus on the experiences participants have in common to describe a phenomenon. Ethnography is mostly concerned with the study of cultural groups (Kalou & Sadler-Smith, 2015). I did not choose the ethnography approach because my research question did not focus on the language, beliefs, and values of a cultural group. Grounded theory involves an explanation of a theory of process, action, or interaction shaped by views of a vast number of participants (Johnson, 2015). I did not select the grounded theory approach because I did not try to create or discover a theory. The case study design involves a detailed explanation of a contemporary event and uses the terms *what, how* and *why* in research questions. Researchers use a multiple case study design to ensure the added validity of findings and to confirm that conclusions will not lead to a direct replication compared to a single case study (Gog, 2015). I selected the multiple case study design to gain an in-depth understanding of the technology and marketing strategies small business music artists use to increase sales revenues from the Internet.

Research Question

The overarching research question was: What technology and marketing strategies do some small business music artists use to generate sales revenues from the Internet?

Interview Questions

1. Which Internet strategies do you use to generate sales revenue?

2. What strategies do you use to market and brand yourself on the Internet?

3. How do music videos help you generate revenue on the Internet?

4. What, if any, digital music distribution outlets do you use to sell your music online? (Ex: iTunes, Spotify, SoundCloud, Bandcamp, CDBaby, TuneCore)

5. What challenges have you faced when trying to generate e-sales revenue from the Internet?

6. How did you address the challenges to generate e-sales revenue from the Internet?

7. What additional comments can you add to the subject of music artists generating sales revenue from the Internet?

Conceptual Framework

Henry Mintzberg developed organizational configuration theory in 1978. Mintzberg (1978) identified simple, machine, professional, diversified, and innovative as five different types of organizational configurations (Krabberod, 2015). Leenders, Farrell, Zwaan, and ter Bogt (2015) discussed how leaders and managers use configuration theory to seek a position in a competitive environment that delivers

superior performance, and how organizations use configuration theory to organize their marketing activities. Executives who use configuration theory identify critical interdependencies between elements that establish an organization as a sustainable system. Organizations can use configuration theory to describe how market performance is affected by formal organizational design arrangements used to exploit synergies between design elements and create value for customers. Smaller organizations may use configuration theory to help explain how music artists develop an efficient technology and marketing strategy to generate revenue through music streaming, physical products, and digital downloads.

Organizations that use configuration theory may identify with this research because technology and marketing are two strategies that music artists can use to develop a competitive advantage. Henfridsson and Bygstad (2013) discussed situational, action formation, and transformational mechanisms in the self-reinforcing socio-technical mechanism model. Small business music artists use social media as a socio-technical opportunity in a competitive environment to develop marketing, branding, and promotional strategies to generate revenue. These marketing strategies can lead to valuable sources of income through the transformational mechanism that produces outcomes at a micro-level. This study on the technological and marketing strategies small business music artists used to generate sales revenue from the Internet was thus aligned with Mintzberg's (1978) organizational configuration theory and Henfridsson and Bygstad's (2013) self-reinforcing socio-technical mechanism model.

Operational Definitions

360 deal: A way of monetizing a record label's relationship with an artist through the record label participating in and receiving income from a range of musical activities beyond the sales of recordings (Galuszka & Wyrzykowska, 2016).

Brand personality: A set of associations or characteristics that can affect a consumer's decision making (Kristin & Sirgy, 2016).

Hip-hop culture: Shared fashion, music, dance, art, attitude, language, and experiences of anyone who participates in or consumes at least one of the four elements of hip-hop: rapping/emceeing, breakdancing, graffiti art, and deejaying (Ferguson & Burkhalter, 2015).

Niche music: A kind of music that has a smaller market of intrigued shoppers and that gains audience through web-based social networking or suggestions through online music destinations (Dewan & Ramaprasad, 2014).

Self-congruity: Actual, ideal, or social connections with brand personality where musicians can influence an individual and can lead to positive attitudes towards a brand (Kristin & Sirgy, 2016).

Small business: Based on the number of employees or the measure of annual receipts a business has (U.S. Small Business Administration, 2018).

Viral marketing: The relationship between buzz marketing, word of mouth marketing, and online marketing (Rollins, Anitsal, & Anitsal, 2014).

Assumptions, Limitations, and Delimitations

Assumptions

Nkwake and Morrow (2016) explained that assumptions are beliefs, expectations, or considerations affecting research. I assumed that selecting the qualitative multiple case study method was the best methodology to explore the technology and marketing strategies of small business music artists. Instead of using a quantitative or mixed method, I selected the qualitative method because it allowed for a description and interpretation of the business problem. The second assumption I made was that the six small business music artists all had technology and marketing strategies they used to generate revenue from the Internet. The last assumption was that the six small business music artists gave honest and truthful answers in their interview question responses.

Limitations

Limitations of a research study are potential weaknesses or situations that are beyond a researcher's control (Helmich, Boerebach, Arah, & Lingard, 2015). My research study had several limitations. The research question focused on revenue from music streaming, compact discs, and digital downloads, but new media platforms may emerge for future researchers. Further, I only focused on technology and marketing strategies to generate revenue in the music industry, and these procedures may not apply to small businesses in other sectors. The role that record companies play during different stages of an artist's career needs more research as well (Leenders et al., 2015). The sample size of six small business music artists may have also limited the scope of the

study. A lack of available participants was also a potential weakness of the study and

could require future research.

My research focused on music artists in Los Angeles, California and further

research is necessary to study other target populations. Another potential weakness of the

study was its focus on the Internet as a source of revenue, instead of traditional media

outlets such as the television, radio, newspaper, and magazine. Avoiding personal bias

could have been a limitation unbenounced to me, but I established procedures to guard

against bias.

Delimitations

Researchers use delimitations to define the boundary, scope, and scale of a study

and mark the characteristics that limit the scope of inquiry (Karodia, Chimusoro, & Jeske,

2015). For this multiple case study, I used a purposive sampling of small business music

artists based in Los Angeles, California. I sent potential participants a written invitation

to be a part of the study. These small business music artists did not have a recording

contract or legal agreement with a major record label. I limited the scope of the study to

the technology and marketing strategies small business music artists used to generate

Internet sales. These sales included but were not limited to tickets for concerts, CDs,

digital downloads, music streaming services, and other merchandise sales.

Significance of the Study

My research may help small business music artists generate sales revenue from

the Internet. Digital music stores, streaming services, and webcasting stations have

significantly reduced the cost barriers to distribute and sell music, giving musicians the

ability to promote and sell their music globally without having to forfeit their copyrights (Thomson, 2013). Using the findings in this study, small business music artists may develop technology and marketing strategies to help them become financially stable in the music industry.

The implications for positive social change may include the potential to improve economic sustainability for independent artists in the music industry. Musicians are influential figures in today's society. Adolescents and youth can create music as a social activity in urban environments to avoid gang violence and criminal behavior. Martin Lamotte detailed the characteristics of hip-hop as a set of principles of resistance in urban areas which give an understanding of everyday street politics or hidden transcripts of the oppressed (Black, 2014). Hip-hop can help at-risk youth avoid incarceration and help them become entrepreneurs as independent artists. Music artists can use the Internet as a competitive advantage and opportunity to reach fans without having to sign to a major record label. The expanding significance of the Internet in the music industry has provided music artists with more opportunities to become noticed by different audiences (Veborod & Noord, 2016).

A Review of the Professional and Academic Literature

In this study, I extended Leenders et al.'s (2015) research on young music artists' media sales strategies. These authors focused on the development of social media from 2005-2010 when iTunes, YouTube, and illegal downloading was dominant in the music industry. I focused my research on the music industry between the years 2014-2018, when music streaming services such as Spotify and Pandora are on the rise and CDs, and

digital download sales are decreasing. Social media also has an impact on music artists, and social media networking and development of online music groups have added to the development of fan bases, enabling rising artists to easily connect through new advertising strategies (Naveed, Watanabe, & Neittaanmaki, 2017).

I used organizational configuration theory as the conceptual framework. Lui, Mezei, Kostakos, and Li (2017) explained that organizational configuration theory shows how combinations of varying initial conditions may lead to the same outcome. Strategy, structure, and the environment are three different variables in configuration theory that can influence a business outcome in various ways. For this study, I reviewed 216 peer-reviewed journal articles, 87% which were published between the years 2014 and 2018. I also reviewed a reference from a government website and a reference from a corporate Internet site. To gather peer-reviewed journal articles, I searched several academic databases using the keywords *music streaming, configuration theory, contingency theory, social media, traditional media, the music industry, digital infrastructure models, digital piracy,* and *record labels*. My objective in this literature review was to give a critical analysis and synthesis of configuration theory as it relates to contingency theory, discuss the socio-technical mechanism model and social-competitive intelligence framework, give an analysis of the music industry and music revenues, and discuss the evolution of music technology and the emergence of social media.

Application to the Applied Business Problem

I explored the technology and marketing strategies that small business music artists used to generate sales revenue from the Internet. Music artists can use the Internet

as a method to produce income. The music industry has become electronic through computers and smartphones as it has shifted from CDs to digital download MP3s and music streaming services. To sustain in the music industry and evolve with technological changes, music artists will need to develop successful revenue generating strategies.

Organizational Configuration Theory

In 1978, Henry Mintzberg discussed five types of business configurations including simple, machine, professional, diversified, and innovative (Krabberod, 2015). Other authors have stated how configuration theory enables researchers and business leaders to examine marketing strategies and the relationships between marketing activities and business strategies (Leenders et al., 2015). Configuration researchers show how firms share a set of strategies, structures, and goals as a collective rather than individually (de Villiers Scheepers, Verreynne, & Meyer, 2014). In his configuration theory, Mintzberg proposed that organizational effectiveness is achievable through one or more configurations between simple, machine, professional, diversified, and innovative ideal types (Krabberod, 2015). Configuration researchers use variables such as strategy, structure, and the environment to identify patterns (de Villiers Scheepers et al., 2014).

Managers may use configuration theory to explain how no single activity, but rather a specific configuration of capabilities leads to strategic advantages and superior performance in an organization (Zacharias, Nijssen, & Stock, 2016). A configuration is a particular group of multiple characteristics or sets of conditions including a firm's strategy, resources, and knowledge (Mohsen & Eng, 2016). Treacy and Wiersema (1993; as cited in Zacharias et al., 2016) identified three ideal strategies including product

leadership, operational excellence, and customer intimacy. These strategies are leading to configurations that create value through exploration, exploitation, and adaptation. Additionally, these strategies lead to value capture capabilities such as relational market-based assets and intellectual market-based assets. Furthermore, these configurations of value creation and capture capabilities are leading to customer loyalty and superior performance.

Several authors have provided analyses of configuration theory. Bedford and Malmi (2015) reported that managers are using configuration theory to choose an internally consistent control structure that best fits their contextual conditions. According to Agic, Cinjarevic, Kurtovic, and Cicic (2016), strategic marketing patterns are arrangements or configurations of a firm's market-based resources and marketing capabilities that show how businesses align with their environments. Researchers of configuration theory posit that for every context, there are ideal sets of organizational characteristics that work better than others work and result in higher performance (Zaefarian, Henneberg, & Naude, 2013).

Managers and leaders use configuration theory to analyze how only a few variables may be useful to explain how an organization operates with favorable outcomes (Harlacher & Reihlen, 2014). Another organizational assumption is that the alignment between strategy and structure results in better organizational performance (Najafi-Tavani et al., 2015). Executives who use configuration theory assumes that a set of the same variables could affect an outcome in different ways, depending on how the variables are arranged together (Mohsen & Eng, 2016).

Organizations use configuration theory to explore patterns and combinations of variables to show how their synergistic effects lead to actual results (Mikalef, Pateli, Batenburg, & Wetering, 2015). Managerial analyses using configuration theory show how firms with superior performance represent ideal organizations with a set of dimensions in comparison to companies with weaker performance. Researchers have demonstrated how a configuration of a set of dimensions contributes to superior performance (Hughes, Sorensen, & Hughes, 2016). Managers and leaders who use configuration theory assume that sets of configurations or conditions, rather than a single state, determine the outcomes of strategies (Bohm, Eggert, & Thiesbrummel, 2016).

Hakansson (1989; as cited in Bliemel, McCarthy, & Maine, 2014), developed a business networks model that views networks as integrated systems of actors connected by their performance of competitive activities and the consumption of resources. The three variables in the business networks model include the actor, resource, and activity. The most common independent variables related to configuration research include characteristics of the external environment that a firm is competing in, the elements of organizational structure, and the factors that relate to corporate strategy making (Walker, Ni, & Dyck, 2015). Another management model associated with configuration theory targets relational performance and includes seven variables: interpersonal trust, inter-organizational trust, affective commitment, behavioral commitment, relationship-specific investments, communication, and cooperation (Zaefarian, Thiesbrummel, Henneberg, & Naude, 2016).

Infrastructure often alludes to an accumulation of data technology and frameworks that jointly create the desired result. Henfridsson and Bygstad (2013) discussed the digital infrastructure model, noting that in a complex organization there is no single source of digital infrastructure evolution. Managers use the organizational network to describe how networks of human and technical elements drive digital infrastructure development. Managers and leaders may use configuration theory to connect the business environment to design options that music artists use when they experiment and seek a position for a competitive advantage in an atmosphere that delivers acceptable performance (Leenders et al., 2015). In an organization, configurations involve a particular arrangement of multiple parts, components, elements, mechanisms, attributes, or something similar (Bedform & Malmi, 2015). Researchers use the relational model to propose that infrastructures should appreciate through the sense-making of its users and stakeholders (Henfridsson & Bygstad, 2013). This analysis of organizational configuration theory leads to a related theory called contingency theory.

Contingency Theory

Managers and leaders may use contingency theory to focus on how the environment affects their organization. Van de Ven and Drazin (1984) discussed how the contingency theory of entrepreneurial marketing is necessary to explain the advantages of participating in the innovative, proactive, and risk-taking activities of opportunity development (Whalen et al., 2016). Organizations can use contingency theory to build on three types of variables: contingency variables or external environmental factors, response variables in response to contingency variables, and performance measures that

measure the contingency and response variables (Zeriti, Robson, Spyropoulou, & Leonidou, 2014). Executives use contingency theory to explain how the activities and relationships of marketing performance are dependent upon the nature of the environment, the way an organization is structured, and the quality of a task (Souchon, Hughes, Farrell, Nemkova, & Oliveira, 2016).

Several authors have offered analyses of contingency theory. For example, Taylor and Taylor (2014) discussed contingency theory as a frame for understanding how an organization maintains a fit between its structure and contextual factors to perform at high levels. Grotsch, Blome, and Schleper (2013) concluded that there is no single best way to manage processes of organizing, decision-making, and leadership because different environments offer different circumstances. Van de Ven, Ganco, and Hinings (2013) discussed contingency theory as an analytical description of organizations and the external conditions that form organizational designs, and they noted that there is a close linkage between the external, internal, and performance measures.

Managers and leaders may use contingency theory to broaden the scope of strategic management control by emphasizing the balance between external environmental factors and internal resources of an organization (Fakoya, 2014). Organizations can use contingency theory to explore technological and marketing uncertainties that influence communication strategies to get a better internal and external understanding of new high-tech product performance (Chang, 2015). However, executives who use the contingency theory of performance management argue that there is no universally acceptable performance management system for all organizations in all

conditions; rather, particular features of a system and its effectiveness depends on specific organizational and contextual factors (Wadongo & Abel-Kader, 2014).

Managers and leaders can use contingency theory to predict how they adapt to different environments and adopt best practices that improve performance (Elhamma, 2015). The most common contingencies are the regulatory environment, the size of an organization, corporate strategy, and organizational structure (Shao, Feng, & Hu, 2016). However, organizations that use contingency theory emphasize that firms must adjust themselves strategically with a set of specific factors to produce high achievement (Cucculelli, Bettinelli, & Renoldi, 2014). This analysis of contingency theory leads to some models related to organizational configuration theory.

Self-Reinforcing Socio-Technical Mechanism Model

Henfridsson and Bygstad (2013) discussed how a self-reinforcing mechanism independently maintains and sustains itself, and how technical infrastructures are difficult to govern because control distributes amongst multi-actors. The Internet is an infrastructure that has proven to enable innovative possibilities for entrepreneurs if they are following the safe and responsible use of information and communication technology. Researchers who use the self-reinforcing socio-technical mechanism model employ action formation mechanisms that show how a specific combination of an individual's desires, beliefs, and action opportunities formulate a particular action (Henfridsson & Bygstad, 2013). The self-reinforcing socio-technical mechanism model also relates to the social competitive intelligence framework.

Social Competitive Intelligence Framework

Degerstedt (2015) noted that competitive intelligence is a systematic process that involves gathering, analyzing, and transforming information into actionable intelligence. Many music artists attend music schools where they gain knowledge to help them advance in their career. Degerstedt (2015) discussed the five areas of competitive social intelligence and the competitive social intelligence framework. These areas include the socio-technical analysis and design, knowledge work (extensive collaboration), the networking work model (coordination and cultivation), the social learning community that creates and transforms knowledge, and the strategic decision-making progress for environmental analysis. Gironda and Korgaonkar (2014) discussed how social networking sites (SNS) help marketers build a brand's familiarity and have a positive impact on the efficacy of brand-related messages. Marketers use social networking sites to advertise through geographic, demographic, and psychographic variables because social networking sites have valuable information from all users that fit into those categories. Marketers use business pages on social networking sites to provide a convenient platform for consumers to generate word of mouth between each other, and this provides firms with critical information on what consumers value. In the next section, I discuss music revenue.

Music Revenue

Bakker (2011) explained that the demand for recorded music increased dramatically in almost every part of the world since 1945. The supply side of a musician's products includes new formats such as the long-playing record (LP), the 45

revolutions per minute (rpm), the audiotape, and the stereo. The education and leisure time of teenagers influence the market for music. Fairchild (2015) explained the evolution of the music industry occurred between 1982 and 2012. During this period, the economic basis for the successful relationship between the music industry and consumers depended on consumers buying what the music industry produced through reasonable, tangible transactions, such as buying 45's, long-playing records, or CDs.

The Recording Industry Association of America (RIAA) gave a history of income revenue streams in the music industry from 1973-2013. The products and services in the music industry include the cassette, cassette single, other tapes, 8-track, long play/extended play, vinyl single, CD, super audio CD (SACD), CD single, music video, download music video, DVD audio, and download single. Furthermore, other products and services include the download album, kiosk, ringtone and ringback, SoundExchange distributions, paid subscriptions, limited tier subscriptions, on-demand streaming, other ad-supported streaming, and synchronization (RIAA, 2017). Musicians in the U.S. music industry continued development except during the period of economic recession in the early 1980's, and the peak of the music industry occurred in 1999 generating more than 20 billion dollars (Naveed et al., 2017). Musicians who yielded income from CDs generated $1,172,500,000 in 2016, while those who made income from paid subscriptions generated $2,258,300,000. Also, musicians who rendered income from download singles generated $906 million, those who profited from download albums generated $875 million, and musicians who made money from SoundExchange generated

$883 million collectively (RIAA, 2017). After the expansion of the Internet and Napster, the music industry slowly declined.

Musicians have sought different ways to generate revenue in the music industry. Naveed et al. (2017) defined the music industry as an industry that sells compositions, recordings, and music performances. The Recording Industry Association of America (2017) described SoundExchange distributions as estimated payments in dollars to performers and copyright holders for digital audio services under statutory licenses, and synchronization royalties include fees and royalties from synchronization of sound recordings with other media. The individuals and organizations that operate in the music industry are musicians (artists) who perform and compose music, companies, and professionals that create and sell recorded music and agencies that are involved with music performances (Naveed et al., 2017).

Additionally, other individuals in the music industry are professionals that manage musicians with their careers, broadcasters of music, music journalists, music educators, and manufacturers of musical instruments (Naveed et al., 2017). Manners, Kruger, and Saayman (2016) stated that when referring to the primary purpose of organizing a live performance, generating income is the most important role, and the artist is the critical success factor for individuals buying tickets or not. Furthermore, Naveed et al. (2017) explained from 2010 to 2015 the decline in music industry revenue changed from 15% to 30% due to the renaissance of the live music industry. This includes performances at nightclubs, music theaters, arenas, amphitheaters, and

local/regional music festivals. There are many avenues for artists to generate revenue in the music industry. In addition, the way people listen to music has changed.

The traditional way of listening to music has evolved from CDs towards digital technology formats such as the MP3 and iTunes. Rogers (2014) explained that since recorded music sales have declined since 1999, major record labels have intensified their focus on licensing platforms. Major record label and music publishing copyright owners have increased their efforts to maximize revenue potential from different avenues illustrated through an advertising relationship. In contrast, Renard, Faulk, and Goodrich (2013) gave examples of new sources of income with an economic impact in the music industry since 2000. These include ringtones, interactive service payments, digital performance royalties, YouTube advertisement revenues, fan funding or crowdfunding, digital aggregators such as TuneCore or CD Baby, and non-profit organizations such as SoundExchange. In addition, other traditional revenue services include songwriters, composers, performers, record labels, recording artists, producers, publishers, art administrators, ensemble bands, and teachers.

A top new ranking revenue stream is the digital aggregator such as CD Baby and TuneCore. In addition, Rogers (2014) clarified beyond copyrights, music trademarks offer lucrative income for their owners. Also, television, radio, and film have become more important for financial health, for promotion, and for direct revenues generated from licensing (Rogers, 2014). Organizations who use configuration theory contend that organizational design elements are connected and are mutually dependent; and individual, organizational elements can be understood by referencing the organization as

a whole (Walker et al., 2015). Artists in the music industry can use the television, radio, and film as configuration resources to generate revenue. Music artists can choose to remain independent or sign to a major record label. It is crucial for artists to stay aware of the trends in the music industry.

The music industry has expanded in the past 30 years. The market peak of pre-recorded cassettes reached its peak in the late 1980s, and CDs replaced sales in the 1990s (Guidolin & Guseo, 2015). Sales of a musician's CDs reached their peak in 2000, but have declined with the arrival of music downloads from the Internet. In contrast to major record labels, Etinger (2016) described how digital audio workstations (DAWs) allow music artists to compose, record, mix and master their music. Small business music artists are innovative and use digital audio workstations to create at home studios with technological resources including a MacBook laptop, music production software such as Logic Pro, studio speakers, microphones, and vocal booths with microphone shields. Digital audio workstations create competition for major record labels' commercial studios and cause a re-evaluation of the production method and recording at home, versus a commercial studio and by whom (Etinger, 2016). These technological resources present a competitive advantage for music artists to compose, record, and produce which can help them generate revenue on the Internet.

Music artists have created, distributed, marketed, collected royalties, used crowdfunding, and promoted tours on the Internet, allowing them to connect more with fans. In contrast to Logic Pro music production software, Carrier (2015) discussed a popular program called GarageBand. Additionally, a service called Topspin gives

musicians the marketing tools to sell concert tickets, collect fan data, distribute MP3's and merchandise for themselves (Carrier, 2015). Small business music artists can receive royalties through distribution services such as CD Baby Pro and TuneCore.

Small business music artists can use crowdfunding sites such as Kickstarter, SellaBand, PledgeMusic, and Indiegogo to raise money. Kickstarter helped raise $1 billion from seven million people as of 2014 and funded 73,000 creative projects (Carrier, 2015). Similarly, Carrier (2015) revealed when CD sales declined from 2000-2010, live performances did well with an increase from $1.5 billion to $4.6 billion between 1999 and 2009. Musicians who travel on tour have an opportunity to obtain sponsorship. Small business music artists have the tools to create, distribute, market, fundraise, and have greater control over their work without the reliability of a record label.

Independent artists have used crowdfunding to allocate funds through an open call on the Internet. Belleflamme, Lambert, and Schwienbacher (2014) discussed crowdfunding as an open call-mostly through the Internet for the provision of financial resources in donations, or in exchange for a future product, or some form of reward to support initiatives for specific purposes. The two types of crowdfunding are pre-ordering and profit sharing. Music artists use pre-ordering by inviting customers to pre-order a product and collecting revenue to start a project. Music artists use profit sharing by soliciting people to provide money in return for a future share of profits or equity securities (Belleflamme et al., 2014).

Small business music artists are using crowdfunding as a strategy to generate funds on the Internet. Entrepreneurs and musicians are using crowdfunding as a way to help raise the funds they need to succeed in their business operations (Younkin & Kashkooli, 2016). Younkin and Kashkooli (2016) also detailed how crowdfunding allows people to overcome coordination problems and works as a way to reduce transaction costs allowing individuals to overcome traditional barriers. Marketers can use crowdfunding, enabling diverse people with a preexisting interest to collaborate. Small business music artists also use intellectual property rights (IPR) to protect their music.

Musicians have received protection under intellectual property right laws, containing both monetary and non-monetary elements of the value concept (Albinsson, 2013). The financial issue is an economical standard, and the non-monetary aspects are moral rights. Both of these aspects discuss how the consumer/listener attributes to a musical work. On the other hand, trade groups such as the Recording Industry Association of America (RIAA) and the Motion Picture Association of America (MPAA) are dependent on copyright protection and are creating norms to change lenient attitudes towards copyright infringement (Fishman, 2014). Albinsson (2013) described the stakeholders of intellectual property rights include originators of artistic projects, performers, technology providers, distribution vendors, producers of derivative works, consumers, and society as a whole. It is essential for music artists to protect the value of their music. In the next section, I will go into a more in-depth analysis of professional music artists and marketing.

Music Artists & Marketing

Small business music artists may consider themselves as independent artists in the music industry. Small businesses are based on the number of employees or the measure of annual receipts a business has (SBA, 2018). Dicola (2013) explained the many types of music-related works include recording, composing, performing live, teaching, doing session work, merchandising, administering, managing, and promoting. The roles that musicians play correspond to different categories of revenue including sales of CDs, vinyl records, digital downloads, airplay on traditional and Internet radio, and the new music streaming services. Music artists' sources of revenue are changing with the evolution of new technology.

Mainstream music and niche music are two different categories in the music industry. Mainstream music is preferred by a mass market and likely to be publicized and discovered through traditional media, while niche music does not get the attention of traditional media unless it becomes widely popular (Dewan & Ramaprasad, 2014). Some small business music artists in the niche music market may have hopes of their music reaching a broader audience through the mainstream music market. Viral marketing is the relationship between buzz marketing, word of mouth marketing, and online marketing (Rollins et al., 2014). When small business music artists release an album, radio play and song buzz can have a positive effect on record sales. Radio play can offer an efficient traditional channel through which users discover an artist's music. Creating blog buzz on the Internet is usually accompanied by the supply of free, shareable music in MP3 streaming formats.

Developing an effective marketing strategy has helped independent music artists generate revenue on the Internet. Gamble and Gilmore (2013) defined marketing and gave five typologies on co-creational marketing. Entrepreneurs use a strategy called marketing which describes a societal process where individuals and groups obtain their wants and needs through creativity, offerings, and freely exchanging products and services that have value with others (Gamble & Gilmore, 2013). Music artists can brand themselves so their fans can buy into their lifestyle. The five typologies of co-creational marketing are viral marketing, sponsored UGB (user-generated based) marketing, UGC (user-generated content) marketing, vigilante marketing, and prosumer marketing (Gamble & Gilmore, 2013).

Music artists are using some of these marketing strategies to generate revenue from the Internet. In addition, viral marketing is explained as the strategic placement of completed marketing messages online and is used to encourage or recruit consumers to pass along to their like-minded affiliates (Gamble & Gilmore, 2013). When a music artist creates a music video, song, or album and shares it online, it has the potential to achieve viral status. It is vital for small business music artists to market themselves on the Internet to generate sales revenue strategically. Moore (2013) explained how many music artists are taking advantage of Web 2.0 as a platform for multimedia displays in their marketing strategies. These efforts involve collaborating with web designers, graphic artists, illustrators, and photographers to create a music artist's presence on the Internet. To make a music artist's visual presence stronger in cyberspace, an artist can

commission designers on a monthly basis to promote and brand their presence through new web graphics, event posters, and event logos.

Innovation has changed with the introduction of the Internet. The Internet offers a method for small business music artists to promote themselves, their brand, events or festivals they will be performing in, and their products online. Leenders et al. (2015) discussed how the Internet offers a venue for music artists to promote their brand around the world at a fraction of the costs artists would pay using traditional marketing methods. The Internet gives artists a chance to reach their potential audiences and generate sales directly and allows independent artists to cut out the intermediaries in the music industry. Moreover, Gamble and Gilmore (2013) detailed sponsored user-generated branding as when individuals actively ask for contributions from customers through blogs, contests, voting, fan selection contributions, and other campaign forums. Music artists are using Facebook messenger to communicate with their fans in a conversation. In addition, user-generated content is marketing that incorporates blogs, mash-ups online, reviews, peer-to-peer questions and answers, video clips, social networks, and second life avatars (Gamble & Gilmore, 2013). Facebook also has a group's page where like-minded individuals can share content.

User-generated content is becoming more accessible with the advancement of technology. In contrast to Moore, DiCola (2013) discussed how music artists could generate money from sound recordings. These include sales of physical or digital recordings from iTunes, CD Baby, traditional retail, sales at shows, and payments from interactive services such as Rhapsody, Spotify, SoundExchange royalties, master use

licensing for synchs or ringtones. Music artists are using the Internet as a useful tool for online communication, affordable costs, ease of use, and technological resistance from surveillance and censorship. Furthermore, vigilante marketing is free advertising and marketing efforts that are undertaken by brand loyalists on behalf of a brand (Gamble & Gilmore, 2013).

Some consumers utilize the music streaming service Spotify which uses advertising and commercials in the free service model. Finally, prosumer marketing is how a consumer is involved in designing and manufacturing products and services, so they satisfy an individual's specifications (Gamble & Gilmore, 2013). Music artists can use graphic arts companies to create their album covers. Sponsored user-generated branding is a strategy that music artists can use to generate revenue from the Internet through an album release party. Music artists can also use prosumer marketing by collaborating with sound engineers, music producers, and other artists to market their music products. It is vital for music artists to use different co-creational marketing strategies.

Independent music artists are controlling their music. Technology has ushered in an era where the artist is a free agent, both in control of his or her creative output, and able to leverage themselves on an open market (Thomson, 2013). Music artist's sales from media experimentation have to lead to new strategic marketing access configurations that generate profitable sales for survival and growth. Music artists have benefited from using the Internet, offering new possibilities and benefits for online music promotion and distribution. Artists have used the Internet to progress their career in

many different ways that are necessary to create and distribute music related work (Thomson, 2013). Music artists that want to become successful without the help of a record company have used social media websites such as Facebook and Twitter to promote themselves on the Internet. Overall, the Internet has been a valuable marketing tool for music artists.

Traditional media has served as a marketing platform for music artists. Digital technologies have changed the traditional media industries from newspapers, books, music, and film industries (Wikstrom, 2014). Four leading conventional media outlets include the radio, television, magazines, and newspapers (Cheong & Park, 2015). In comparison, Klein (2015) explained how multi-product firms have multi-sided markets that sell products with interdependent demand. These businesses include the television, radio, newspapers, magazines, and Internet platforms. Music artists in the mainstream music industry have used these platforms to brand themselves and generate revenue. Music artists have created songs that are interdependent with music videos. YouTube is a place where consumers have watched music videos from their favorite artist on the Internet. In comparison, the television is still considered a traditional marketing and profit tool. Many artists create music but do not perform live for an audience.

Live performances are another performance method music artists have used to market and promote themselves. Royalties for composers of live performances are collected and distributed through performance rights societies. There are three major performance rights organizations in the United States, including ASCAP (American Society of Composers, Authors, and Publishers), BMI (Broadcast Music Inc.), and

SESAC (Society of European Stage Authors and Composers) (Speer, 2016). Some music artists may be unaware of these performance rights organizations. Two substantial financial components of a song are the master recording owned by a record label and the rights to a composition belonging to a composer and a music publishing company. For songwriters at any level of success in their career, public performance royalties remain substantial, and most importantly a consistent source of revenue (Speer, 2016). The mixing and mastering of a song relate to music production and engineering, while the composition refers to the songwriter. It would benefit a music artist to learn music production, sound engineering, and songwriting.

     The intellectual property rights of a song have monetary value. For each 99 cent download on iTunes, an artist may receive seven to ten cents after deductions from the retailer (Swanson, 2013). The American Society of Composers Authors and Publishers handles the collection and administration for public performance royalties, including royalties that incur from playing a song on terrestrial or digital radio (Garcia, 2016). However, DiCola (2013) clarified that music artists generate revenue from songwriting and composing including publisher advances, mechanical royalties, ASCAP/BMI/SESAC royalties, commissions, producing jingles and soundtracks, synch licensing, ringtone licensing, and sheet music sales. Becoming a member of a performance rights organization has benefited music artists in different ways. It is also crucial for music artists to own the rights to their composition.

     Music videos are a traditional media marketing tool for music artists. Digital radio sites such as Pandora and Last.fm are a place where artists can market their music

independently, and listeners can create custom radio stations which lure audiences away from the traditional radio (Epps & Dixon, 2017). In contrast, Dewan and Ramaprasad (2014) discussed how radio play and traditional media have a positive effect on both songs and album sales. Traditional radio, satellite radio, and Internet radio provided music artists with profits and revenue from music sales. Artists in the music industry have generated more than 30 billion dollars a year (Ward, Goodman, & Irwin, 2014). Some mainstream music artists have used expensive cars, beautiful women, jewelry, mansions, and exotic islands to market themselves in music videos. These music videos have attracted more fans to help music artists generate sales.

Hip-hop is a creative style of music for many music artists. Ferguson and Burkhalter (2015) defined hip-hop culture as shared fashion, music, dance, art, attitude, language, and experience of anyone that participates or consumes the four hip-hop elements, including rapping/emceeing, breakdancing, graffiti art, and deejaying. In contrast, Burkhalter and Thornton (2014) discussed how hip-hop is a multi-billion dollar industry influencing a variety of areas, including fashion, car designs, television programming, and marketing. The fan base of hip-hop has been 59% Caucasian, 19% African-American, 17% Latino, and 5% Asian with 85% of all hip-hop CDs purchased by Caucasian youth (Burkhalter & Thornton, 2014).

After watching an audience's reaction to Run DMC's "My Adidas" at a performance in Madison Square Garden, an Adidas representative signed Run DMC to represent their brand in a 1.5 million dollar deal (Baksh-Mohammed, & Callison, 2014). Organizations who use configuration theory argue that industries will group into clusters

that fit in a particular type of environment; and configuration theory examines the relationship between strategy, marketing, and the environment (Leenders, Go, & Bhansing, 2015). The music industry, the motion picture industry, the clothing industry, and the technology industry are four sectors forming a configuration. Los Angeles is well known for being an entertainment industry. Small business music artists in Los Angeles have developed a competitive advantage in these industries as a strategy to gain superior performance. When small business music artists use entertainment marketing and brand placement as a strategy, consumers buy into a lifestyle and experience associated with a name to express themselves and affiliate with a particular music artist. There are benefits and disadvantages when artists sign to a major record label.

Many mainstream music artists have signed to major record labels. Major corporate record labels include Bertelsmann AG (Germany), the EMI Group (Britain) Seagram/Universal (Canada), Sony (Japan) and Time Warner (U.S.) (Nakano & Fleury, 2017). Record labels are organizations that employ music artists to create recordings that they hope to market to the general public (Galuszka & Wyrzykowska, 2016). The traditional method is to have an artist's record sales and concerts managed by multiple agents. Free samples offer consumers information about available products and can increase their willingness to pay. The four initial costs of record companies include recording, manufacturing, distribution, and promotion (Kowalke, 2015). However, a 360 deal is a way of monetizing a record label's relationship with an artist, through the record label participating in and receiving income from a range of musical activities beyond the sales of recordings (Galuszka & Wyrzykowska, 2016). An advantage of having a record

label is international distribution. Many artists will either remain independent or sign to a major record label. An independent artist can reach fortune and fame by remaining independent. This analysis of music artists and marketing leads to the next section on music technology.

Music Technology

There are seven technological innovations in the music industry. These include the phonograph (cylinder) gramophone (1877-87), radio (1920), vinyl disc (1948), audiocassette (1962), Walkman (1979), CD (1982), and Internet and information communication technologies (the 1990s) (Hesmondhalgh & Meier, 2017). In contrast to these technological innovations, in 1991, Michael Shalett and Michael Fine created Soundscan. Soundscan is a market research firm that tracks music product sales throughout the United States and Canada (Brandes, Neusch & Franck, 2016). Sinclair and Green (2016) discussed how a music streaming service called Spotify offers users a free service based on the freemium model, where consumers can listen to advertisements between songs; and a second premium model where users can listen to anything they like without ads for $9.99 a month. Spotify achieved great success with 60 million subscribers and 25% of users choosing the premium service (Sinclair & Green, 2016). Borja and Dieringer (2016) explained how music streaming provides two business models for a consumer. First, consumers can listen to a track free but are subject to advertising breaks and lower quality sounds. Consumers can use the second model which offers a subscription fee for content without commercial breaks and high-quality sound. Artists in the music industry have evolved from using CDs, cassettes, and vinyl, to digital

providers such as iTunes and Spotify. A new trend in the music industry is music streaming.

Consumers have been listening to music digitally via music as a service (MaaS) by subscribing to a music service. Music as a service has features where instead of downloading a song, music streams through consumption, and consumers pay a subscription fee instead of paying for each download (Dorr, Wagner, & Hess, 2013). Music streaming revenues grew by 39% in 2014 to $1.57 billion, with 41 million people paying for premium services (Sinclair & Tinson, 2017). The diminishment in psychological ownership of music through CDs, cassettes, and vinyl amplifies through increased use of streaming platforms such as Spotify, YouTube, and Apple Music.

In comparison to Spotify, the new name for iTunes is Apple Music which offers music streaming services and digital downloads. Apple music has affected the streaming industry significantly with 10 million subscribers by 2016, and with the acquisition of Beats Music for $3 billion in 2014 (Kim, Nam, & Ryu, 2017). Digital music offers music streaming services such as Spotify, and digital download and streaming services such as iTunes for music artists to generate revenue. Consumers with smartphones can purchase music digitally instead of having to buy a physical copy of a CD. Music artists can use intellectual property rights and copyrights to protect their music.

Copyright owners can protect their intellectual property interests by using Digital Rights Management (DRM). The Digital Millennium Copyright Act ensures that sound recordings are adequately protected from illegal use, copyrighting, and distribution (Tyler, 2013). Copyright protection ensures that the progress of Science and Arts secure

for a limited time to authors and inventors for the privilege of their respective writings and discoveries (Mehta, 2014). Copyright law creates protection when an identifiable author expresses an original idea in a tangible, fixed form (Zeilinger, 2014). When consumers download music illegally through digital piracy, artists lose money, and it violates their copyright protection. Music piracy is a significant issue in the music industry. Revenue declines in the music industry due to music piracy.

In contrast to copyright protection, Gans (2015) explained how piracy means that it is easy for consumers to own music without paying for it. In 1999, record sales started declining after more than a decade of growth and profits after the release of Napster (Gans, 2015). Music piracy drives the cost of an album down to zero, while more consumers become familiar with an artist's music, which drives up demand for concerts. However, music piracy has a positive effect on the performance market for music artists (Leung, 2015). In this instance, small business music artists can use music piracy as a competitive advantage. Furthermore, despite the positive effects of digital piracy, it remains a problem in the music industry.

Cesareo and Pastore (2014) noted that the increase in digital piracy has accelerated due to the growth in high-speed Internet connections, the availability of peer-to-peer networks, and ample storage media at low costs. A significant decline in CD sales followed the onset of this music distribution channel which powerfully affected the music industry. Music piracy has had both favorable and adverse effects on small business music artists. Music piracy is a form of copyright infringement. In contrast,

music piracy has helped artists gain exposure. Consumers now have more options to listen to music through music streaming.

Music consumption has changed due to the availability to purchase licensed digital songs. Instead of having to buy an entire album on CD, the MP3 format provides an alternative to downloading any particular digital song (Aguiar & Martens, 2016). However, as technology is becoming more advanced and new services emerge, consumers expect easy access and high-quality music online with little to no costs (Swanson, 2013). Advanced music stores, music streaming administrators, and webcasting stations have consolidated cost limitations to the displaying and conveyance of music, giving artists the flexibility to advance and pitch their music without forfeiting their copyrights (Thomson, 2013). Small business music artists are entrepreneurs with many roles and responsibilities. Music artists have branded themselves on the Internet to generate revenue. Another way music artists have promoted themselves on the Internet is through popularity.

Small business music artists can use configuration theory to develop a technological strategy for music streaming on the Internet. Small business music artists that are signed to independent labels and operate their business based on album sales opposed to touring are concerned with the royalty structure and fair returns with music streaming revenue models. Swanson (2013) explained how famous artists who received income from tours or have higher royalties coming from major record deals are interested in how they can leverage music streaming to make it work for them. Artists felt that Spotify works too much like a traditional business, but they praised Pandora for its ability

to match fans with new music (Swanson, 2013). Online distribution channels such as YouTube are a prime music-listening portal with little to no cost required from consumers. A widely popular video sharing service such as YouTube can have a substantial sales displacement on artists, while at the same time providing benefits to potential customers (Hiller, 2016). Small business music artists are using Spotify, Pandora, and YouTube as a technological strategy to gain exposure. It is essential for small business music artists to network in a business environment that involves people in the music industry.

Organizations have used configuration theory to connect the business environment to design options for usage and experimentation, and to gain a competitive advantage in an atmosphere that delivers acceptable performance (Leenders et al., 2015). However, in an organization, configurations involve a particular arrangement of multiple parts, components, elements, mechanisms, attributes, or something similar (Belford & Malmi, 2015). Having a massive social media fan base on Facebook may lead to more streaming plays on Spotify. Music artists who create music videos on YouTube can share these videos on Facebook as a marketing strategy to attract fans and generate sales through digital downloads. Digital distribution providers such as CD Baby have provided music artists with higher compensation for digital downloads than iTunes. Music artists have developed configurations on the Internet by using websites that most consumers use.

The music streaming model on Spotify offers consumers a free streaming model and a subscription-based model, rather than having to purchase an artist's music products

(CDs or downloads). Wlömert and Papies (2016) explained how artists could obtain a share of revenue that originates from music that consumers purchase with CDs or downloads, but music streaming revenue does not compensate for the decline in physical CDs and paid downloads. Taylor Swift questioned the sustainability of the streaming model and made her entire music catalog unavailable for some streaming services such as Spotify (Wlömert & Papies, 2016). Independent artists with a goal of becoming popular are using Spotify to gain exposure because many consumers are using the service. Music streaming and music piracy co-exist in the music industry because they are free for consumers. This analysis of music technology leads to the next section of social media and technology.

Social Media & Music Technology

Music artists are using web-based social networking to advertise and advance themselves to create income. Music artists have also used social media to engage with customers, develop a rapport with customers, and foster an environment to accelerate sales and awareness. Social media is helping small business music artists who seek innovative ways to maximize productivity while keeping low costs. In 2011, entrepreneurs used social media, for example Facebook (70.3%), MySpace (19.2%), Twitter (39.8%), LinkedIn (58.2%), and Bing (33.2%) (Taneja & Toombs, 2014). In any case, Gironda and Korgaonkar (2014) discussed how Facebook is the most mainstream person to person communication site, and many individuals access it in more than 180 different nations. Marketers are using social networking sites to target selected individuals that are within their pre-specified characteristics. Person to person

communication destinations gives an approach for advertisers to convey, draw in, and cooperate with potential clients to manufacture and keep up buyer mark connections (Gironda & Korgaonkar, 2014). Small business music artists are using Facebook for free to promote themselves. Facebook has a musician/band page where artists can promote their music, concerts, videos, and information about their brand.

Small business owners have many opportunities to market themselves and generate revenue through social media. Humphreys and Wilken (2015) stated in the past few years; social media companies are focusing on the business side of the user base, including business owners, managers, and marketers who use social media to connect with their customers. The owners of Facebook created Facebook Pages in 2007 to help businesses, organizations, and brands share their stories and connect with people (Humphreys & Wilken, 2015). According to Schaupp and Belanger (2014), the advantages of social media marketing include generating more business exposure, increasing traffic, and improving search engine rankings. These benefits are valuable for small businesses who may have limited resources, perform in many areas of their business, and have to manage their time efficiently. The advantages of online networking incorporate expanded deal and market estimates, enhanced consumer loyalty and connections, improved worker connections, better-specialized help, decreased advertising costs, and enhanced Internet searcher rankings (Schaupp & Belanger, 2014). Music artists can also promote their videos online through YouTube.

YouTube is another popular website along with Facebook. In 2010, 84.8% of the U.S. Internet audience watched online videos, where 144.1 million viewers viewed 14.6

billion videos on YouTube (Hiller, 2016). Iris (2014) described viral marketing as when consumers mutually share and spread marketing related information in the context of emails, YouTube videos, and social media postings. To reach millions of viewers and enjoy results, an artist must present memorable content, understand the structure of the underlying digital social network, and achieve word of mouth pressure (Iris, 2014). If a viewer likes an artist's music video, they may purchase the digital download which generates revenue for the artist. Word of mouth describes a behavioral characteristic of those that are willing and influenced to share a message and the seeding strategy which determines the initial set of target customers (Iris, 2014). Fans of an artist's music may share with their friend's network, who may also like the video and buy the digital download. Word of mouth has helped artists become more popular and attract more fans. It is critical for music artists to promote their music videos successfully.

Music videos have helped music artists brand themselves on the Internet. Kristin and Sirgy (2016) discussed how a significant factor for audiences that develop a favorable attitude towards brand placement in music videos includes the feeling of self-congruity. Self-congruity describes actual, ideal, or social connections with brand personality, which can be influenced by a musician and can lead to positive attitudes towards a brand (Kristin & Sirgy, 2016). Some musicians are starting a clothing line to brand themselves. Brand personality defines a set of associations or characteristics that can affect a consumer's decision-making (Kristin & Sirgy, 2016). In contrast, Valdellos, Lopez, and Acuna (2016) stated that music videos have changed due to the online presence and the remediation of content, which performs a dual role of visualizing music

and musicalizing visual content. Music videos are an accessible format in the audiovisual sector, due to its ability of adaptation on different distribution channels and the capacity to transform to other formats (Valdellos et al., 2016). Small business music artists are using music videos as a social media marketing strategy to help them generate revenue on the Internet.

Organizations create value for customers through facilitating collaborative experiences and by engaging in dialogue through social media programs. Organizations have used configuration theory to explain how customer value-creation co-aligns with relationship quality, and how this co-alignment provides an increase in customer-related business performance outcomes (Sanchez & Santos-Vijande, 2015). Toombs and Harlow (2014) discussed how social media marketing is vital for small businesses, allowing for low marketing budgets and an active community of customers; making business more competitive in a local, regional, and global market. Social media channel usage has affected an entrepreneur's effectual cognitions, and there is evidence that these channels like Twitter are helping entrepreneurs create and capitalize on opportunities (Toombs & Harlow, 2014). Artists have used other social networking websites such as Instagram and SnapChat to connect with their fans and determine customer satisfaction.

Different forms of social media include networks, forums, microblogs, podcasts, and online virtual communications. Firms that use social media obtain tangible benefits in return such as sales increases, site optimization, and improvement of customer relationships. Leenders et al. (2015) discussed how the Internet gives music artists the ability to reach their potential audience and generate sales, and the Internet gives music

artists the opportunity to cut the middle-men out in the music industry. Relationships, networks, and interactions represent different variables associated with a social network. Communication in social media is beneficial to create resonance, guaranteeing a possibility of frequent daily encounters, or feedback between consumers and a brand (Zailskaite-Jakste & Kuvykaite, 2013). Music artists are building value in social networks through visibility, reputation, popularity, and authority. Music technology, small business music artists, traditional media, and social media all relate to the research on configuration theory.

Some consumer's favorite social media websites may include Twitter, Facebook, LinkedIn, Google+, Tumblr, Pinterest, and FourSquare. Facebook Insights, Facebook business pages, and Twitter are three of the most well-known online networking outlets utilized as a part of web-based social networking advertising. Consumers who use social media websites express their individual and social identity and exert influence on their peers, which provides marketers insightful feedback, both qualitative and quantitative (Saboo, Kumar, & Ramani, 2016). Small businesses are using social media marketing as a platform to expose them to potential customers and to nurture their existing customer base inexpensively and efficiently. The advantages that organizations revealed from utilizing web-based social networking include deal expansions and market measure, enhanced consumer loyalty and connections, enhanced representative relationships, better-specialized help, diminished advertising costs, and improved Internet searcher rankings (Schaupp & Belanger, 2014). This analysis on social media leads to the configuration perspective on the digital infrastructure.

Pawson and Tilley (2009; as cited in Henfridsson & Bygstad, 2013) created the context-mechanism-outcome scheme (CMO). In the first assumption of the model managers and leaders show how fundamental mechanisms in the digital infrastructure provide different outcomes and depend on the combination of other tools. In the second assumption of the model managers and leaders show how the foundations consist of social and technical elements. Executives who use the action formation mechanism used in the self-reinforcing socio-technical mechanism model explain how a combination of an individual's beliefs, desires, and action opportunities generate a particular action (Henfridsson & Bygstad, 2013). Small business music artists have the chance to market themselves on Facebook to a broad audience of people, and this opportunity presents the chance to generate revenue.

Small business music artists are using SNS to advertise using geographic, demographic, and psychographic variables because the SNS has information from all users that fit into those categories. Marketers are using business pages which provide a convenient platform for consumers of a brand to generate word of mouth among each other, and it offers vital information on what customers value (Gironda & Korgaonkar, 2014). In addition, relationship marketing is a process of identifying, maintaining, enhancing, and when necessary, terminating relationships with customers and other stakeholders (Hajli, Shanmugam, Papagiannidis, Zahay, & Richard, 2017). The goals of relationship marketing include customer satisfaction, customer pleasure, participation in the volume of customer purchases, customer retention, and loyalty (Hajli et al., 2017). The dimensions of relationship marketing include trust, commitment, cooperation,

interdependence, and shared values; and the instruments of relationship marketing include direct marketing, database quality management, marketing service, partnerships with customers, and loyalty programs (Hajli et al., 2017). Small business music artists are using relationship marketing to configure their strategies on social networking sites.

Marketers have used social media applications (SMA) as a homepage to create announcements, share texts, images, and videos, send messages, and set up groups to communicate with customers and business partners. Small businesses are using social media applications to contact clients and suppliers, build relationships and trust, and to promote brands and assist with the creation of brand communities (Wang, Pauleen, & Zhang, 2016). Toombs and Harlow (2014) explained ethos as the disposition, character, or attitude that defines and distinguishes a single people, culture, or group from others. The ethos of small business includes an organizational culture that is grounded in the entrepreneur but develops over time in response to external and internal events and relationships. This ethos includes a community of followers and evangelists who recognize shared interests, supporting and defending the values and procedures associated with that organizational culture (Toombs & Harlow, 2014). Small business music artists have learned the structure, developed a strategy and marketed to the environment on social media applications.

Transition

Music streaming, music videos, and social media are three technological configurations in the music industry. Artists in the music industry have evolved from CDs and digital downloads, and music streaming is becoming more popular.

Organizations are using configuration theory to explain how they use strategy, structure and the environment to build superior performance. In contrast, organizations are using contingency theory to compare the internal and external aspects of an organization. Small business music artists have utilized social media as a marketing tool to promote and brand themselves on the Internet. In Section 1 I gave an overall analysis of small business music artists in the music industry as it relates to the conceptual framework of configuration theory.

Section 2 contains an analysis of the research project including the purpose statement, the role of the researcher, participants, research method and design, population and sampling. Additionally, Section 2 contains an examination of ethical research, data collection instruments, data collection technique, data organization technique, data analysis, reliability and validity of the study. Section 3 details the application to professional practice and implications for social change, including the presentation of findings, recommendations for action, recommendations for further research, reflections and conclusion. The next section gives details on the proposed qualitative case study on small business music artists.

Section 2: The Project

In this section, I give an analysis of my qualitative research study. I adhered to the principles outlined in the Belmont Report. I used a multiple case study analysis and interviews to explore the research question on the technology and marketing strategies small business music artists used to generate revenue from the Internet.

Purpose Statement

The purpose of this qualitative multiple case study was to explore what technology and marketing strategies some small business music artists used to generate sales revenues from the Internet. The specific population group for this research study was six small business music artists in Los Angeles, California who used the Internet to generate sales revenue. The implications for positive social change include the potential to improve economic sustainability for small business music artists in the music industry.

Role of the Researcher

I focused on the technology and marketing strategies that small business music artists used to generate sales revenue from the Internet. In qualitative research, a researcher is involved in all the stages of a study including the conceptual design, interviews, transcription, analysis, verification, and reporting the concepts and themes (Sanjari, Bahramnezhad, Fomani, Shoghi, & Cheraghi, 2014). My role as the primary researcher of this study was to create an interview protocol (Appendix B), contact potential participants, collect data from participants through face to face semistructured interviews, and analyze the findings. The interview protocol is a tool to gather background information on participants (Cho et al., 2017). Further, the interview

protocol is a guide for coordinating the researcher through the interview process. I also ensured that I reached data saturation, and used member checking and transcript validation and review. The research participants included six music recording artists in the music industry. Shelton and Roulston (2015) discussed how *personal bias* refers to an individual's feelings, opinions, or preferences about a topic. To minimize bias, I had no personal or professional relationship with any participants. Avoiding bias is a key facet of ethical research (Yin, 2014).

My professional and personal experiences included working as an independent artist from 2012 through 2016 and releasing two music albums. I belonged to a nonprofit organization that gave independent entrepreneurs the opportunity to create music free. With the help of this company, I was able to release my first album called GRADS (Granting Resources Amongst Diverse Students). With the aid of volunteers in the organization, I was able to have marketing promoters who helped me sell my music to the public. When this organization dismantled, I created a digital audio workstation at home and released my second album GRADS II Riches. I have sold more than 25,000 copies of both albums through physical (CD) format, face to face marketing, and traveling event promotions. I released both albums online in digital form. With the use of a marketing strategy on Facebook, I was able to generate sales revenue from the Internet in 2015. Furthermore, through digital distribution providers such as CD Baby, I was also able to generate revenue. Researchers use a method called bracketing to fully disclose their past, or consciously use their background as a research tool (Anneli, Kikkala, & Astedt-Kurki,

2015). As a researcher, I minimized personal bias by using bracketed conscious thoughts and focusing on the responses of participants.

As a researcher, my role was to collect data in a way that adhered to the principles outlined in the Belmont Report. Miracle (2016) reported that the Belmont Report uses three fundamental standards to direct proper research including respect, beneficence, and justice. Respect for persons involves giving participants the opportunity to determine what shall or shall not happen to them. Beneficence involves maximizing the possible benefits and minimizing harm to participants. The justice principle involves asking who should receive the benefits of the research and bear the burdens. Miracle (2016) noted that the Belmont Report is the framework of all Institutional Review Boards (IRBs) and works by protecting participants of a research study in the most ethical manner possible.

My experience as an independent artist led me to choose the design and topic of this study. My experience created the potential for bias, which I had to mitigate because I had a preconceived understanding of how artists generate revenue from the Internet. However, I am no longer an active independent artist, and I have not released an album since 2015. I am now a housing coordinator at a nonprofit organization that helps people experiencing homelessness. I have done a few live performances in the past from my last album, but I have not generated any revenue from these shows. In a case study, a researcher collects data from people and institutions in their everyday situations (Yin, 2014). I believed that I could gain more knowledge from participants who use different Internet strategies to generate revenue. Although Facebook allows music artists to

promote themselves, I knew there were other technology and marketing strategies music artists used to generate income from the Internet.

Participants

Participants in this study included six small business music artists with successful technology and marketing strategies that they used to generate sales revenue from the Internet. Participant eligibility included an age of 18 years or older, and status as an independent music recording artists in Los Angeles with different music revenue streams. I began the participant search by using Google to search for independent music record labels and small business recording studios in Los Angeles County, California. Yin (2014) explained how a researcher must learn to integrate real-world events with the needs of a data collection plan. I also contacted potential participants through telephone and email and recruited them through public related contact information on the Internet.

I developed a relationship with participants through an introductory cover letter and an interview protocol (Appendix A & B). After members entirely comprehended the reason for the investigation, I had them sign a consent form. Jacob and Ferguson (2012) explained how using a protocol for the beginning of an interview should encourage the researcher to share critical details about the study such as what is being studied, and why the topic is being considered. Before an interview, participants should have the opportunity to read the consent form by themselves or to review it with the interviewer (Knapik, 2006). Doody and Noonan (2013) explained how the interaction between researchers and participants could benefit the participant by providing them with opportunities to explore events in their lives. The results of this study may benefit

participants by giving them the chance to help other independent artists sustain in the music industry.

Research Method and Design

Research Method

Qualitative researchers use methods that include small group discussions to investigate the beliefs, attitudes, and concepts of normative behavior; and they use semistructured interviews to seek views on a focused topic (Hammarberg & Kirkman, 2016). Rosenthal (2016) discussed how qualitative researchers are interested in understanding an issue from the perspective of participants to form a general analysis. Qualitative researchers reflect on their own political and cultural background, and are willing to question, reason, and understand their self-concepts (Yates & Leggett, 2016). The qualitative research method was appropriate for this study to explore the technology and marketing strategies that small business music artists used to generate revenue from the Internet.

I did not select the quantitative method because this study did not involve hypothesis testing or statistical analysis. Quantitative researchers develop statistical models in an attempt to explain an observation (McCusker & Gunaydin, 2015). These types of studies measure the relationship between variables (Christenson & Gutierrez, 2016). Quantitative researchers use tools such as questionnaires to collect numerical data (McCusker & Gunaydin, 2015). The quantitative technique was not suitable for this investigation since I used interviews rather than questionnaires or surveys.

Mixed method researchers answer more complex research questions than those of qualitative or quantitative research in isolation (Makrakis & Kostoulas-Makrakis, 2016). These types of studies use quantitative and qualitative research methods simultaneously or sequentially to understand the circumstance of interest (Venkatesh et al., 2013). In mixed method research, qualitative and quantitative results may be divergent or contradictory (Makrakis & Kostoulas-Makrakis, 2016). I did not select the mixed method approach because I only used the qualitative method in isolation, instead of using qualitative and quantitative methods concurrently.

Research Design

Qualitative researchers can use case study, narrative, phenomenology, ethnography, and grounded theory designs. In this study, I used a multiple case study research design to explore the technology and marketing strategies that small business music artists used to generate revenue from the Internet. Yin (2014) explained that a multiple case study is organized around two or more cases. Using a multiple case study allows researchers to conduct holistic and contextualized research, enabling them to collect a wide array of data (Battistella, De Toni, De Zan, & Pessot, 2017). The case study design offers opportunities to contribute to the business literature by advancing a theoretical understanding, and multiple case study enables a comparison that clarifies whether findings are central to a single case or consistent with several cases (Grimaldi, Marco, & Cricelli, 2016). I selected the multiple case study approach to gain an in-depth understanding of the technology and marketing strategies small business music artists used to generate sales revenue from the Internet.

Narrative, phenomenology, ethnography, and grounded theory designs were not appropriate for answering the research question. Narrative researchers give an account of a person's life that presents a way of sharing a useful experience (Conover & Daiute, 2017). I did not focus on stories that represent human thought and action, so the narrative approach was not selected. The objective of the phenomenological research is to understand human experience, and it focuses on thoughts, feelings, and practices through description and interpretation (Wilson, 2015). I did not focus on the thoughts, feelings, and practices to understand human experiences, so the phenomenological approach was not appropriate. Ethnography involves the study of humans; and the purpose of ethnographic research is the discovery and understanding of social and psychological culture existing within a group of people (Ellis, 2015). I did not focus on the language, beliefs, or values of a cultural group, so the ethnographic approach was not a good selection. Researchers use grounded theory to promote the discovery of a new theory from data. It involves comparing facts from different cases to assess the similarities and differences and discovering the generalizability of a concept (Johnson, 2015). I did not select the grounded theory approach because I was not trying to create or find a new theory.

I selected six music artist participants who possessed knowledge relevant to the research question at hand. Researchers work to achieve data saturation, the point where no new information or themes are observant in the data from completing additional interviews or cases (Boddy, 2016). A researcher should choose a sample size that gives the best opportunity to reach data saturation, and data saturation can happen with as few

as six participants depending on the scale of the population (Fusch & Ness, 2015). I continued to interview participants until the point that no new data was discernible.

Population and Sampling

The population for this qualitative multiple case study consisted of six small business music recording artists in Los Angeles, California. Each participant was a music artist and small business owner. I used a purposeful sample for this study. Purposeful sampling involves selecting participants who possess significant information on a topic for in-depth study (Benoot, Hannes, & Bilsen, 2016). To be eligible to participate in this study, participants must have been music recording artists who used technology and marketing strategies to generate sales revenue from the Internet. In qualitative research, determining a sample size depends on the research question, the data collected, the data analysis, and the resources available (Guetterman, 2015). Some authors argue that a multiple case study approach is appropriate for small samples (Roy, Zvonkovic, Goldberg, Sharp, & La Rossa, 2015).

I interviewed participants until no new perspectives or explanations came from the data. Instead of focusing on the sample size, qualitative researchers focus on data saturation and emphasize the depth and quality of the data (Fusch & Ness, 2015). Data saturation refers to the point in data collection when no additional relevant information is obtainable (Fusch & Ness, 2015). I was able to reach data saturation with six participants. If data saturation was unreachable with the six participants, I would have continued selecting new participants until reaching data saturation.

Participant eligibility requirements included being 18 years or older, and being an independent artist in Los Angeles for a minimum of 2 years with different revenue streams including but not limited to live performances, digital download sales, merchandising, music streaming, and publishing royalties. I conducted the interviews at a quiet location, in a quiet room, in a relaxed environment, with minimal distractions. The openness of an interview room can influence a participant's propensity to open up or be closed to information (Dawson, Hartwig, Brimbal, & Denisenkov, 2017). I set the interview at the location of the small business music artist. I also set up the recording equipment including laptop, microphone, and field notes in advance to stay on schedule.

Ethical Research

I included a consent form for participants along with an introductory cover letter (Appendix B). I detailed background information on the study in the consent form, procedures, the volunteer nature of the study, how to withdraw from the study, the risks and benefits of participating in the study, confidentiality, and all other ethical issues. I also detailed the purpose of the research study in the consent form, participant expectations, and the safe storage of the data. I included language that ensured the confidentiality of participants in the consent form and gave each participant the right to end the interview.

Participants did not receive compensation for their participation, which was strictly voluntary. I introduced participants to the research study through an introductory cover letter (Appendix B). I explained the purpose and significance of the research study in the introductory cover letter, the measures of confidentiality and the intended audience

who will benefit from the study. I provided participants a copy of the outcome of the study results for general distribution. Planning for the collection of research data is an ethics issue that needs precise identification of all data to collect before seeing the first research subject (Hasmasanu, Bolboaca, Jantschi, Zaharie, & Durgan, 2014). Participants also agreed to the publication of the data.

Ethics in research is a shared responsibility that depends on the history, the researcher, the institutional review board or ethics review committee, and the research community (Caruth, 2015). According to Murray and Farfield (2014), the core ethical principles in the Belmont Report are respect for persons, beneficence, and justice within the framework of modern information communication and technology research. Compliance with the law and public interest is an additional principle to protect the identity, privacy, and anonymity of participants.

I will secure the data (e.g., interview questions, field notes, flash drive) in a locked cabinet for 5 years, and afterward, I will erase the data from all digital files and shred all documents. Participants had their identity kept confidential in the research study. There will be no link between participants and their responses when the study is published. The names, businesses, and geographical locations did not occur in the findings of the study. Before gathering any information, the acquired endorsement from Walden's institutional review board ensured proposition lined up with proper methods. After obtaining approval from the IRB, I collected the data. The final doctoral manuscript approval for this study was 01-22-18-0328502.

Data Collection Instruments

The purpose of this research study was to explore the technology and marketing strategies that small business music artists used to generate sales revenue from the Internet. The qualitative research method helped with the analysis and exploration of the study. Every member signed a consent form before the meeting started. I was the primary data collection instrument as the researcher, and I collected data through face to face semistructured interviews and observations of participants in their workplace. Semistructured interviews organize around a topic guide which helps to lead a conversation in a standard way while allowing sufficient opportunity for relevant issues to emerge (O'Keefe, Buytaert, Mijic, Brozovic, & Sinha, 2016). Semistructured interviews are a useful approach to encourage well-informed managers, professionals, and other practitioners to report on their attitudes, experiences, knowledge, and understanding of work practices and processes. The semistructured interview is designed to ascertain subjective responses from persons regarding a particular situation or phenomenon they experienced (McIntosh & Morse, 2015). The interviews lasted approximately an hour and took place at the location of the small business.

I did not conduct a pilot study for this research. A pilot study performs procedures before the primary analysis (Gumbo, 2014). Using a pilot study reduces the risks of an inappropriate selection, and serves as the first step in determining the feasibility and implementation of a new instrument, approach, or method (Drake, Tamburri, First, Smith, & Johengen, 2014). Pilot studies in qualitative research can be used to develop questionnaires (Gumbo, 2014). A pilot study was not appropriate for this

research because I used interviews instead of questionnaires, and did not develop a new instrument, approach, or method.

I used field notes, an interview protocol, a flash drive, and a recording device as secondary data collection tools. Yin (2014) detailed how field notes are the most common elements in a database and are a result of interviews, observations, or document analysis. Tessier (2012) explained that when conducting an interview, researchers can choose to use field notes only, a recording device, or both. Yin (2014) also described how field notes could be handwritten, typed, audiotaped, in word processing, or other types of electronic files. I used an interview protocol which describes an instrument in a conversation about a particular topic in someone's life or specific ideas and experiences (see Castillo-Montoya, 2016). Interview protocols include pre-scripted probing questions to identify respondents' background and contextual information (Neuert & Lenzner, 2016). An interview protocol consists of greeting and building rapport with participants, communicating the purpose of the study, gathering background information on participants, targeting questions, offering strategies, and following up (Harootian & O'Reilly, 2015). I utilized an interview protocol (Appendix B) with particular inquiries for each member.

I conducted member checking after the interviews to enhance the reliability and validity of this study. Member checking or respondent approval includes testing information, examining classifications, translations, and conclusions with members from information assembling as an essential instrument to guarantee honesty and legitimacy (Reilly, 2013). Member checking is a procedure of taking thoughts back to participants

for their affirmation (Harvey, 2015). Member checking gives participants the opportunity to correct errors and challenge what they believe is erroneous interpretations (Reilly, 2013). Member checking upgraded the legitimacy and consistent quality of this research study.

Data Collection Technique

The purpose of this study was to explore what technology and marketing strategies small business music artists used to generate sales revenue from the Internet. For this qualitative research study, the way toward gathering data was up close and personal semistructured interviews. Oltmann (2016) discussed when using the qualitative method many researchers use face-to-face interviews as a gold standard, or the best way to conduct interviews. The interview protocol (Appendix B) for the study included background information for the participants. Qualitative researchers collect data through interviews, observations, and document review in various forms (Bennett & Grant, 2016). I used an audio recorder to record the interview meeting. In a qualitative interview, a researcher should build rapport with participants, establish a mutual understanding of the researcher role and purpose of the interview, engage in acts of self-disclosure, pose questions that are understood by participants, and sequence questions effectively (Roulston, 2014).

Misinterpreting the information from participants can lead to disadvantages of the research study. Yin (2014) detailed how researchers should have the capacity to decipher the data through gathering and to know promptly if a few wellsprings of data repudiate each other and prompt the requirement for extra proof, much like an investigator. Other

potential disadvantages include distractions in the interview environment and researcher bias. Talking in a shared space will make the maintenance of subtlety and secrecy more troublesome, while meeting in a person's home, with all of the distractions this condition may involve can make concentration on the meeting process problematic (Porter, 2015). Bias may have more of an impact when it is hard to prepare conclusive evidence (East, 2016).

I used member checking to examine any erroneous information given by research participants. Member checking is a procedure for investigating the believability and legitimacy of results (Brit, Scott, Cavers, Campbell & Walter, 2016). Member checking may encourage reflexive revelation through considering what these problematic interactions themselves uncover about the phenomenon under investigation (Madill & Sullivan, 2017). Researchers use member checking as a strategy for restoring an interview or analyzed data (Brit et al., 2016).

Data Organization Technique

I collected data from participants using field notes, an audio recording device, and a flash drive. Researchers who conduct in-depth interviews use field notes, and the qualitative inquiry can deliver profound personal and relevant information (Hardy, Hughes, Hulen, & Schwartz, 2016). Researchers can use computer software such as Microsoft Excel and Word to transcribe interviews. Yin (2014) noted that a researcher might use a computer-assisted qualitative data analysis software (CAQDAS), or a conventional processing tool such as Word or Excel to arrange the narrative and numerical data. Data collection and security is critical for research exploration (Hardy et

al., 2016). I will store electronic data and all documents in a locked cabinet for 5 years,

secure a password protected flash-drive after completion of the study and then destroy all

data. Five years after the study is complete, I will destroy the data for confidentiality

purposes.

Data Analysis

The goal of qualitative data analysis is to discover new ideas and their

associations (Ganapathy, 2016). I analyzed the interview responses from participants and

made observations to form themes for the study. Mayer (2015) detailed how the primary

objective of qualitative data analysis is to reduce data without losing information. To

minimize data researchers can edit and summarize in early stages, create memos in the

middle stages, and conceptualize and explain in later stages. When data was analyzed,

conclusions lead to propositions.

Methodological triangulation is a type of study design where different wellsprings

of information are coordinated and are valuable in delivering a complete assessment of

the viability of a system, program, or mediation (Drouin & Van Gorder, 2015).

Methodological triangulation involves the use of multiple methods to study a research

problem (Joslin & Muller, 2016). For example, in qualitative studies, this could include

nonparticipant observation and semistructured interviews. Multiple triangulation refers

to a situation where a researcher combines in an investigation the contribution of

numerous methods of data collection, various sources of evidence, and numerous

investigators with various areas of expertise (Johnson et al., 2017).

For the qualitative software analysis method, researchers can use a data software program such as NVivo or MAXQDA. MAXQDA software helps researchers develop themes and code lists (Elaldi & Yerliyurt, 2017). Qualitative researchers produce a significant amount of textual data from transcripts and field notes. The preparation and analysis of qualitative data are usually time-consuming and labor intensive. To lessen this burden, it is essential that qualitative researchers become aware of the possibilities of using computer-assisted qualitative data analysis software such as NVivo, MAXQDA, ATLAS.ti, and N6 (Zamawe, 2015). Researchers can use MAXQDA and NVivo for coding, accessing texts, showing the finished codes, composing notices, and introducing the outcomes as tables and diagrams (Oliveira, Bitencourt, Zanardo dos Santos, & Teixeira, 2016). I critically analyzed the data in a graphical portrayal of categorized and coded concepts and ideas using the qualitative software analysis method NVivo 11 Pro.

I identified key themes of the data through analysis and correlated them with the literature and conceptual framework of organizational configuration and contingency theories. Researchers on social media found that record labels advertise branded entertainment concepts on fan pages (Salo, Lankinen, & Mantymaki, 2013). Researchers conducted literature on YouTube music videos and concluded that music videos became fully integrated into record company structures which are central to the activities of marketing and publicity in departments (Edmond, 2014). Zaefarian, Naude, and Henneberg (2010) noted that configuration theory details how firms with superior performance have more organizational characteristics and structure than firms with lower

performance. These essential topics correlated with the literature and the conceptual framework of the research study.

Reliability and Validity

In this section, I analyzed the reliability and validity of the investigation. I also explained the criteria of dependability, credibility, transferability, confirmability, and transparency of the process. These criteria helped establish qualitative methods such as member checking.

Reliability

According to Cypress (2017), the basis of reliability is consistency and care in the application of research practices, analysis, and conclusions. Further, reliability measures are essential for qualitative data to determine the stability and quality of the data obtained (Rust, 1994). I used an interview protocol (Appendix B) before, during, and after the interview to help ensure the reliability of the study. I used the qualitative research method, interview procedure, and interview questions to assist in the dependability of the study. Dependability alludes to a procedure in an examination that reports enough points of interest so others can rehash the work (Rapport, Clement, Doel, & Hutchings, 2015). Data saturation represents the actual number of themes about a specific topic (Tran, Porcher, Tran, & Ravaud, 2017). The redundant responses from participants ensured data saturation.

Data analysis is a complex and mysterious phase of qualitative research; and the goal is to rigorously and creatively organize, find patterns in, and elicit these from the data with the logic behind the analysis and framework of the study (Houghton, Murphy,

Shaw, & Casey, 2015). I documented each step of the study to reach reproducibility, and audiotaped the interview sessions and transcribed the data to ensure the reliability of the study. I also remained open throughout the process to ensure reliability. Member checking is a way to assess validity in qualitative research and involves consulting with the stakeholders of research study interviews regarding research questions, recruitment, procedures, data analysis, or implementation plans (Madill & Sullivan, 2017). To ensure the credibility and reliability of the study, I used member checking, an interview protocol, and triangulation methods.

Validity

Validity relates to the credibility, transferability, and confirmability of a study. Vasco (2015) explained validity in qualitative research as the authenticity, adequacy, plausibility, and neutrality of a study. To ensure trustworthiness and credibility, researchers can use member checking, which refers to procedures that confirm the veracity of data and interpretations with representations of a target population (Nastasi & Schensul, 2005). Validity represents the precision in which the findings of a study accurately reflect the data (Noble & Smith, 2015). Credibility refers to the trustworthiness of a research study's findings (Jacobson & Azzam, 2016). To ensure transparency, I conducted interviews within a one-week period around the same timeframe. Qualitative researchers include evidence that makes transparent how data gathering and analysis processes informed each other and the study design to address issues of responsiveness and transparency (Fossey, Harvey, McDermott, & Davidson,

2002). A goal of this study was to ensure that participant's responses were knowledgeable and valid.

According to Connelly (2016), credibility involves confidence in the truth and findings of a study. Transferability is the extent to which findings are useful to people in different settings, different from other research aspects, where readers can determine how to apply the results to their situation (Connelly, 2016). Additionally, transferability relates to the range and limitations of implementation of the study findings, beyond the circumstances in which the study was done (Malterud, 2001). Valid qualitative research is about credibly representing the degree to which the indicators or variables of a research concept are measurable, and accurately represent that concept (Vasco, 2015). To ensure the credibility of the study, I made sure all participants knew about the research topic through the interview protocol.

A qualitative research report needs to include a detailed description of the methods, explaining how to conduct the study and the researcher's reasoning to address issues of credibility, transferability, and confirmability (Fossey et al., 2002). Confirmability centers on acknowledging the complexity of prolonged engagement with participants, and the methods and findings intrinsically link to a researcher's philosophical position, experiences, and perspectives (Noble & Smith, 2015). Confirmability represents the neutrality or the degree that results are consistent and can repeat (Connelly, 2016). Member checking helped to clarify the data and gave participants the opportunity to ensure their responses were valid.

I used triangulation as a qualitative research strategy that tested validity through the convergence of information from different sources (see Carter, Bryant-Lukosius, DiCenso, Blythe, & Neville, 2014). The importance of sampling is also closely related to validity. Internal validity asks whether a study investigates what it means to explore, and external validity asks in what context can the findings be applied (Malterud, 2001)? I left the transferability of the findings for future researchers to determine and ensured data saturation. Data saturation happens when there is sufficient data to reproduce an investigation (Fusch & Ness, 2015). The validity of this study helped to justify the conclusions found in the research.

Transition and Summary

In Section 2 I explained the purpose statement, the role of the researcher, participants, research method and design, population and sampling and ethical research. Furthermore, in Section 2 I detailed the data collection instruments, data collection technique, data organization technique, data analysis, reliability and validity of the study. Section 3 contains the findings of the completed research study and the application to professional practice. Additionally, Section 3 gives implications for social change, recommendations for action and further investigation, and reflections.

Section 3: Application to Professional Practice and Implications for Change

Introduction

The purpose of this qualitative multiple case study was to explore the technology and marketing strategies used by small business music artists to generate sales revenues from the Internet. I collected data through face to face semistructured interviews and observations of participants in their workplace to attain methodological triangulation. After the interviews, I made three main observations of participants in their workplace. The first observation was noticing how participants used a computer in their recording studio to generate revenue from the Internet. The second observation was seeing how participants used their cell phone to make income from the Internet. The third observation was noticing how participants used a digital camera to generate revenue from the Internet. A participant was able to provide company documents with a business plan and financial projections that I used to triangulate with observations and the interview. A purposeful sample allowed me to gather data from six small business music artists in Los Angeles, California who met eligibility requirements. Eligibility requirements included being 18 years old or older, and an independent music artist and business owner in Los Angeles who had worked for a minimum of 2 years with different revenue streams on the Internet.

After transcribing the interviews and reviewing field notes, I loaded the data into NVivo 11 Pro software, which allowed me to develop and identify seven essential themes from participant feedback. The seven themes that emerged from the data included (a)

having a marketing budget, (b) social media, (c) recording studio sessions, (d) digital distribution, (e) SoundExchange, (f) music licensing, and (g) corporate sponsorships.

Presentation of the Findings

The overarching research question was: What technology and marketing strategies do some small business music artists use to generate sales revenues from the Internet? The seven themes noted in the previous section emerged from six participant interviews, observation and analysis of participants work products in their workplace, and analysis of company documents from a participant. In this section, I discuss the relationship between each primary theme and relating subtheme to the literature reviewed in this study.

I labeled participants as P1, P2, P3, P4, P5, and P6 in this study. P1 was a small business music artist and producer with 7 years of experience in the music industry. P2 was a small business music artist and producer with more than 25 years of experience as a musician. P3 was a small business music artist with more than 25 years of experience in the music industry. P4 was a small business music artist and producer with more than 30 years of experience in the music industry. P5 was a small business music artist and producer with more than 20 years of experience in the music industry. P6 was a small business music artist and producer with more than 20 years of experience in the music industry.

Theme 1: Having a Marketing Budget

The first emerging theme was to have a marketing budget. Each participant noted the importance of having marketing money and a budget to promote themselves on the

Internet. Artists have branded themselves on the Internet as a strategy to generate

revenue. P1 stated that branding is more of a visual aspect when people see a logo. P3

also emphasized having a branding logo and posting consistently sometimes several

times a day on social media. P4 detailed how everything with an artist's name on it is

expected to be great or the artist will not have a long career. These three examples show

how branding is a marketing strategy that small business music artists used to generate

revenue from the Internet.

Another way artists are branding themselves on the Internet is by having a logo.

P3 discussed how having a recognizable brand or logo will allow people to know that it is

a particular artist. P1 discussed how when people see the logo they will affiliate it with a

specific person or company. Organizational logos relate to the innovative and diversified

types in Mintzberg's organizational configuration theory. Having a recognizable logo

also helped music artists differentiate themselves from other music artists.

The four significant subthemes in having a marketing budget included branding,

having a personal website, having a publicist or public relations, and performing live.

Researchers have investigated the lyrics of the best 100 songs of five most popular music

classifications of 2004 and found that 21.2% of all songs had brand mentions. Within the

rankings, 61.42% of rap songs had brand mentions, followed by the country music genre

(20%) and pop music genre (14.35%; Mohammed-Baksh & Callison, 2015). Firms that

exhibit a sales driven marketing configuration are characterized by a developing

marketing function that is trying to establish its foothold in the organization and is mainly

engaged in sales support activities (Malshe, Friend, Al-Khatib, Al Habib, & Al-

Torkistani, 2017). Organizational configuration theory proposes that changes in an

organization's processes, goals, and strategies (its configuration) are dependent on

internal and external commands (Sombultawee & Boon-itt, 2018). Table 1 shows the

different subthemes participants' detailed in having a marketing budget. These

subthemes have helped music artists form an organizational configuration.

Table 1

Having a Marketing Budget

	Branding	Personal website	Public relations	Live performances
Participant 1	✓	✓	✓	✓
Participant 2	✓	✓		✓
Participant 3	✓	✓		✓
Participant 4	✓		✓	✓
Participant 5	✓	✓		✓
Participant 6	✓	✓	✓	✓

Another strategy that music artists are using to market and brand themselves on

the Internet is through live performances. Four out of six participants explained the

importance performing live. P1 discussed how, through a live performance strategy, he is

building relationships with booking agents as a marketing and advertising supplement to

drive record and merchandise sales. P3 explained how artists still have to perform live

for an audience. P6 stated that live performances are how she makes money via ticket

sales. Music artists also used a marketing budget for public relations.

Public relations practitioners are helping music artists develop a relationship with the general public. P1 discussed how having a publicist is a critical factor in creating a brand and an actual presence online and offline to achieve success. P6 explained how she worked with a publicist on the East Coast and had a budget of $1500 a month. P1 explained that his marketing strategy is to pay a full-time publicist $600 - $1000 a month to secure interviews in both online and offline publications. His target market includes college press, local magazines and newspapers, fanzines, online news, and media. Having a public relations practitioner is a strategy music artists used to help them generate revenue from the Internet.

A public relations practitioner adds many benefits to a music artist's team. Walden, Bortree, and DiStaso (2015) explained how public relations professionals seek coverage from journalists and now bloggers to draw attention to the concerns that organizations feel are crucial and to deliver essential company messages to the general public. According to Tkalac, Lalic, and Vujicic (2017), the role of public relations practitioners is to provide information subsidies to journalists and the media. According to Mohsen and Eng (2016), a configuration is a specific group of multiple characteristics or sets of conditions including a firm's strategy, resources, and knowledge. Public relations practitioners provide information subsidies to the media for their clients to influence the media's agenda and potentially affect public opinion; news media outlets use more public relations information subsidies to contain costs and increase their profit (Tkalac et al., 2017). Public relations practitioners are experts in the music industry.

Public relations practitioners are helping music artists in several ways. Cannon (2015) stated that public relations include strategic planning and drawing knowledge from public opinion to direct promotion and publicity. Bloggers have an influential part in the music industry by breaking news, discussing news, and being cited in the traditional media, which makes them a critical stakeholder group for public relations professionals to work with (Walden et al., 2015). Managers and leaders who use configuration theory explain how organizations can implement different strategic positions, each of which can be rewarding in a competitive environment (Ormrod, Zaefarian, Henneberg, & Vries, 2015). The relationship between public relations practitioners and news agencies result in building and shaping public agenda content in the national and local news media (Tkalac et al., 2017). There are many other strategies and configurations involved with music artists having a marketing budget to generate revenue from the Internet.

Conducting research is an integral part of almost every business. P6 discussed a strategy of doing much research to find out what the best services are, who is getting traction, and reading what other bands and musicians have to say about their experiences. According to P1, doing research is very important for independent artists. Knowledge is essential for success, and the lack of knowledge can lead to failure. P4 discussed how he is always on his phone putting out new content, talking to people, and studying his competition. Conducting research is an essential aspect of a music artist's career.

Music artists are also branching off into different industries such as TV and film as a strategy to help brand themselves. P4 stated that he is also a television and movie

actor. P2 reported that he is taking an acting class every week and was going to be in a scene on the night of his interview. P6 stated that TV and film licensing is absolutely the way to go now if music artists want to make money. Having a marketing budget is a strategy music artists stated that they used to generate revenue from the Internet. This discussion on having a marketing budget leads to the next theme of social media.

Theme 2: Social Media

The second emerging theme was social media. All participants stated that they used social media as a strategy to market and promote themselves on the Internet. P3 indicated her plan to generate income includes Facebook marketing. P4 explained how an artist could talk to people directly on Facebook and they can put out new content every single day. He also stated that everything he got from movies, TV shows, acting jobs, and his talk show was through Facebook. P1 explained how most sales conversions for many companies when it comes to Internet marketing are achieved through Facebook because there is way more information and they can go to a fan page. Most participants stated that they are using Facebook as a strategy to promote themselves on the Internet.

Social media allows music artists to build relationships with their fans. According to Saboo et al. (2016), social media websites such as YouTube, Twitter, and Facebook offer a means for consumers to connect and engage with their brands. Regardless of whether artists are not maintaining their profiles, choosing instead to utilize record labels, PR firms, or consultants to deal with their social media profiles for them, active social media profiles are critical for creating secure connections with fans and for encouraging productive fan communities (Morris, 2014). Social media enables

consumers to make and trade user-generated content (UGC), allowing them to associate with the firm in addition to different consumers (Saboo et al., 2016). Musicians of many stripes and genres are using new media/online networking to interface with their fans, investigate variable evaluation models for their melodies, and discover new crowds (Morris, 2014). Other social media websites that participants stated they use include Instagram and LinkedIn.

Another strategy artists are using on social media is facilitating and growing their audience. Three out of six participants explained the importance of growing and facilitating their audience on social media. P3 illustrated that the more prominent an artist's audience is, the more an artist will monetize. P4 stated that an artist's primary job is to facilitate and grow their audience, and if an artist does not promote their pages, an artist will not make money. P5 discussed that it is a good idea for an artist to get their play count up and their number of followers, so it helps when an artist is presenting to record labels. Having a broader audience helped music artists reach out to more people to help them generate sales.

Figure 1 shows the social media websites participants used the most to market and brand themselves on the Internet. Most participants stated that they are using Facebook, YouTube, and Instagram. A few participants said that they are using Twitter, and a participant indicated that he uses LinkedIn. Saboo et al. (2016) stated that the importance of music artists in social media could determine from the fact that seven out of the top ten most followed Twitter accounts are music artists. Morris (2014) explained the widespread use of new online social media platforms and relative simplicity with which

they are at the administrations of creative co-inventive connections makes the training a

more typical and reasonable system for rising independent artists. Henfridsson and

Bygstad (2013) discussed that the Internet as an infrastructure has proven to enable

unprecedented, innovative opportunities for individual entrepreneurs. Social media is an

opportunity for music artists to market, brand, and promote themselves to potential fans.
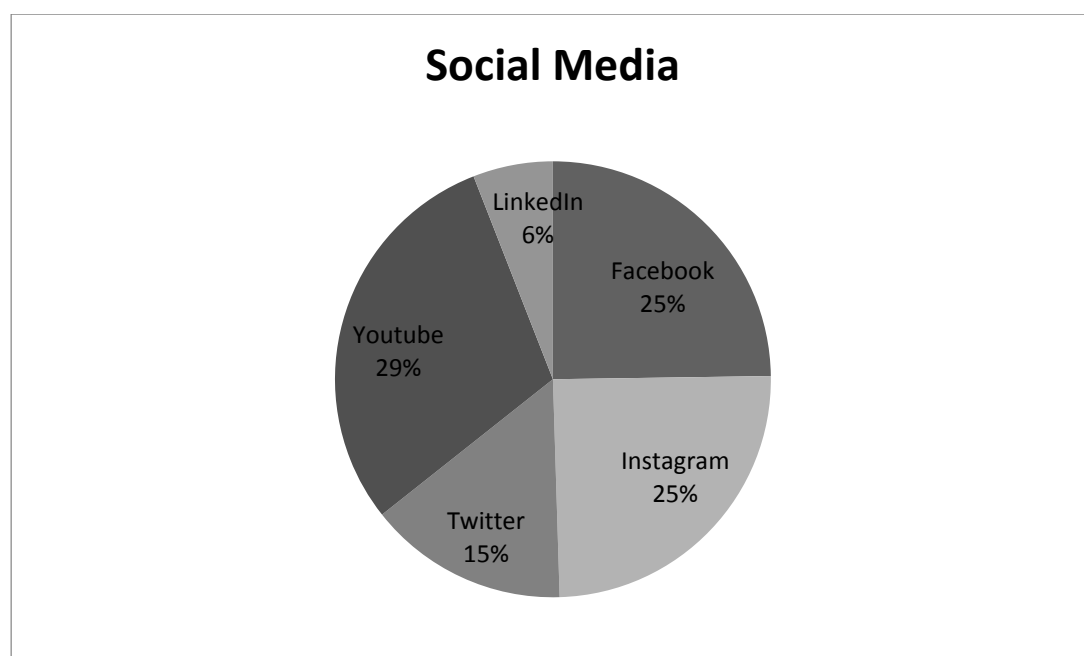
Figure 1. Pie graph in percentages of the most popular social media websites used by
participants in the study.

Advertising is another strategy participants stated they used on social media. Five

out of six participants reported that they are using the social media application Instagram

to advertise on the Internet. Mosley, Abreu, Ruderman, and Crowell (2017) discussed

how Instagram is a social media application that prioritizes images, where users can

upload a photo and provide an optional text caption. P1 explained how he mostly uses

Instagram because artists can perform 1-minute videos and can share pictures daily. P2

explained that when he posts something on Instagram, it also displays on Facebook and Twitter as well. P3 stated how she has 5,000 followers on Instagram. P5 explained how Instagram is user-friendly, has the same philosophy as Twitter, but artists get the video and audio, and it is the most relevant social media application right now. Other strategies participants stated they used on social media included staying consistent, viral marketing, being creative, using psychology, facilitating their webpage, taking visual pictures, and using facetime.

Music artists are using smartphones to gain access to their fans in the music industry. Instagram reported that they have 400 million active users and is available on Android and Apple mobile devices, and is continually evolving as a platform in its own right (Leaver & Highfield, 2018). Managers and leaders who use organizational configuration theory explain how the elements of an organization associate together and those collaborations affect the execution of a firm (Lee, Kozlenkova, & Palmatier, 2015). Saboo et al. (2016) discussed that in the music industry consumers engage in three social media activities to upgrade the appeal of their brands; these include sampling music, following music artists, and remarking on the artist's social media networking sites. Instagram serves as a social media strategy that helps music artists generate revenue from the Internet.

Music artists are gaining attention from record companies through their popularity on social media. Three out of six participants explained the importance of becoming popular on social media. P4 stated that nowadays it all about how famous an artist is and how popular an artist's song is. An artist can disassociate with a record label, but if an

artist has 20 million views of a song, they will gain attention from record labels. P6 stated that an excellent strategy to increase recognition is to play with somebody famous. P1 discussed how viral marketing is essential when trying to make money from the Internet. Music artists that are popular may have a better chance of generating more revenue from the Internet.

Content is another strategy music artists stated they used on social media. Four out of six participants explained the importance of content on social media. P3 noted that people like to watch her videos regarding the content she produces and she also sells content. P4 stated that his strategy is to put out a substantial amount of content and he has considerable amounts of content on the Internet. P2 explained how the more content an artist adds to their website, the more often it will show up in search engines. Developing creative content is a strategy music artists are using to generate revenue from the Internet.

YouTube is another popular social media website that music artists used to market and brand themselves on the Internet. According to Likkanen and Salovaara (2015), YouTube is currently the most popular video service and the third most popular Internet service used by 758 million users around the world every month; and YouTube was founded in 2005 and acquired by Google in 2006. YouTube initially started with the intention of allowing regular users to publish their videos, but gradually developed into a professional media outlet mixing free and subscribed content on an advertising-friendly platform (Likkanen & Salovarra, 2015). All participants explained the importance of YouTube as a social media strategy for them to generate revenue from the Internet.

Many music artists are using YouTube to promote their music videos. P1 explained how music artists are making money every time somebody watches their YouTube video. P5 stated that having a presence on YouTube is significant and most people are going to YouTube to find music. Music artists are taking more steps and adding visual elements to their song which is more expensive. P3 stated the videos play a significant role in content because YouTube is a primary source where people go to see videos, so YouTube videos are beneficial. Many people are using YouTube as their source of entertainment on the Internet.

Customer retention has been a challenge when artists try to generate revenue through social media. P1 stated that customer retention is a challenge that he faces with social media. Artists can get a person to listen to a song the first time and maybe a second time, but to get them to continue to come and listen to a song is the only challenge. P2 noted how customer retention is a challenge in social media and indicated when artists are in the recording studio they respond that they love the studio, but getting people in the studio in the first place is a struggle. Overcoming the challenge of customer retention is helping music artists generate more sales revenue from the Internet.

Another social media strategy two participants are using is podcasting. P3 noted that she generates money on the Internet through podcasting and she hosts over 20 podcasts at her recording studio, and a few are music based to independent artists. P2 discussed how his recording studio is excellent for podcasting. P3 stated that she uses a social media management system called HootSuite, and HootSuite allows her to post once, and it goes on multiple platforms. Podcasting is a new and innovative

technological strategy that music artists are using to generate revenue from the Internet. This discussion on social media leads to the next theme of how music artists are using recording studio sessions as a strategy to generate revenue on the Internet.

Theme 3: Recording Studio Sessions

Music artists are advertising recording studio session costs on the Internet as a strategy to generate revenue. P2 stated that he charges $75 an hour for recording and engineering in his studio, and he has a green screen room to create videos. P1 offers recording studio time for $40 an hour. He stated that he sells his produced music content exclusively for $300 a beat, and the leased produced content where artists do not own the beat for $10, $25, and $50 respectively. Music artists who are also professional producers and engineers are capitalizing on their talents as a strategy to generate revenue from the Internet.

Many music artists have a recording studio. Harkness (2014) described the recording studio as a symbolic space and a zone where identity and meaning shape social exchanges that occur within a culturally specific location. Recording studios also serve as a gathering place where music artists can collaborate, network, and learn from each other. Thompson and Lashua (2014) stated that recording studios are not considered sociable spaces and are usually only physically accessible through an invitation from the studio owner, the primary engineer or producer. According to Harkness (2014), recording studios allow music artists, producers, engineers, and beatmakers to earn additional income, which can subsidize the cost of purchasing equipment and other capital purchases. Table 2 shows an analysis of the different prices participants charged

for recording studio time. Some music artists also have green screen rooms in their

recording studios where their customers can create music videos.

Table 2

Recording Studio Sessions

	Costs per hour	Green screen room
P1	$40 an hour	No
P2	$75 an hour	Yes
P3	$85 an hour	Yes
P4	$40 an hour	Yes
P5	$75 an hour	No
P6	$500/12 hours	No

P3 stated that she charges $85 an hour for studio time, she has a green screen

room to create videos, and she advertises this on her website. P4 stated that he charges

$40 an hour for recording studio sessions and that he has a $500,000 recording studio and

green screen room. P5 stated that he charges $75 an hour and he creates custom-made

beats. P6 stated that recording studio time could be $500 a day for a 12-hour session.

Digital audio workstations are another strategy for music artists to generate revenue on

the Internet.

Five out of six participants stated that they are recording producers. P6 explained

how DAWs makes it fast and easy for editing and to quickly get from a single track to

another, and to get ideas down before an artist loses them. P2 explained how he has a

DAW and if he cannot use it he cannot make any money at all. He uses it for clients

when they come in the studio to record, and he uses it to create his songs. P4 stated that

he is a record producer and won record producer of the year twice. He stated that he

creates many different types of music and uses ProTools HD to produce music. Some

participants went to school to learn how to become a record producer, while others taught

themselves how to produce music.

DAW's are a resourceful tool for music artists. According to Walzer (2015),

flexible open-source platforms such as digital audio workstations utilized in music

production and composition are well developed, configurable, and client-driven; which

narrows the separation between novice and expert application of those devices. Bell

(2015) described digital audio workstations as an audio editing application that runs on

specialized workstation computers and has the capacity to sequence, record, and mix

music, however, progressively can be played utilizing programming synthesizers that

emulate every instrument imaginable. Walzer (2015) also discussed how millennials

introduced into open access, technology-saturated culture can help themselves to a global

compositional process incorporating programming tools that transform their creative

patterns. Figure 2 shows the different digital audio workstations participants used in their
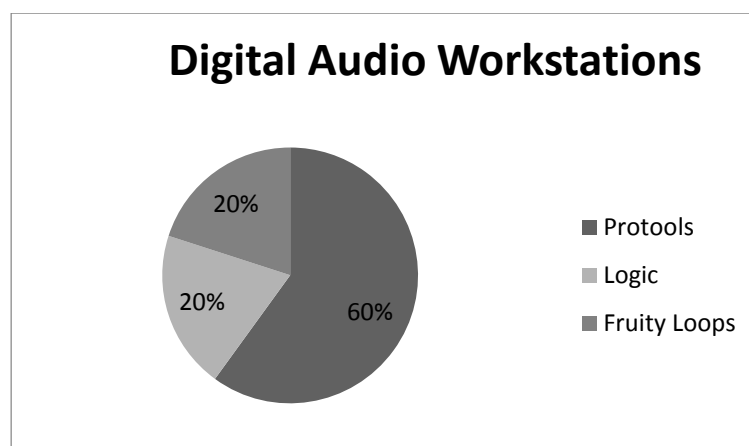
recording studios.

Digital Audio Workstations

20%

20%

60%

- Protools
- Logic
- Fruity Loops

Figure 2. Pie graph and percentages of the most popular digital audio workstations participants used in their recording studio.

Having a DAW is a technological strategy that music artists are using to help them generate revenue from the Internet. P6 described a DAW as a tape recorder inside of an artist's computer where an artist can break down multiple tracks, and they can get plugins which are all the software components that add specific features to a computer program. There are different software programs that music artists use as a digital audio workstation in their recording studio such as ProTools, Logic, Fruity Loops, and Reasons. P2 explained how there is a site called Landr that allows music artists to send a track to a mastering studio after they finish mixing, and Landr will master it for them. DAWs are a resourceful tool that music artists are using in the recording studio.

Technology has advanced with the use of DAWs through computers. According to Bell (2015), from approximately 2000-2010 a desktop or laptop computer was required to utilize a DAW, so anyone wanting to learn how to use a DAW during this era had to possess or acquire a certain level of computer literacy to operate a DAW. P1 stated that he uses FL Studios or Fruity Loops as a DAW and he knew from the beginning that it

was going to surpass every other music production software. P2 stated that he uses Logic as a production software program. A majority of the music artists indicated that they are using ProTools. P5 stated that he uses ProTools because in the digital era, ProTools is the best and for multi-track recording, it is like having an entire band at the same time. iPad released a new era for music production with the mobile audio workstation (MAW), which preserved the DAW software concept with the QWERTY keyboard and mouse by replacing them with touchscreen gestures (Bell, 2015). Overall, participants stated that the DAW is a beneficial tool for their recording studio. This discussion on recording studio sessions leads to the next theme of digital distribution.

Theme 4: Digital Distribution

With the evolution of technology, music artists can digitally distribute their music on the Internet. P1 stated that he is using a digital distributor called DistroKid, which allowed him to make a onetime yearly payment, and he has the middle version, which allowed him to create his record label, conduct pre-order dates, and recruits up to two artists. P5 explained how for a minimal fee, an artist could submit their music to a company like TuneCore or CD Baby and they will distribute it across all the major platforms, so it is easy to get on all those platforms. These platforms include iTunes, Spotify, YouTube, Pandora, Amazon, Apple Music, and other digital music outlets. P1 stated that he used CD Baby for his first album and their compensation was very fair because they only asked for 10 cents of every dollar, and no record label is compensating artists in that way. Digital distribution is an essential strategy for music artists who are trying to generate revenue on the Internet.

There are many digital distribution outlets available for music artists on the Internet. According to Eiriz and Leile (2017), digital distribution permits a qualification between offline channels (stores) and online channels (web stores). Digital distribution allows music artists to promote on Spotify which is a major music streaming outlet. Pichl, Zangerle & Specht (2016) discussed how in the past decade, new technologies paved the way for new distribution channels of digital content such as music streaming platforms Spotify and Apple Music. Kouyoumdjieva and Karlsson (2016) discussed that Spotify is a popular online peer-assisted music streaming service that offers an extensive music catalog with over 20 million tracks for desktop, mobile, and web users. Music artists are promoting their music on Spotify as a strategy to help them generate revenue from the Internet.

Music streaming is a new technology in the music industry. According to Aguilar (2017), because the settlement of music streaming royalties revolves around the effect of streaming on different consumption channels, a good understanding of these relationships is critical for the various parties that are involved in settlement of royalty rates and from a public policy perspective. Spotify recently announced that the usage of their service on mobile phone devices had surpassed the usage of desktops and web clients, and more than 50% of their users stream music on their smartphone or tablet (Kouyoumdjieva & Karlsson, 2016). Table 3 shows the different music streaming and downloading platforms participants used to sell their music.

Table 3

Music Streaming and Downloading Platforms

	Spotify	Apple Music	YouTube	iTunes
P1	✓	✓	✓	✓
P2	✓		✓	✓
P3			✓	✓
P4	✓		✓	✓
P5	✓	✓	✓	✓
P6	✓		✓	✓

Most of the participants agreed that music streaming services such as Spotify are on the rise. P1 stated that there are more than 150 stores that artists can buy music from, and half of those will allow artists to stream. When artists combine all of that, and if they have a big enough fan base in different places and countries, they can gain revenue from all of these streaming services; and they will culminate a big check. Giannetti (2014) explained how SoundCloud is a social audio platform that grants users the ability to create and share sounds across the web. SoundCloud offers a secure, collaborative, and customizable platform where users can upload and share audio content, access listener statistics, and receive commentary from the SoundCloud community. P3 explained how record labels are trying to obtain information on streaming services such as SoundCloud. Companies like SoundCloud are what artists need to research and develop more because

they collect digital royalties online. Smartphones are allowing more consumers to stream music digitally.

Three out of six participants stated how music artists are not making money from CDs and downloads anymore. Two out of six participants stated that music artists should be using CDs, downloads, and music streaming as strategies to generate revenue. P3 stated that she thinks music artists should generate revenue from music streaming, digital downloads, and CD sales, and they should be doing all of it as much as they can. In comparison, P5 stated that CDs are dying out, even though some people like to have them for their car; and downloads are okay, but why store data on a phone when people can stream it from a different server? P1 suggested that direct downloads and CDs are revenue streams, so music artists should generate revenue from as many sources as possible. P6 stated that people do not buy CDs anymore because many people do not have a CD player. CDs, digital downloads, and music streaming are all strategies that some music artists are using, and other music artists are not using to generate revenue from the Internet.

In comparison to music streaming, music artists can still generate revenue from CDs and digital downloads. Aguilar (2017) stated that Pandora increases music sales by about 2%, which provides evidence that non-interactive music streaming services can stimulate sales. According to Im and Jung (2016), people can listen to a song through different options including purchasing a CD, downloads, streaming, and even illegal piracy. Aguilar (2017) also stated according to the International Federation of the Phonographic Industry (IFPI) music streaming revenues from both premium and ad-

supported services have increased to 45.2% in 2015 and grew more than four-fold from 2011 to 2015. Consumers have diverse options they can choose from to listen to music.

Five out of six participants stated that they are using Spotify as a strategy to generate revenue from the Internet. P2 explained how it is a small amount from Spotify, but if an artist gets a million streams, it starts accumulating revenue. P5 discussed how most people are not buying from iTunes, and if they want to listen to music, they will download Spotify. P6 also stated that her music is mainly on Spotify. Spotify is a leader in music streaming services.

It is vital for music artists to understand the values of consumers. Pichl et al. (2016) discussed how nowadays, many people are sharing what they are listening to at the moment by using #nowplaying tweets on Twitter, which makes Twitter the world's leading microblogging platform serving more than 320 million active users. Music streaming revenues also accounted for 43% of digital revenues in 2015, up to 32% in 2014, and 25% in 2013 (Aguilar, 2017). In comparison, Im and Jung (2016) detailed how invisible or untouchable content may not satisfy people with high possessiveness, who are more than likely satisfied with tangible forms of content such as CDs. In this case, some consumers prefer CDs over digital downloads and music streaming.

Music streaming has contributed to the evolution of the music industry in many ways. Aguilar (2017) discussed how music streaming services had become an increasingly important segment in the recorded music industry, expanding music consumption opportunities and making music universally available for consumers. Participants also stated that they use SoundCloud as a strategy to promote themselves, but

it does not generate any money for them. Pichl et al. (2016) explained how mobile devices such as smartphones or tablets allow users to access millions of music tracks on streaming platforms in various situations throughout the day. Streaming platforms rely heavily on recommendation systems to accommodate users in searching the possible extensive collections, and they also rely on human editors (Pichl et al., 2016). Music artists are taking advantage of music streaming because many consumers are choosing this method to listen to music. This discussion on digital distribution leads to the next theme of SoundExchange.

Theme 5: SoundExchange

Music artists are obtaining a membership with SoundExchange as a strategy to collect their royalties on the Internet. SoundExchange is a performance rights organization (PRO) that administrates sound recording copyright royalties in the United States (Ely, 2016). P3 explained how artists need to obtain a membership with SoundExchange because they collect royalties. If an artist's music is playing online or if it is playing on an Internet radio station, they may have some revenue awaiting them. Ely (2016) discussed how SoundExchange collects royalties from accounts and uses the compulsory license, and administers these funds to artists and copyright holders under a specific compensation breakdown. Fifty percent of performance royalties administrate to the copyright holder of the sound recording, and 45% of performance royalties administrate to the featured artist or artists. Also, the remaining 5% of performance royalties administrate to non-featured artists through a fund for backup vocalists session musicians and other non-prominent musicians who have devoted to the track (Ely, 2016).

Figure 3 shows the administrators breakdown in compensation royalties for SoundExchange payments.
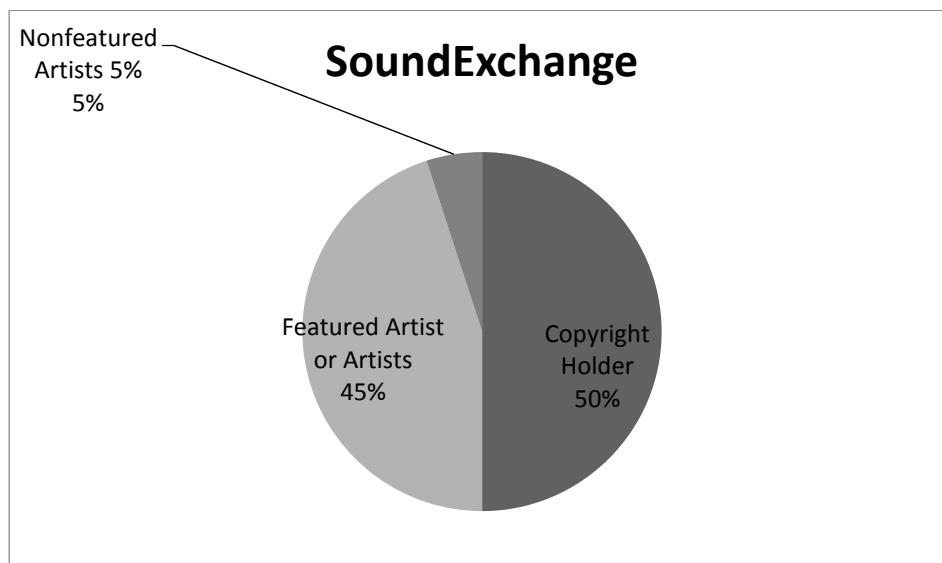

Figure 3. Pie graph showing the SoundExhange compensation breakdown in percentages.

A few participants were familiar with SoundExchange. P5 discussed how SoundExchange tracks digital streams for artists. In 2013 SoundExchange administered $590 million in compensation payments to musicians and record labels, and SoundExchange has continually distributed more money each year as the evolving popularity of digital audio leads to higher digital music royalties (Ely, 2016). P6 discussed how SoundExchange is a newer collection agency for artists that collects royalties for performances and they will retrieve three years of payment for an artist's performances. According to Whorton (2017), SoundExchange is an independent nonprofit organization that helps protect the interests of recording artists through advocacy efforts and the collection and distribution of royalties to members. Section 114 royalties (as well as 112 royalties) are administered by SoundExchange administrators

under the Copyright Act. SoundExchange compensates artists that play on Internet radio

shows (Whorton, 2017). P6 discussed how if somebody types in an artist's name on

iTunes radio station that is how music artists get paid, but if someone just turns on the

Internet radio station and an artist's song plays they will not get paid for that.

SoundExchange is a technological strategy music artists are using to generate revenue

from the Internet. This discussion on SoundExchange leads to the next theme of music

licensing.

Theme 6: Music Licensing

Music artists are protecting the value of their music through music licensing. P4

stated that music artists become rich through licensing deals for their music. P1

explained how anyone who wishes to use his company's songs must obtain the

company's permission. He also stated that a film or television show needs to borrow two

of these rights: the right to use the actual recording (the master), and the right to use the

underlying components that support the master (the song). P6 discussed how television

and film synch licensing is a primary strategy for an artist who wants to make money.

Music artists are licensing their music to different websites on the Internet as a strategy to

help them generate revenue.

Music licensing is helping music artists to generate revenue. Whorton (2017)

noted that music licensing is when many entities such as broadcast radio, television

stations, digital music providers, bars, retail stores, and restaurants publicly perform

copyrighted music and must pay royalties to artists. In addition, Kobayashi (2015)

discussed how statutory license fees are administered, collected, and distributed by

SoundExchange, a sound recording performance rights organization. The exceptions to section 110 of the Copyright Act regarding licensing exempts certain entities from paying royalties for public performance rights including classroom instructions, religious services, and noncommercial performances, and does not cover reproduction or distribution rights (Whorton, 2017). Similar to SoundExchange, there are performance rights organizations that will pay artists for their songs playing on broadcast radio and television.

Music artists are signing up with a performance rights organization to receive their royalties. Four out of six participants explained the importance of being a part of a PRO. P1 detailed that if an artist wants to collect their royalties they have to sign up with a PRO, which is a standard in the music industry. P5 discussed how the PRO tracks the performances and radio play in bars and jukeboxes in bars, and anytime that an artist's song plays. He also stated that there are three leading organizations, ASCAP, SESAC, and BMI, but they are not going to collect an artist's royalties unless they submit their material. P6 stated a primary strategy an artist wants to do when they put out a record is become a member of a performance rights organization. If music artists are not a part of a PRO, they can lose revenue.

Music artists will need to decide which PRO they want to join for membership. According to Whorton (2017), songwriters almost always contract with a PRO to administer the licensing of their musical composition public performance rights, so they do not have to individually negotiate with each music provider that wants to play their songs. Kobayashi (2015) explained how performance rights organizations allow

publishers and songwriters to avoid the costs of having to negotiate numerous individual

market transactions. The American Society of Composers Authors and Publishers and

Broadcast Music Inc. represent 90% of the songs in the United States and are both subject

to Department of Justice antitrust consent decrees that periodically monitor and review

operations to protect competition (Whorton, 2017). Many of the music artists stated that

they use ASCAP as their choice in PROs. Figure 4 gives detail of PROs and which PRO
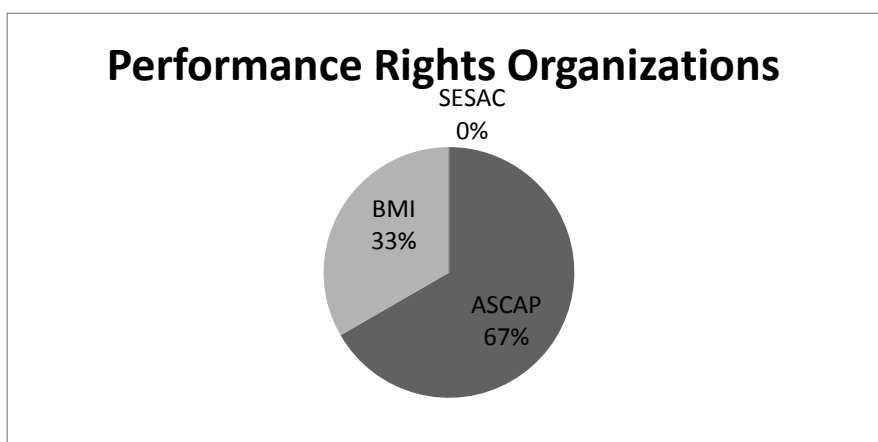
participants decided to join.

Figure 4. Pie graph showing the percentage of performance rights organizations
participants joined.

Publishing is another strategy music artists are using to protect the copyrights of

their music. Whorton (2017) detailed how songwriters and composers contract with

music publishing companies to administer the copyrights for their musical works. Music

publishers are responsible for licensing and promoting the copyrighted musical work to

third parties and collecting royalties. The songwriter or composer will assign all of a

portion of his or her copyright ownership, and the publisher will pay him or her a share of

the songwriting royalties. P1 detailed that when it comes to publishing and royalties,

there are two types of licenses you need. There is the master license, and there is the

song license. The master license is the recording of the song, and then artists have the

content of the song which is the song itself, the lyrics, the music, and all of that which is

an entirely separate license. Having a publisher is a marketing strategy music artists are

using to generate revenue from the Internet.

Managers and leaders who use organizational configuration theory explain how

radio play has a relationship with live performances. Leenders et al. (2015) discussed

how applying configuration theory to young musicians and their challenges to generate

revenue posits that there are combinations of media and sales platforms such as radio

airplay and live performances. Whorton (2017) also explained how The Harry Fox

Agency is the most significant organization that administers mechanical licensing.

Mechanical rights are the reproduction and distribution rights in musical works and are

subject to compulsory licensing under the Copyright Act. There are substantial

administrative burdens imposed on the licensee. Third-party administrators such as The

Harry Fox Agency, represent music publishers when music providers wish to obtain a

license and ensure the providers comply with the administrative hurdles (Whorton, 2017).

Music artists are also generating revenue through monetization and synchronization on

YouTube.

P1 described monetization and synchronization and explained that YouTube has

monetization which are advertisements that show up in an artist's videos. Every time

someone watches an artist's video and goes through an advertisement, artists obtain

money from the ad on their YouTube channel. A person cannot use the copyrighted

material because someone can complain that he or she is making money from it, but that is how YouTubers make money from monetization. P5 explained how music artists are not generating revenue from music videos on YouTube unless they land something in film or TV. When they have a large viewership, then it gets many views, and then YouTube will compensate. P1 also detailed that synchronization and a synch license is how music artists make money from people using their song in their videos. Monetization and synchronization are two technological strategies that music artists are using to generate revenue from the Internet.

Music artists are also transitioning from being independent towards being a part of a record label. Whorton (2017) explained how music artists would contract with a record label to administer their sound recording copyrights, and these contracts will provide that the record label owns the sound recording copyright. In exchange, the record label will pay the artist a royalty based on a portion of the revenue generated from the sales and licenses of the sound recording. Leenders et al. (2015) explained how record companies are cutting back on the number of artists as CD sales are in decline and digital download services such as Spotify are growing. Record labels will also pay music publishers to use the musical compositions embodied in the recording, including when they manufacture media such as CDs that make use of the musical composition (Whorton, 2017). Music artists also discussed the importance of copyrighting their material.

Copyrights are a form of protection for music artists. P1 detailed how artists have to make sure they own all of the copyrights and artists have to get everything cleared

themselves if they use samples. P5 stated that copyrights are a lot easier right now because everything has a time stamped on it and when an artist creates something digitally, it says when they created it. P6 explained how digital stamps are a new form of copyrighting and if artists create a file it is going to have that date stamped on the computer forever which will not change, and artists can prove it this way. Copyrighting is a technological strategy music artists are using to protect the value of their music. The last theme will discuss corporate sponsorship as a strategy music artists can use to generate revenue from the Internet.

Theme 7: Corporate Sponsorship

Music artists are using corporate sponsorship as a strategy to generate revenue from the Internet. P1 explained how he is working on a deal for this independent label in Canada and they are a subsidy with Universal Music Group. P3 explained how music artists are also monetizing through sponsorship. If an artist has a big enough following, or if a podcast has a big enough following, or if somebody believes in the concept of what an artist is doing, sponsorship is another way to make money and monetize. The hip-hop group Run DMC was able to secure a corporate sponsorship with Adidas through their classic song My Adidas.

Innovation and creativity are vital elements when music artists are songwriting. Music artists may mention brand names because they enjoy the brand so much or because they know by saying the brand name can lead to monetary compensation (Van Vaerenbergh, 2017). Brank (2014) detailed how singer and songwriter Jimmy Buffet increased his popularity and obtained corporate sponsorship from Grupo Modelo, the

company that produces Corona beer. His prominent musical themes promoted deviant behavior such as drinking alcohol, promiscuous sex, and drugs. According to Van Vaerenbergh (2017), brand name placements in song lyrics might be on the rise because more and more marketers are seeking partnerships with artists after having observed increased brand awareness of brand sales for products mentioned in their songs. As music artists become more successful in the music industry, they will have more opportunities for corporate sponsorships.

Managers and leaders who use organizational configuration theory show how popularity can lead to corporate sponsorships. Jezerskyte and Strumilaite (2014) detailed how musical projects form great opportunities for advertising brands and bringing the business closer to the consumer. Social media is a convenient way to attract funds of business sector sponsors even for small projects because a majority of business companies have defined priorities for sponsorship (Jezerskyte & Strumilaite, 2014). Priorities for sponsorship include a particular field of culture, sports, and social welfare. P4 stated that the way artists are becoming wealthy is through corporate sponsorships and corporate deals, meaning non-music deals such as clothing, shoes, perfumes, and when they pay an artist to be a spokesperson for cars. Marketers are considering brand name placements in song lyrics as a valuable option which is motivating them to approach music artists with proposals for brand name placements (Van Vaerenbergh, 2017). Corporate sponsorship is a marketing strategy that music artists are using to generate revenue. When these seven marketing and technology strategies are efficiently applied, music artists can increase their sales revenue from the Internet.

Applications to Professional Practice

The technology and marketing strategies that small business music artists use to generate revenue from the Internet have beneficial applications to professional practice. The study revealed seven strategies advantageous to small business music artists to help them generate revenue from the Internet. These strategies included (a) having a marketing budget, (b) social media, (c) recording studio sessions, (d) digital distribution, (e) SoundExchange, (f) music licensing, and (g) corporate sponsorships. The popularity and usage of music streaming services have dramatically increased in recent years, generating controversial debates around their contribution to the transformation of the recorded music industry (Aguilar, 2017). The findings also relate to organizational configuration and contingency theories.

According to Lee et al. (2015), configuration theory maintains that the fundamentals of an organization take their understanding from the whole and should not interpret in isolation. In addition, executives that use organizational configuration theory show how the fit between an organization's key position and specific structural and hierarchical aspects of administrations will determine performance and execution (Ormrod et al., 2015). As reported by Kruis, Spekle, and Widenser (2016), contingency theory recognizes six variables in management control systems including the external environment, technology, structure, size, strategy, and culture. In addition, managers use the technology aspect of contingency theory to explain the characteristics of an organization's work processes, while leaders who use the strategy aspect show how firms that compete by cost have formalized systems based on their problem areas.

Many small businesses are using social media to advertise and promote themselves on the Internet. Through social media, small businesses can increase the growth in their number of customers, and social media helps provide insights into a customer's dynamics (Balan & Rege, 2017). According to Hassan, Nadzim, and Shiratuddin (2015), social media allows small business organizations to connect with customers at the right time directly, with lower costs and higher efficiency than other traditional communication tools. A significant reason to have a website and a social media presence is that these tools have direct impacts on consumers' attitudes and decision making. Therefore, social media is a technology and marketing strategy that many small businesses are using to generate revenue from the Internet.

Implications for Social Change

Even though the research question asks what technology and marketing strategies do small business music artists use to generate revenue from the Internet, this research has implications for social change. The seven strategies presented in the findings can help independent artists sustain in the music industry. Kuivila (2016) discussed how the music industry as a whole had been forced to reorganize and develop profit models that reflect music's shifting economic value in the face of new and innovative industry participants. As technology continues to evolve, it is important for music artists to stay aware of the trends happening in the music industry.

The social impact of music can also have a positive influence on the lives of many young people. Crawford, Grant, and Crews (2016) noted that adolescents are seeking ways to create their own identities, and many of them are turning to music as the

foundation of community and identity formation. Youth could use music to entertain themselves, to form their identities, to create a high sensation, to cope, and to identify themselves as a member of youth culture (Crawford, Grant, & Crews, 2016). Creating music can help at-risk youth in urban areas refrain from gang violence, criminal activities, and avoid incarceration.

Recommendations for Action

Technology and marketing strategies are a standard issue for many small business music artists. Small business music artists should develop technology and marketing strategies on the Internet and in their daily business activities. Music artists should develop a marketing budget to help promote their music to a broader audience, use social media as a strategy to improve, brand, and market themselves on the Internet, and capitalize on their recording studio by offering studio time to other independent artists at a reasonable price. In addition, music artists should sign up with a digital distribution outlet such as CD Baby or TuneCore, utilize SoundExchange as a strategy to recover digital royalties, and protect the value of their music through music licensing. Furthermore, music artists can use corporate sponsorships as a strategy to generate revenue.

The participants of the study gave valuable responses on the technology and marketing strategies they used to generate revenue from the Internet. Utilizing these strategies can help other small business music artists sustain in the music industry. Managers and leaders that use organizational configuration theory show how there are many different ideal competencies for each of the organization's key positions (Ormrod et

al., 2015). Small business owners, independent music artists, stakeholders in the music industry, and researchers need to pay attention to this study and use the findings to help other small business music artists develop strategies to generate revenue from the Internet. The results might be disseminated by identifying the target audience, examining the knowledge, and presenting the benefits and solutions to the target audience. Dissemination can follow through presentations at literature conferences, training, and spontaneous conversations.

Recommendations for Further Research

Future research can focus on music artists in a different geographical location and with a larger sample size. New media platforms aside from music streaming, digital downloads, and CDs also may emerge for future researchers to explore. The themes presented in the findings may not apply to all small business owners. Additionally, traditional media outlets such as television, radio, newspaper, and magazine also need further exploration for artists in the music industry. Researchers can also use a different method besides the qualitative analysis to gather data.

The music industry was the only industry for analysis; however, studying other sectors could provide new insights for further areas of research. Organizational configuration theory was the conceptual framework for the study, and different approaches could also help to answer the research question. Furthermore, it is possible for other small business music artists in the music industry to provide strategies for further research in the future on music artists in Los Angeles, County.

Reflections

The technology and marketing strategies that small business music artists use to generate revenue from the Internet can help many music artists who are struggling to sustain in the music industry. As a former small business music artist myself, I reflect on being a part of a nonprofit organization that allowed independent artists to create music for free. I had the opportunity to create a five-song EP (extended play) with free studio time, free music production, and I received the entrepreneurial skills on how to promote myself and my music in the community to earn income. When this organization dismantled, I created a digital audio workstation, started a record label called Sounds Awesome, and signed myself as the first artist. When I released my first mixtape, I created a marketing campaign online using the digital distribution outlet CD Baby. I was able to generate more than $600 online using a social media marketing strategy on Facebook. The participants that agreed to be a part of this study have confirmed some of the technology and marketing strategies that I used as a small business music artist.

Some strategies that participants mentioned that enlightened me on this research were having a marketing budget, generating revenue through recording studio sessions, SoundExchange, music licensing, and corporate sponsorships. A participant in the study also informed me that a primary strategy an independent music artist has is a public relations practitioner, and another participant also stressed the importance of having a public relations practitioner. I know that if I had been using these strategies, I would have been more successful as an independent artist. Additionally, I feel that if the nonprofit organization I was a part of were using these strategies, they would still be in

operation. I chose this topic because I am very passionate about music, and music saved

my life when I was in a group home. I know that music can help save the lives of other

at-risk youth, and I hope this research enlightens them on the many topics they need

clarity on in the music industry.

Conclusion

The technology and marketing strategies that small business music artists use to

generate revenue from the Internet requires a vision for the future. Technology and

marketing strategies are an essential topic of discussion for the entire music industry.

Music artists need to develop strategies for long-term sustainability, profitability, and

growth. Through data collection and analysis, a total of seven themes emerged from the

study. The central themes of the study were (a) having a marketing budget, (b) social

media, (c) recording studio sessions, (d) digital distribution, (e) SoundExchange, (f)

music licensing, and (e) corporate sponsorships. The findings relate to organizational

configuration theory as introduced by Mintzberg (1978). In addition, the results relate to

contingency theory and variables in management control systems, the external

environment, technology, structure, size, strategy, and culture.

Music streaming services are on the rise and CDs, and digital download sales are

decreasing. The participants of the study discussed how Apple Music and Spotify are

two popular music streaming services that music artists are using to promote themselves.

In addition, participants discussed social media websites Facebook, YouTube, and

Instagram as essential marketing outlets music artists are using to market and brand

themselves. Furthermore, participants discussed significant digital distribution outlets

such as CD Baby, TuneCore, and SoundCloud as resources music artists are using to

promote themselves. When music artists successfully implement the seven technology

and marketing strategies mentioned in the findings, they should be able to increase their

sales revenue from the Internet and through their daily business operations.

References

Agic, E., Cinjarevic, M., Kurtovic, E., & Cicic, M. (2016). Strategic marketing patterns and performance implications. *European Journal of Marketing, 50*, 2216-2248. doi:10.1108/EJM-08-2015-0589

Aguiar, L., & Martens, B. (2016). Digital music consumption on the Internet: Evidence from clickstream data. *Information Economics and Policy, 34*, 27-43. doi:10.1016/j.infoecopol.2016.01.003

Aguilar, L. (2017). Let the music play? Free streaming and its effects on digital music consumption. *Information Economics and Policy, 41*, 1-14. doi:10.1016/j.infoecopol.2017.06.002

Albinsson, S. (2013). The resilience of music copyrights: Technological innovation, copyright, disputes, and legal amendments concerning the distribution of music. *Culture Unbound: Journal of Current Cultural Research, 5*, 401-424. doi:10.3384/cu.2000.1525.135401

Anneli, M., Kikkala, I., & Astedt-Kurki, P. (2015). Bracketing as a skill in conducting unstructured qualitative interviews. *Nurse Researcher, 22*, 8-12. doi:10.7748/nr.22.4.8.e1317

Bakker, G. (2011). Adopting the rights-based model: Music multinationals and local music industries since 1945. *Popular Music History, 6*, 307-343. doi:10.1558/pomh.v6i3.307

Baksh-Mohammed, S., & Callison, C. (2014). "Listening to Maybach in my Maybach":

Evolution of product mention in music across the millennium's first decade. *Journal of Promotion Management, 20*, 20-35. doi:10.1080/10496491.2013.829162

Balan, S., & Rege, J. (2017). Mining for social media: Usage patterns of small businesses. *De Gruyter Open, 8*, 43-50. doi:10.1515/bsrj-2017-0004

Barnham, C. (2015). Quantitative and qualitative research. *International Journal of Market Research, 57*, 837-854. doi:10.2501/IJMR-2015-070

Battistella, C., De Toni, A. F., De Zan, G., & Pessot. E. (2017). Cultivating business model agility thorough focused capabilities: A multiple case study. *Journal of Business Research, 73*, 65-82. doi:10.1016/j.jbusres.2016.12.007

Bedford, D. S., & Malmi, T. (2015). Configurations of control: An exploratory analysis. *Management Accounting Research, 27,* 2-26. doi:10.1016/j.mar.2015.04.002

Bell, A. P. (2015). Can we afford these affordances? Garageband and the double-edged sword of the digital audio workstation. *Action, Criticism & Theory for Music Education, 14*, 44-65. Retrieved from http://act.maydaygroup.org

Belleflamme, P., Lambert, T., & Schweinbacher, A. (2014). Crowdfunding: Tapping the right crowd. *Journal for Business Venturing, 29*, 585-609. doi:10.1016/j.jbusvent.2013.07.003

Bennett, J., & Grant, N. S. (2016). Using an ecomap as a tool for qualitative data collection in organizations. *New Horizons in Adult Education & Human Resource Development, 28*(2), 1-13. doi:10.1002/nha3.20134

Benoot, C., Hannes, K., & Bilsen, J. (2016). The use of purposeful sampling in a

qualitative evidence synthesis: A worked example on sexual adjustment to a

cancer trajectory. *BMC Medical Research Methodology, 16*(1), 1-12.

doi:10.1186/s12874-016-0114-6

Black, S. (2014). Street music urban ethnography and ghettoized communities.

International Journal of Urban & Regional Research, 38, 700-705.

doi:10.1111/1468-2427.12098

Bliemel, M. J., McCarthy, I. P., & Maine, M. A. (2014). An integrated approach to

studying multiplexity in entrepreneurial networks. *Entrepreneurial Research

Journal, 4*, 367-402. doi:10.1515/erj-2014-0007

Boddy, C. R. (2016). Sample size for qualitative research. *Qualitative Market Research:

An International Journal, 19*, 426-432. doi:10.1108/QMR-06-2016-0053

Bohm, E., Eggert, A., & Thiesbrummel, C. (2017). Service transition: A viable option for

manufacturing companies with deteriorating financial performance? *Industrial

Marketing Management, 60*, 101-111. doi:10.1016/j.indmarman.2016.04.007

Borja, K., & Dieringer, S. (2016). Streaming or stealing? The complementary features

between music streaming and music piracy. *Journal of Retailing and Consumer

Services, 32*, 86-95. doi:10.1016/j.jretconser.2016.06.007

Brandes, L., Neusch, S., & Franck, E. (2016). Death-related publicity as informational

advertising: Evidence from the music industry. *Marketing Letters, 27*, 143-157.

doi:10.1007/s11002-014-9322-1

Brank, E. M., Fox, K. A., & Kaspar, V. (2017). Songs you know by heart: Alcohol,

promiscuous sex, drugs and escape in Jimmy Buffett's music. *Popular Music*

    History, 9, 270-284. doi:10.1558/pomh.v9i3.29029

Brit, L., Scott, S., Cavers, C., Campbell, C., & Walter, F. (2016). Member checking: A

    tool to enhance trustworthiness or merely a nod to validation? *Qualitative Health*

    Research, 26, 1802-1811. doi:10.1177/1049732316654870

Burkhalter, J. N., & Thornton, C. G. (2014). Advertising to the beat: An analysis of brand

    placements in hip-hop music videos. *Journal of Marketing Communications, 20,*

    366-382. doi:10.1080/13527266.2012.710643

Cannon, D. F. (2015). Who do you say that I am? A history of how religion

    communicators have avoided public relations. *Journal of Public Relations*

    Research, 27, 280-296. doi:10.1080/1062726X.2015.1024252

Carrier, M. A. (2015). No, RIAA, it's not the end of the world for musicians. *UMKC Law*

    Review, 83, 1-23. Retrieved from https://law.umkc.edu/academics/journals/law-

    review

Carter, N., Bryant-Lukosius, D., DiCenso, A., Blythe, J., & Neville, A. J. (2014). The use

    of triangulation in qualitative research. *Oncology Nursing Forum, 41*, 545-547.

    doi:10.1188/14.ONF.545-547

Caruth, G. D. (2015). Toward a conceptual model of ethics in research. *Journal of*

    Management Research, 15, 23-33. Retrieved from

    http://www.macrothink.org/journal/index.php/jmr

Castillo-Montoya, M. (2016). Preparing for interview research: The interview protocol

refinement framework. *Qualitative Report, 21*, 811-831. Retrieved from

http://tqr.nova.edu

Cesareo, L., & Pastore, A. (2014). Consumers' attitude and behavior towards online

music piracy and subscription-based services. *Journal of Consumer Marketing,*

31, 515-525. doi:10.1108/JCM-07-2014-1070

Chang, C. L. (2015). Entrepreneurial orientation, communication strategies, and new

product success: A theoretic model. *Academy of Strategic Management Journal,*

14(1), 1-19. Retrieved from http://www.abacademies.org/journals/academy-of-

strategic-management-journal-home.html

Cheong, H., & Park, J. S. (2015). How do consumers in the web 2.0 era get information?

Social media users' use of and reliance on traditional media. *Journal of Marketing*

Analytics, 3, 135-146. doi:10.1057/jma.2015.9

Cho, Y., Park, J., Han, S. J., Ju, B., You, J., Ju, A., . . . Park, H. Y. (2017). How do South

Korean female executives' definitions of career success differ from those of male

executives? *European Journal of Training & Development, 41*, 490-507.

doi:10.1108/EJTD-12-2016-0093

Christenson, J., & Gutierrez, D. (2016). Using qualitative, quantitative, and mixed

method research to promote family therapy with adolescents in residential

settings. *Contemporary Family Therapy: An International Journal, 38*, 57-61.

doi:10.1007/s1059-016-93741-x

Connelly, L. M. (2016). Trustworthiness in qualitative research. *Medsurg Nursing, 25,*

435-436. Retrieved from http://www.medsurgnursing.net/cgi-bin/WebObjects/MSNJournal.woa

Conover, K., & Daiute, C. (2017). The process of self-regulation in adolescents: A narrative approach. *Journal of Adolescence, 57*, 59-68. doi:10.1016/j.adolescence.2017.03.006

Crawford, M. R., Grant, N. S., & Crews, D. A. (2016). Relationships and rap: Using ecomaps to explore the stories of youth who rap. *British Journal of Social Work, 46*, 239-256. doi:10.1093/bjsw/bcu096

Cucculelli, M., Bettinelli, C., & Renoldi, A. (2014). How small-medium enterprises leverage intangibles during recessions. Evidence from the Italian clothing industry. *Management Decision, 52*, 1491-1515. doi:10.1108/MD-01-2014-0034

Cypress, B. S. (2017). Rigor or reliability and validity in qualitative research: Perspectives, strategies, reconceptualization, and recommendations. *Dimensions of Critical Care Nursing, 36*, 253-263. doi:10.1097/DCC.0000000000000253

Dawson, E., Hartwig, M., Brimbal, L., & Denisenkov, P. (2017). A room with a view. Setting influences information disclosure in investigative interviews. *Law and Human Behavior, 41*, 333-343. doi:10.1037/lhb0000244

de Villiers Scheepers, M. J., Verreynne, M. L., & Meyer, D. (2014). Entrepreneurial configurations of small firms. *International Journal of Entrepreneurial Behavior & Research, 20*, 562-583. doi:10.1108/IJEBR-09-2013-0135

Degerstedt, L. (2015). Social competitive intelligence: Socio-technical themes and values

for the networking organization. *Journal of Intelligence Studies in Business, 5,* 5-34. doi:10.13140/RG.2.1.2066.0562

Dewan, S., & Ramaprasad, J. (2014). Social media, traditional media, and music sales. *MIS Quarterly, 38,* 101-121. doi:10.253300/MISQ/2014/38.1.05

DiCola, P. (2013). Money from music: Survey evidence on musicians revenue and lessons about copyright incentives. *Arizona Law Review, 55,* 301-370. Retrieved from http://arizonalawreview.org

Doody, O., & Noonan, M. (2013). Preparing and conducting interviews to collect data. *Nurse Researcher, 20,* 28-32. doi:10.7748/nr2013.05.20.5.28.e327

Dorr, J., Wagner, D. V., & Hess, T. (2013). Music as a service as an alternative to music piracy? An empirical investigation of the intention to use music streaming services. *Business & Information Systems Engineering, 5,* 383-396. doi:10.1007/s12599-013-0294-0

Drake, L. A., Tamburri, M. N., First, M. R., Smith, G. J., & Johengen, T. H. (2014). How many organisms are in ballast water discharge? A framework for validating and selecting compliance monitoring tools. *Marine Pollution Bulletin, 86,* 122-128. doi:10.1016/j.marpolbul.2014.07.034

Drouin, M., & Van Gorder, K. (2015). Using methodological triangulation to examine the effectiveness of a mentoring program for online instructors. *Distance Education, 36,* 400-418. doi:10.1080/01587919.2015.1081735

East, R. (2016). Bias in the evaluation of research methods. *Marketing Theory, 16,* 219-231. doi:10.1177/1470593115609797

Edmond, M. (2014). Here we go again: Music videos after YouTube. *Television & New Media, 15*, 305-320. doi:10.1177/1527476412465901

Eiriz, V., & Leile, F. P. (2017). The digital distribution of music and its impact on the business models of independent musicians. *Service Industries Journal, 37*, 875-895. doi:10.1080/02642069.2017.1361935

Elaldi, S., &Yerliyurt, N. S. (2017). The efficacy of drama in field experience: A qualitative study using MAXQDA. *Journal of Education and Learning, 6,* 10-26. doi:10.5539/jel.v6n1p10

Elhamma, A. (2015). The relationship between budgetary evaluation, firm size and performance. *Journal of Management Development, 34*, 973-986. doi:10.1108/JMD-06-2014-0053

Ellis, P. (2015). The language of research (part 6): research methodologies--ethnography. *Wounds UK*, *11*, 102-103. Retrieved from http://www.wounds-uk.com/journals

Ely, D. (2016). We can work it out: Why full federalization of pre-1972 sound recordings is necessary to clarify ambiguous and inconsistent state copyright laws. *George Mason Law Review, 23*, 737-768. Retrieved from: georgemasonlawreview.org

Epps, A. C., & Dixon, T. L. (2017). A comparative content analysis of anti-and prosocial rap lyrical themes found on traditional and new media outlets. *Journal of Broadcasting & Electronic Media, 61*, 467-498. doi:10.1080/08838151.2017.1309411

Etinger, D. (2016). Tools of the trade: Digital audio workstation usage antecedents. *Informatologia, 49*, 61-73. Retrieved from

https://hrcak.srce.hr/informatologia

Fairchild, C. (2015). Crowds, clouds, and idols: New dynamics and old agendas in the music industry, 1982-2012. *American Music, 33*, 441-476. doi:10.5406/americanmusic.33.4.0441

Fakoya, M. B. (2014). Forced internalization of external environmental cost: Experience of a South African company. *Environment, Development, & Sustainability, 16*, 797-807. doi:10.1007/s10668-013-9498-1

Ferguson, N. S., & Burkhalter, H N. (2015). Yo, DJ, that's my brand: An examination of consumer response to brand placements in hip-hop music. *Journal of Advertising 44*, 47-57, doi:10.1080/00913367.2014.935897

Fisher, R., Francis, M., Thomas, A., Burgess, K., & Mutler, K. (2016). Conceptions of value as family resemblances. *Qualitative Market Research: An International Journal, 19*, 378-394. doi:10.1108/QMR-11-2015-0084

Fishman, J. P. (2014). Copyright infringement and the separated powers of moral entrepreneurship. *American Criminal Law Review, 5*, 359-401. Retrieved from http://www.law.georgetown.edu/academics/law-journals/aclr/

Fossey, E., Harvey, C., McDermott, F., & Davidson, L. (2002). Understanding and evaluating qualitative research. *Australian & New Zealand Journal of Psychiatry, 36*, 717-732. doi:10.1046/j.1440-1614.2002.01100.x

Fountoukidis, E. F. (2015). The impact of rapid technological developments on the music industry: A case study. *International Journal of Information, Business and Management, 7*, 215-253. Retrieved from https://ijibm.elitehall.com

Fusch, P. I., & Ness, L. R. (2015). Are we there yet? Data saturation in qualitative research. *The Qualitative Report, 20*, 1408-1416. Retrieved from http://nsuworks.nova.edu/tqr/

Galuszka, P., & Wyrzykowska, K. M. (2016). Running a record label when records don't sell anymore: Empirical evidence from Poland. *Popular Music, 35*, 23-40. doi:10.1017/S0261143015000811

Gamble, J., & Gilmore, A. (2013). A new era of consumer marketing? An application of co-creational marketing in the music industry. *European Journal of Marketing, 47*, 1859-1888. doi:10.1108/EJM-10-2011-0584

Ganapathy, M. (2016). Qualitative data analysis: Making it easy for nurse researcher. *International Journal of Nursing Education, 8*, 106-110. doi:10.5958/0974-9357.2016.00057.X

Gans, J. S. (2015). "Selling Out" and the impact of music piracy on artist entry. *Information Economics and Policy, 32*, 58-64. doi:10.1016/j.infoecopol.2015.07.004

Garcia, K. A. (2016). Facilitating competition by remedial regulation. *Berkeley Technology Law Journal, 31*, 184-257. doi:10.15779/Z38NZ8H

Giannetti, F. (2014). SoundCloud. *Music Library Association, 70*, 499-503. doi:10.1353/not.2014.0039

Gironda, J. T., & Korgaonkar, P. K. (2014). Understanding consumers' social networking site usage. *Journal of Marketing Management, 30*, 571-605. doi:10.1080/0267257X.2013.851106

Gog, M. (2015). Case study research. *International Journal of Sales Retailing &*
Marketing, 4, 33-41. Retrieved from http://www.ijsrm.com/ijsrm/home.html

Grimaldi, M., Marco, G., & Cricelli, L. (2016). Perceived benefits and costs of
intellectual capital in small family firms. *Journal of Intellectual Capital, 17*, 351-
372. doi:10.1108/JIC-06-2015-0055

Grotsch, V. M., Blome, C., & Schleper, M. C. (2013). Antecedents of proactive supply
chain risk management a contingency theory perspective. *International Journal of*
Production Research, 51, 2482-2867. doi:10.1080/00207543.2012.746796

Guetterman, T. C. (2015). Descriptions of sampling practices within five approaches to
qualitative research in education and the health sciences. *Forum: Qualitative*
Social Research, 16(2), 1-23. doi:10.17169/fqs-16.2.2290

Guidolin, M., & Guseo, R. (2015). Technological change in the U.S. music industry:
Within-product, cross-product and churn effects between competing blockbusters.
Technological Forecasting & Social Change, 99, 35-46. doi:10.1016/j.techfore.
2015.06.023

Gumbo, M. T. (2014). An action research pilot study on the integration of indigenous
technology in technology education. *Mediterranean Journal of Social Sciences, 5*,
386-392. doi:10.5901/mjss.2014.v5n10p386

Hajli, N., Shanmugam, M., Papagiannidis, S., Zahay, D., & Richard, M. O. (2017).
Branding co-creation with members of online brand communities. *Journal of*
Business Research, 70, 136-144. doi:10.1016/j.jbusres.2016.08.026

Hammarberg, K., & Kirkman, M. (2016). Qualitative research methods: When to use

them and how to judge them. *Oxford University Press, 31*, 498-501.

doi:10.1093/humrep/dev334

Hardy, L. J., Hughes, A., Hulen, E., & Schwartz, A. L. (2016). Implementing qualitative

data management plans to ensure ethical standards in multi-partner centers.

Journal of Empirical Research on Human Research Ethics, 11, 191-198.

doi:10.1177/1556264616636233

Harkness, G. (2014). Get on the mic: Recording studios as symbolic spaces in rap music.

Journal of Popular Music Studies, 26, 82-100. doi:10.1111/JPMS.12061

Harlacher, D., & Reihlen, M. (2014). Governance of professional service firms: A

configurational approach. *Business Research, 7*, 125-160. doi:10.1007/

s40685-014-0006-8

Harootian, D. P., & O'Reilly, E. N. (2015). Supporting learners and advisors: An

advising interview protocol for intensive language programs. *Studies in Self-

Access Learning Journal, 6*, 86-96. Retrieved from https://sisaljournal.org

Harvey, L. (2015). Beyond member checking: A dialogic approach to the research

interview. *International Journal of Research & Method in Education, 38*, 23-38.

doi:10.1080/1743727X.2014.914487

Hasmasanu, M. G., Bolboaca, S. D., Jantschi, L., Zaharie, G. C., & Drugan, T. C. (2014).

Design and implementation of data collection instruments for neonatology

research. *Applied Medical Informatics, 35*, 35-44. Retrieved from

https://ami.info.umfcluj.ro/index.php/AMI

Hassan, S., Nadzim, S. Z. A., & Shiratuddin, N. (2015). Strategic use of social media for

small business based on the AIDA model. *Contemporary Issues in Management and Social Science Research, 172*, 262-269. doi:10.1016/j.sbspro.2015.01.363

Helmich, E., Boerebach, B. M., Arah, O. A., & Lingard, L. (2015). Beyond limitations: Improving how we handle uncertainty in health professions education research. *Medical Teacher, 37*, 1043-1050. doi:10.3109/0142159X.2015.1073239

Henfridsson, O., & Bygstad, B. (2013). The generative mechanisms of digital infrastructure evolution. *MIS Quarterly, 37*, 907-932. doi:10.25300/MISQ/2013/37.3.11

Hesmondhalgh, D., & Meier, L. M. (2017). What the digitalisation of music tells us about capitalism, culture, and the power of the information technology sector. *Information, Communication, & Society*, 1-16. doi:10.1080/1369118X.2017.1340498

Hiller, R. S. (2016). Sales displacement and streaming music: Evidence from YouTube. *Information Economics and Policy, 34*, 16-26. doi:10.1016/j.infoecopol.2015.12.002

Houghton, C., Murphy, K., Shaw, D., & Casey, D. (2015). Qualitative case study data analysis: An example from practice. *Nurse Researcher, 22*, 8-12. doi:10.7748/nr.22.5.8.e1307

Hughes, M., Sorenson, H. E., & Hughes, P. (2016). A configuration analysis of organizational ambidexterity in three types of firms. *Durham Research Online, 17-20*, 1-9. Retrieved from http://dro.dur.ac.uk/

Humphreys, L., & Wilken, R. (2015). Social media, small businesses, and the control of

information. *Information, Communication & Society, 18,* 295-309.

doi*:*10.1080/1369118X.2014.989249

Im, H. & Jung, J. (2016). Impacts of personal characteristics on the choice of music

consumption mode: Purchasing CD, downloading, streaming, and piracy. *Journal*

of Media Business Studies, 13, 222-240. doi:10.1080/16522354.2016.1198877

Iris, M. (2014). Going viral. An analysis of YouTube videos. *Journal of Marketing*

Development and Competitiveness, 8, 43-48. Retrieved from http://www.na-

businesspress.com/JMDC/jmdcscholar.html

Jacob, S. A., & Ferguson, S. P. (2012). Writing interview protocols and conducting

interviews: Tips for students new to the field of qualitative research. *The*

Qualitative Report, 17(6),1-10. Retrieved from http://nsuworks.nova.edu/tqr/

Jacobson, M. R., & Azzam, T. (2016). Methodological credibility: An empirical

investigation of the public's perception of evaluation findings and methods.

Evaluation Reviewer,40, 29-60. doi:10.1177/0193841X16657728

Jezerskyte, E., & Strumilaite, K (2014). Added value of educational-musical projects in

pursuance of the business sector sponsorship. *Applied Research in Health &*

Social Sciences Interface & Interaction, 11, 8-15. Retrieved from

https://www.degruyter.com/loi/arhss

Johnson, J. S. (2015). Qualitative sales research: An exposition of grounded theory.

Journal of Personal Selling & Sales Management, 35, 262-273.

doi:10.1080/08853134.2014.954581

Johnson, M., O'Hara, R., Hirst, E., Weyman, A., Turner, J., Mason, S., . . .

Siriwardena, A. N. (2017). Multiple triangulation and collaborative research using qualitative methods to explore decision making in pre-hospital emergency care. *BMC Medical Research Methodology, 17*(1), 1-11. doi:10.1186/s12874-017-0290-z

Kalou, Z., & Sadler-Smith, E. (2015). Using ethnography of communication in organizational research. *Organizational Research Methods, 18*, 629-655. doi:10.1177/1094428115590662

Karodia, A. M., Chimusoro, E., & Jeske, H. (2015). An evaluation of customer service and the impact of efficiency on Nambia's logistical sector: A study involving selected courier companies. *Singaporean Journal of Business Economics and Management Studies, 3*(6), 1-38. doi:10.12816/0010958

Kim, J., Nam, C., & Ryu, M. H. (2017). What do consumers prefer for music streaming services?: A comparative study between Korea and US. *Telecommunications Policy, 41*, 263-272. doi:10.1016/j.telpol.2017.01.008

Klein, C. C. (2015). The music industry as a vehicle for economic analysis. *The Journal of Economic Education, 46*, 403-411. doi:10.1080/00220485.2015.1071220

Knapik, M. (2006). The qualitative research interview: Participants responsive participation in knowledge making. *International Journal of Qualitative Methods, 5*(3), 1-14. doi:10.1177/160940690600500308

Kobayashi, B. H. (2015). Opening Pandora's black box: A coasian 1937 view of performance rights organizations. *George Mason Law Review, 22*, 925-942. doi:10.2139/ssrn.2536986

Kouyoumdjieva, S. T., & Karlsson, G. (2016). Device to device mobile data offloading for music streaming. *2016 IFIP Networking Conference (IFIP Networking) and Workshops IFIP Networking Conference (IFIP Networking) and Workshops, 2016,* 377-385. doi:10.1109/IFIPNetworking.2016.7497219

Kowalke, C. (2015). How Spotify killed the radiostar: An analysis on how the Songwriter Equity Act could aid the current online music distribution market in failing artists. *Cybaris, 6*, 218-248. Retrieved from http://open.mitchellhamline.edu/cybaris/

Krabberod, T. (2015). Standing on the shoulders of giants? Exploring consensus on validity status of Mintzberg's Configuration Theory after a negative test. *Sage Publications, 5*(4), 1-14. doi:10.1177/2158244015611185

Kristin, A. S., & Sirgy, M. J. (2016). Identifying with the brand placed in music videos makes me like the brand. *Journal of Current Issues & Research in Advertising, 37*, 45-58. doi:10.1080/10641734.2015.1119768

Kruis, A. M., Spekle, R. F., & Widener, S. K. (2016). The levers of control framework: An exploratory analysis of balance. *Management Accounting Research, 32*, 27-44. doi:10.1016/j.mar.2015.12.002

Kuivila, M. (2016). Exclusive groove: How modern substantial similarity law invites attenuated infringement claims at the expense of innovation and sustainability in the music industry. *University of Miami Law, 71*, 238-280. Retrieved from https://lawreview.law.miami.edu

Leaver, T., & Highfield, T. (2018). Visualising the ends of identity: Pre-birth and post

death on Instagram. *Information, Communication & Society, 21*, 30-45. doi:10.1080/1369118X.2016.1259343

Lee, J. Y., Kozlenkova, L. V., & Palmatier, R. W. (2015). Structural marketing: Using organizational structure to achieve marketing objectives. *Journal of the Academy of Marketing Science, 43*, 73-99. doi:10.1007/s11747-014-0402-9

Leenders, M. A., Farrell, M. A., Zwaan, K., & ter Bogt, T. F. (2015). How are young music artists configuring their media and sales platforms in the digital age? *Journal of Marketing Management, 31*,1799-1817. doi:10.1080/0267257X.2015.1034158

Leenders, M. A., Go, F. M., & Bhansing. P. V. (2015). The importance of location in hosting a festival: A mapping approach. *Journal of Hospitality Marketing & Management, 24*, 754-769. doi:10.1080/19368623.2014.934981

Leung, T. C. (2015). Music piracy: Bad for record sales but good for the iPod? *Information Economics and Policy, 31*, 1-12. doi:10.1016/j.infoecopol.2015.04.001

Likkanen, L. A., & Salovaara, A. (2015). Music on YouTube: User engagement with traditional user-appropriated and derivative videos. *Computers in Human Behavior, 50*, 108-124. doi:10.1016/j.chb.2015.01.067

Lui, Y., Mezei, J., Kostakos, V., & Li, H. (2017). Applying configurational analysis to IS behavioral research: A methodological alternative for modeling combinational complexities. *Information Systems Journal, 27*, 59-89. doi:10.1111/isj.12094

Madill, A., & Sullivan, P. (2017). Mirrors, portraits, and member checking: Managing

difficult moments of knowledge exchange in the social sciences. *Qualitative Psychology*. Advance online publication.doi:10.1037/qup0000089

Makrakis, V., & Kostoulas-Makrakis, N. (2016). Bridging the qualitative-quantitative divide: Experiences from conducting a mixed methods evaluation in the RUCAS program. *Evaluation and Program Planning, 54*, 144-151. doi:10.1016/j.evalprogplan.2015.07.008

Malshe, A., Friend, S. B., Al-Khatib, J., Al Habib, M. I., & Al Torkistani, H. M. (2017). Strategic and operational alignment of sales-marketing interfaces: Dual paths within an SME configurations. *Industrial Marketing Management*, *66,* 145-158. doi:10.1016/j.indmarman.2017.08.004

Malterud, K. (2001). Qualitative research: Standards, challenges, and guidelines. *Lancet, 358*,483-488. doi:10.1016/S0140-6736(01)05627-6

Manners, B., Kruger, M., & Saayman, M. (2016). Managing live performances: A demand and supply analysis. *Event Management, 20*,147-163. doi:10.3727/152599516X14610017108620

Marshall, L. (2015). 'Let's keep music special. F-Spotify': On-demand streaming and the controversy over artist royalties. *Creative Industries Journal, 8*, 177-189. doi:10.1080/17510694.2015.1096618

Mayer, I. (2015). Qualitative research with a focus on qualitative data analysis. *International Journal of Sales, Retailing, & Marketing, 4*,53-67. Retrieved from http://www.ijsrm.com/ijsrm/home.html

McCusker, K., & Gunaydin, S. (2015). Research using qualitative, quantitative or mixed

methods and choice based on the research. *Perfusion, 30*, 537-542.

doi:10.1177/0267659114559116

McIntosh, M. J., & Morse, J. M. (2015). Situating and constructing diversity in

semistructured interviews. *Global Qualitative Nursing Research, 2*,1-12.

doi:10.1177/2333393615597674

Mehta, S. (2014). Light at the end of the narrow tunnel. *DePaul Journal of Art*

Technology & Intellectual Property Law, 24, 425-449. Retrieved from

http://via.library.depaul.edu/jatip/

Mikalef, P., Pateli, A., Batenburg, R. S., & Wetering, R. (2015). Purchasing alignment

under multiple contingencies: A configuration theory approach. *Industrial*

Management & Data Systems, 115, 625-645. doi:10.1108/IMDS-10-2014-0298

Miracle, V. A. (2016). The Belmont Report: The triple crown of research ethics.

Dimensions of Critical Care Nursing, 35, 223-2238.

doi:10.1097/DCC.0000000000000186

Mohammed-Baksh, S., & Callison, C. (2015). Hegemonic masculinity in hip-hop music?

Difference in brand mention in rap music based on the rapper's gender. *Journal of*

Promotion Management, 21, 351-370. doi:10.1080/10496491.2015.1039177

Mohsen, K., & Eng, T. Y. (2016). The antecedents of cross-functional coordination and

their implications for marketing adaptiveness. *Journal of Business Research, 69*,

5946-5955. doi:10.1016/j.jbusres.2016.05.007

Morris, J. W. (2014). Artists as entrepreneurs, fans as workers. *Popular Music & Society,*

37, 273-290. doi:10.1080/03007766.2013.778534

Moore, R.E. (2013). My music, my freedom (?): The troubled pursuit of musical and

    intellectual independence on the Internet in Indonesia. *Asian Journal of*

    Communication, 23, 368-385. doi:10.1080/01292986.2013.804105

Mosley, D. V., Abreu, R. L., Ruderman, A., & Crowell, C. (2017). Hashtags and hip-hop:

    Exploring the online performances of hip-hop identified youth using Instagram.

    Feminist Media Studies, 17, 135-152. doi:10.1080/14680777.2016.1197293

Murray, J., & Farfield, J. A. (2014). Global ethics and virtual worlds: Ensuring functional

    integrity in transitional research studies. *2014 IEEE International Symposium on*

    Ethics in Science, Technology and Engineering, 1, 1-7.

    doi:10.1109/ETHICS.2014.6893453

Najafi-Tavani, Z., Zaefarian, G., Henneberg, S. C., Naude, P., Giroud, A., & Anderson,

    U. (2015). Subsidiary knowledge development in knowledge-intensive business

    services: A configuration approach. *Journal of International Marketing, 23*, 22-

    43.doi:10.1509/jim.14.0150

Nakano, D., & Fleury, A. (2017). Recorded music supply network reconfiguration: The

    dual effect of digital technology. *International Journal of Manufacturing*

    Technology and Management, 31, 153-175. doi:10.1504/IJMTM.2017.082009

Nastasi, B. K., & Schensul, S. L. (2005). Contributions of qualitative research to the

    validity of intervention research. *Journal of School Psychology, 43*, 177-195.

    doi:10.1016/j.jsp.2005.04.003

Naveed, K., Watanabe, C., & Neittaanmaki, P. (2017). Co-evolution between streaming

and live music leads a way to the sustainable growth of music industry - Lessons from the US experiences. *Technology in Society, 50,* 1-19. doi:10.1016/j.techsoc.2017.03.005

Neuert, C. E., & Lenzner, T. (2016). Incorporating eye tracking cognitive interviewing to pretest survey questions. *International Journal of Social Research Methodology, 19*, 501-519. doi:10.1080/13645579.2015.1049448

Nkwake, A. M., & Morrow, N. (2016). Clarifying concepts and categories of assumptions for use in evaluation. *Evaluation and Program Planning, 59*, 97-101. doi:10.1016/j.evalprogplan.2016.05.014

Noble, H., & Smith, J. (2015). Issues of validity and reliability in qualitative research. *Evidence Based Nursing, 18*, 34-35. doi:10.1136/eb-2015-102054

O'Keefe, J., Buytaert, W., Mijic, A., Brozovic, N., & Sinha, R. (2016). The use of semi-structured interviews for the characterization of farmer irrigation practices. *Hydrology and Earth System Sciences, 20,* 1911-1924. doi:10.5194/hess-20-1911-2016

Oliveira, M., Bitencourt, C. C., Zanardo dos Santos, A. C., & Teixeira, E. C. (2016). Thematic content analysis: Is there a difference between the support provided by the MAXQDA® and NVivo® software packages? *Brazilian Journal of Management, 9*, 72-82. doi:10.5902/1983465911213

Oltmann, S. (2016). Qualitative interviews: A methodological discussion of the interviewer and respondent contexts. *Forum: Qualitative Social Research, 17*(2), 1-16. doi:10.17169/fqs-17.2.2551

Ormrod, R. P., Zaefarian, G., Henneberg, S. C., & Vries, P. (2015). Strategy, market orientation, and performance: The political context. *Journal of Public Affairs, 15*, 37-52. doi:10.1002/pa.1494

Park, J., & Park, M. (2016). Qualitative versus quantitative research methods: Discovery or justification? *Journal of Marketing Thought, 3*(1), 1-7. doi:10.15577/jmt.2016.03.01.1

Pichl, M., Zangerle, E., & Specht, G. (2016). Understanding playlist creation on music streaming platforms. *2016 IEEE International Symposium on Multimedia (ISM) ISM Multimedia (ISM), 2016 IEEE International Symposium on*: 475-480. doi:10.1109/ISM.2016.0107

Porter, S. (2015). Locating the qualitative interview: Reflecting on space and place in nursing research. *Journal of Research in Nursing*, *20*, 216-217. doi:10.1177/1744987114536661

Rapport, F., Clement, C., Doel, M.A., & Hutchings, H.A. (2015). Qualitative researchand its methods in epilepsy: Contributing to an understanding of patients' lived experiences of the disease. *Epilepsy & Behavior, 45*, 94-100. doi:10.1016/j.yebeh.2015.01.040

Recording Industry Association of America. (2017). U.S. sales database. Retrieved from https://www.riaa.com/u-s-sales-database

Reilly, R. C. (2013). Found poems, member checking, and crises of representation. *Qualitative Report, 18*(30), 1-18. Retrieved from http://nsuworks.nova.edu/tqr

Renard, S., Faulk, G., & Goodrich, P. S. (2013). Network perspectives on the relevance

of new revenue streams in the digital era music industry. *MEIEA Journal, 13*,

149-179. doi:10.25101/13.8

Rogers, J. (2014). Canary down the mine: Music and copyright at the digital coalface.

*Socialism & Democracy, 28,*34-50. doi:10.1080/08854300.2013.869875

Rollins, B., Anitsal, I., & Anitsal, M. M. (2014). Viral marketing: Techniques and

implementation. *Entrepreneurial Executive, 19,* 1-17. Retrieved from

http://www.alliedacademies.org/entrepreneurial-executive

Rosenthal, M. (2016). Qualitative research methods: Why, when, and how to conduct

interviews and focus groups in pharmacy research. *Currents in Pharmacy

Teaching & Learning, 8*, 509-516. doi:10.1016/j.cptl.2016.03.021

Roulston, K. (2014). Interactional problems in research interviews. *Qualitative Research,

14*, 277-293. doi:10.1177/1468794112473497

Roy, K., Zvonkovic, A., Goldberg, A., Sharp, E., & La Rossa, R. (2015). Sampling

richness and qualitative integrity: Challenges for research with families. *Journal

of Marriage & Family, 77*, 243-260. doi:10.1111/jomf.12147

Rust, R. T. (1994). Reliability measures for qualitative data: Theory and implication.

Journal of Marketing Research, 31(1), 1-14. doi:10.2307/3151942

Saboo, A. R., Kumar, V., & Ramani, G. (2016). Evaluating the impact of social media

activities on human brand sales. *International Journal of Research in Marketing,

33*, 524-541. doi:10.1016/j.ijresmar.2015.02.007

Salo, J., Lankinen, M., & Mantymaki, M. (2013). The use of social media for artists

marketing: Music industry perspectives and consumer motivations. *JMM: The International Journal on Media Management, 15*, 23-41. doi:10.1080/14241277.2012.755682

Sanchez, J. A., & Santos-Vijande, M. L. (2015). How value creation and relationship qualitycoalignment affects a firm's performance: An empirical analysis. *Journal of Marketing Channels, 22*, 214-230. doi:10.1080/1046669X.2015.1071592

Sanjari, M., Bahramnezhad, F., Fomani, F., Shoghi, M., & Cheraghi, M. A. (2014). Ethical challenges of researchers in qualitative studies: The necessity to develop a specific guideline. *Journal of Medical Ethics & History of Medicine, 7*(14), 1-6. Retrieved from http://jmehm.tums.ac.ir/index.php/jmehm

Schaupp, L. C., & Belanger, F. (2014). The value of social media for small businesses. *Journal of Information Systems, 28*, 187-207. doi:10.2308/isys-50674

Shao, Z., Feng, Y., & Hu, Q. (2016). Effectiveness of top management support in enterprise systems success: A contingency perspective of fit between leadership style and system life-cycle. *European Journal of Information Systems, 25*, 131-153. doi:10.1057/ejis.2015.6

Shapiro, B. (2016). Using traditional narratives and other narrative devices to enact humanizing business practices. *Journal of Business Ethics, 139*(1), 1-19. doi:10.1007/s10551-015-2645-x

Shelton, S. A., & Roulston, K. (2015). Reconceptualizing bias in teaching qualitative research methods. *Qualitative Inquiry, 21*, 332-342. doi:10.1177/1077800414563803

Sinclair, G., & Green, T. (2016). Download or stream? Steal or buy? Developing a

typology of today's music consumer. *Journal of Consumer Behavior, 15,* 3-14.

doi:10.1002/cb.1526

Sinclair, G., &Tinson, J. (2017). Psychological ownership and music streaming

consumption. *Journal of Business Research, 71*, 1-9.

doi:10.1016/j.jbusres.2016.10.002

Souchon, A. L., Hughes, P., Farrell, A. M., Nemkova, E., & Oliveira, J. S. (2016).

Spontaneity and international marketing performance. *International Marketing

Review, 33*, 671-690. doi:10.1108/IMR-06-2014-0199

Sombultawee, K., & Boon-itt, S. (2018). Marketing-operations alignment: A review of

the literature and theoretical background. *Operations Research Perspectives, 5,* 1-

12. doi:10.1016/j.orp.2017.11.001

Speer, A. R. (2016). Internet killed the radio star: Preventing digital broadcasters from

exploiting the radio music license committee rate to the detriment of songwriters.

Journal of Intellectual Property Law, 23, 357-371. Retrieved from

http://digitalcomonslaw.uga.edu/jipl/

Swanson, K. (2013). A case study on Spotify: Exploring perceptions of the music

streaming service. *MEIEA Journal, 13*, 207-230. doi:10.25101/13.10

Taneja, S., & Toombs, L. (2014). Putting a face on small businesses: Visibility, viability,

and sustainability the impact of social media on small business marketing.

Academy of Marketing Studies Journal, 18, 249-260. Retrieved from

http://www.abacademies.org/journals/academy-of-marketing-studies-journal-home.html

Taylor, A., & Taylor, M. (2014). Factors influencing effective implementation of performance measurement systems in small and medium-sized enterprises and large firms: A perspective from contingency theory. *International Journal of Production Research, 52*, 847-866. doi:10.1080/00207543.2013.842023

Tessier, S. (2012). From field notes, to transcripts, to tape recordings: Evolution or combination? *International Journal of Qualitative Methods, 1*, 446-460. doi:10.1177/160940691201100410

Thompson, P., & Lashua, B. (2014). Getting it on record: Issues and strategies for ethnographic practice in recording studios. *Journal of Contemporary Ethnography, 43,* 746-769. doi:10.1177/0891241614530158

Thomson, K. (2013). Roles, revenue, and responsibilities: The changing nature of being a working musician. *Work and Occupations, 40*, 514-525. doi:10.1177/0730888413504208

Tkalac, V. A, Lalic, D., & Vujicic, D. (2017). Journalists and public relations practitioners: Comparing two countries. *Public Relations Review, 43*, 527-536. doi:10.1016/j.pubrev.2017.04.006

Toombs, L. A., & Harlow, R. M. (2014). More than just "like": An entrepreneurial approach to creating social media ethos in small firms. *Academy of Marketing Studies Journal, 18*, 275-286. Retrieved from

http://www.abacademies.org/journals/academy-of-marketing-studies-journal-

home.html

Tran, V. T., Porcher, R., Tran, V. C., & Ravaud, P. (2017). Predicting data saturation in

qualitative surveys with mathematical models from ecological research. *Journal*

of Clinical Epidemiology, 82, 71-798. doi:10.1016/j.jclinepi.2016.10.001

Tyler, N. S. (2013). Music piracy and diminishing revenues: How compulsory licensing

for interactive web casters can lead the recording industry back to prominence.

University of Pennsylvania Law Review, 161, 2201-2150. Retrieved

fromhttps://www.pennlawreview.com

U.S. Small Business Administration. (2018). *Federal contracting*. Retrieved

from https://www.sba.gov/federal-contracting/contracting-guide/size-standards

Valdellos, A. S., Lopez, J. R., & Acuna, S. R. (2016). The post-television music video. A

methodological proposal and aesthetic analysis. *Revista Latine de Comunicacion*

Social, 71, 332-348. doi:10.4185/RLCS-2016-1098en

Van de Ven, A. H., Ganco, M., & Hinings, C. R. (2013). Returning to the frontier of

contingency theory of organizational and institutional designs. *The Academy of*

Management Annals, 7, 393-440. doi:10.1080/19416520.2013.774981

Van Vaerenbergh, Y. (2017). Consumer reactions to paid versus unpaid brand name

placement in song lyrics. *Journal of Product Brand Management, 26*, 151-158.

doi:10.1108/JPBM-05-2016-1167

Vasco, L. (2015). Validity in qualitative evaluation: Linking purposes, paradigms, and

perspectives. *International Journal of Qualitative Methods, 14*(5), 1-8.

doi:10.1177/1609406915621406

Veborod, M., & Noord, S. V. (2016). The online place of popular music: Exploring the impact of geography and social media on pop artists' mainstream media attention. *Popular Communication, 14*, 59-72. doi:10.1080/15405702.2015.1019073

Venkatesh, V., Brown, S. A., & Bala, H. (2013). Bridging the qualitative-quantitative divide: Guidelines for conducting mixed methods research in information systems. *MIS Quarterly*, *37*, 21-54. Retrieved from https://www.misq.org

Venkatesh, V., Brown, S. A., & Sullivan, Y. W. (2016). Guidelines for conducting mixed-methods research: An extension and illustration. *Journal of the Association for Information Systems, 17*, 435-495. Retrieved from http://aisel.aisnet.org/jais

Wadongo, B., & Abdel-Kader, M. (2014). Contingency theory, performance management andorganisational effectiveness in the third sector. *International Journal of Productivity and Performance Management, 63*, 680-703. doi:10.1108/IJPPM-09-2013-0161

Walden, J. A., Bortree, D., & DiStaso, M. (2015). Reconsidering the public relations professional-blogger relationship: A coorientation study. *Public Relations Review, 41*, 526-532. doi:1016/j.pubrev.2015.06.002

Walker, K., Ni, N., & Dyck, B. (2015). Recipes for successful sustainability: Empirical organizational configurations for strong corporate environmental performance. *Business Strategy for the Environment, 24*, 40-57. doi:10.1002/bse.1805

Walzer, D. (2015). Sound Exchange: Reframing music composition educational practice.

Leonardo Music Journal, 25, 34-36. doi:10.1162/LMJ_a_00931

Wang, W. Y. C., Pauleen, D. J., & Zhang, T. (2016). How social media applications affect B2B communication and improve business performance in SMEs. *Industrial Marketing Management, 54,* 4-14. doi:10.1016/j.indmarman.2015.12.004

Ward, M. K., Goodman, J. K., & Irwin, J. R. (2014). The same old song: The power of familiarityin music choice. *Marketing Letters, 25*(1), 1-11. doi:10.1007/ s11002-013-9238-1

Whalen, P., Uslay, C., Pascal, V. J., Omura, G., McAuley, A., Kasouf, C. J., . . . Deacon, J. (2016). Anatomy of competitive advantage: Towards a contingency theory of entrepreneurial marketing. *Journal of Strategic Marketing, 24*, 5-19. doi:10.1080/0965254X.2015.1035036

Whorton, A. M. (2017). The complexities of music licensing and the need for a revised legal regime. *Wake Forest Law Review, 52*, 267-291. Retrieved from http://wakeforestlawreview.com/

Wikstrom, P. (2014). Tools, building blocks, and rewards: Traditional media organizations learn to engage with productive audiences. *Journal of Media Business Studies, 11*, 67-89. doi:10.1080/16522354.2014.11073589

Wilson, A. (2015). A guide to phenomenological research.*Nursing Standard, 29*, 38-43. doi:10.7748/ns.29.34.38.e8821

Wlömert, N., & Papies, D. (2016). On-demand streaming services and music industry

revenues - Insight from Spotify's market entry. *International Journal of Research in Marketing, 33*, 314-327. doi:10.1016/j.ijresmar.2015.11.002

Yates, J., & Leggett, T. (2016). Qualitative research: An introduction. *Radiologic Technology, 88*, 225-231. Retrieved from http://www.radiologictechnology.org

Yin, R. K. (2014). Case study research: Design and methods. Thousand Oaks, CA: Sage

Younkin, P., & Kashkooli, K. (2016). Crowdfunding: Tapping the right crowd. *Journal of Business Venturing, 29*, 585-609. doi:10.1016/j.jbusvent.2013.07.003

Zacharias, N. A., Nijssen, E. J., & Stock, R. M. (2016). Effective configurations of value creation and capture capabilities: Extending Treacy and Wiersema's value disciplines. *Journal of Business Research, 69*, 4121-4131. doi:10.1016/j.jbusres.2016.03.039

Zaefarian, G., Henneberg, S. C., & Naude, P. (2013). Assessing the strategic fit between strategies and business relationships in knowledge-intensive business services. *Industrial Marketing Management, 42*, 260-272. doi:10.1016/j.indmarman.2012.08.008

Zaefarian, G., Naude, P., & Henneberg, S. C. (2010). Configuration theory assessment of business relationship strategies: Conceptual model and hypothesis development. *Journal of Customer Behavior*, *9,* 299-316. doi:10.1362/147539210X533205

Zaefarian, G., Thiesbrummel, C., Henneberg, S. C., & Naude, P. (2016). Different recipes for success in business relationships. *Industrial Marketing Management,* 1-13. doi:10.1016/j.indmarman.2016.12.006

Zailskaite-Jakste, L., & Kuvykaite, R. (2013). Communication in social media for brand

equity building. *Economics and Management, 18*, 142-153.

doi:10.5755/j01.em.18.1.4163

Zamawe, F. C. (2015). The implication of using NVivo software in qualitative data

analysis: Evidence-based reflections. *Malawi Medical Journal: The Journal of*

Medical Association of Malawi, 27, 13-15. doi.10.4314/mmj.v27i1.4

Zeilinger, M. (2014). Live coding the law: Improvisation, code, and copyright.

Computer Music Journal, 38, 77-89. doi:10.1162/comj_a_00231

Zeriti, A., Robson, M. J., Spyropoulou, S., & Leonidou, C. L. (2014). Sustainable export

marketing strategy fit and performance. *Journal of International Marketing, 22*,

44-66. doi:10.1509/jim.14.0063

Appendix A: Introductory Cover Letter

January 29, 2018

Kalilu Kamara II

Dear Mr.

I am conducting a doctoral study research at Walden University that explores the technology and marketing strategies independent music artists use to generate revenue from the Internet. With the evolution of technology, music streaming services are on the rise. I contacted you to participate because you are an independent music artist in Los Angeles. Your participation is strictly voluntary and the data collected will be kept confidential.

Please review the consent form and ask any questions if necessary, if you agree to be a participant in this study. As a part of my role as a researcher, I must ensure that details of the research are clarified to each participant before participants consent to the interview. The interview will last about an hour and will entail detailed questions about your experiences and strategies as an independent music artist. I will be recording the interview and give you the opportunity to examine the transcribed data for accuracy before inclusion in the study. As a participant, your information is valuable to the success of the study.

Thank you for your time and your cooperation.

Kalilu Kamara II

Appendix B: Interview Protocol

The purpose of this interview is to explore the technology and marketing strategies some small business music artists use to generate revenue from the Internet. I will select six small business music artists to interview, and each will answer the same questions in the following protocol:

1. I will introduce myself as a Walden University doctoral student to all participants and explain the time and purpose of the interview.

2. I will give each participant a copy of the consent form. They will read and sign the consent form before the interview. I will retain a copy and give a copy to each participant.

3. I will inform each participant that the interview will be audio recorded and I will begin each interview by gathering background information on each participant:

    a. What kind of music do you create?

    b. Do you use the Internet to generate revenue?

    c. Do you use music streaming services to generate revenue?

Appendix C: Interview Questions

1. What strategies do you use on the Internet to generate sales revenue?

2. What strategies do you use to market and brand yourself on the Internet?

3. How do music videos help you generate revenue on the Internet?

4.What, if any, digital music distribution outlets do you use to sell your music online?

Ex: iTunes, Spotify, SoundCloud, Bandcamp, CDBaby, TuneCore.

5. What challenges have you faced when trying to generate e-sales revenue from the

Internet?

6. How did you address the challenges to generate e-sales revenue from the Internet?

7. What additional comments can you add to the subject of music artists' generating

sales revenue from the Internet?

Appendix D: Observational Protocol

The purpose of these observations is to explore the technology and marketing strategies some small business music artists use to generate sales revenue from the Internet. I will select six small business music artists to observe, and each will answer the same questions in the following protocol.

1. How do you use the computer as a technology and marketing strategy to generate sales revenue from the Internet?

2. How do you use your cellular phone as a technology and marketing strategy to generate sales revenue from the Internet?

3. How do you use a camera as a technology and marketing strategy to generate sales revenue from the Internet?

4. How do you use the Internet as a technology and marketing strategy to generate revenue?

5. What websites do you use as a technology and marketing strategy to generate revenue?

6. How do you use a recording studio as a technology and marketing strategy to generate revenue from the Internet?

7. How do you use flyers and promotional material as a technology and marketing strategy to generate sales revenue from the Internet?