MEASURING MUSIC ARTIST SUCCESS

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Tiivistelmä – Abstract

The music business has a long history of measuring artists' success in order to monitor the impact of different music-related actions, as well as to plan and estimate future developments in artists' careers. Due to rapid changes in the music industry landscape, the methods traditionally used to measure success are no longer relevant. However, music is listened more than ever before, resulting in an increased need for new and reliable gauges to measure artists' success now and in the future. This thesis examines success from a number of different angles, in particular how to define and measure it in the music business.

The objectives of this research are divided into four main categories in order to determine 1) what success is all about, 2) what features a successful artist has, 3) how success has been measured in the past, and 4) how it should be measured in the future. This thesis also develops a way of categorising the different success factors in the music business, and contains four perspectives from which success can be measured. In so doing, this highly subjective and abstract phenomenon is rendered more concrete. The theoretical background of the thesis is based on literature that considers the measurement of success from different angles. This literature is also used to create a new framework and approach to success measurement, which is in turn used to interpret and structure the data subsequently collected.

The research approach used was qualitative. Specifically, a series of semi-structured interviews were carried out. Four Finnish music industry professionals were interviewed about their thoughts and opinions regarding success measurement. The data they provided were analysed using qualitative content analysis.

The results suggest that measuring success in the music business is highly relevant. However, the methods of measurement are more fragmented than they used to be. This fragmentation has followed the changes in the music industry landscape, and has created a demand for new kinds of gauges with which to measure success. Finally, this thesis proposes a new way of categorising success in the music industry, dividing success factors into four categories: economic, sociocultural, sensorial, and biological.

Asiasanat – Keywords
Success, Artist, Superstardom, Measuring, Music Industry

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Tiivistelmä – Abstract

Musiikkiteollisuudella on vuosikymmeniä kestäneet perinteet artistin menestyksen mittaamisessa. Mittaamisella on pyritty sekä monitoroimaan erilaisten musiikkiin liittyvien prosessien tuloksia ja vaikutuksia, sekä suunnittelemaan ja ohjaamaan artistin uraan liittyvää liiketoimintaa. Musiikkiteollisuus elää rajua murroskautta, jossa vanhat ansaintalogiikat ovet saaneet rinnalleen uusia tapoja tehdä liiketoimintaa ja markkinoiden muutos on myös muuttanut artistin menestyksen mittaamisen toimintamalleja. Musiikkia kuunnellaan tänä päivänä enemmän kuin koskaan ja tästä syystä alalle on syntynyt suuri tarve uusille, paremmin nykytilannetta vastaaville mittareille. Tämä Pro Gradu-tutkielma tarkastelee menestystä eri näkökulmista ja selvittää, mitä menestys oikein on ja kuinka sitä pitäisi mitata musiikkiteollisuudessa.

Tutkimuksen tavoitteet on jaettu neljään pääkategoriaan, joiden avulla selvitetään 1) mitä menestys tarkoittaa 2) mitä ominaispiirteitä menestyvällä artistilla on 3) miten artistin menestystä on mitattu ja 4) kuinka sitä tulisi mitata tulevaisuudessa. Tutkimus sisältää myös uudenlaisen artistin menestykseen ja sen mittaamiseen liittyvien tekijöiden kategorisoinnin ja pyrkii näin selittämään paremmin tätä subjektiivista ja abstraktia ilmiötä. Tutkimuksen teoreettinen viitekehys perustuu kirjallisuuteen, joka valottaa menestystä, suosiota ja näiden mittaamista eri näkökulmista ja sitä on myös käytetty uuden teoreettisen viitekehyksen luomiseen. Uutta viitekehystä on käytetty myös tutkimuksessa kerättyjen tulosten jäsentämiseen ja tulkintaan.

Tutkimus toteutettiin laadullisena puolistrukturoituna teemahaastatteluna. Tutkimukseen haastateltiin neljää suomalaisessa musiikkibusineksessa vaikuttavaa alan ammattilaista ja haastattelulla kerättiin tietoa heidän ajatuksistaan, mielipiteistään ja toiveistaan artistin menestyksestä ja sen mittaamisesta. Haastattelujen tuottama aineisto analysoitiin käyttämällä sisällönanalyysimenetelmää.

Tulosten mukaan artistin menestyksen mittaaminen on äärimmäisen tärkeää musiikkibusineksessa. Alan liiketoimintamalleissa tapahtunut muutos on aiheuttanut olemassa olevien mittareiden vanhentumisen ja liiketoimintamallien sirpaloituminen on aiheuttanut saman ilmiön myös menestyksen mittaamisessa. Tämä tilanne on luonut tarpeen uudenlaisten mittareiden kehittämiselle. Tutkimus esittelee myös uudenlaisen tavan kategorisoida menestys ilmiönä, kategorisoimalla menestyksen eri osa-alueet neljään kategoriaan: ekonomiseen, sosiokulttuuriseen, aisteihin perustuvaan (aistimukselliseen) ja biologiseen.

Asiasanat – Keywords
Menestys, Artisti, Supertähteys, Mittaaminen, Musiikkiteollisuus
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1. INTRODUCTION

'Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.' ~Charlie Parker

1.1 Research Background

The music industry and especially the recording industry is going through a fierce transitional period which has led the industry to the point where it needs to find new and innovative revenue models. Whereas in the good old days the record companies, publishing companies, production companies, distribution companies and event organizers divided the overall income between each other, nowadays they all are fighting for their survival in the same markets. For example, the digitalization of music has decreased CD sales across all music markets, and this drop has driven record companies to find new ways to make money (Leonhard, G. 2008).

In the midst of this turbulence, music industry companies, especially record companies, have been developing the so-called 360-degree model through which they are expanding their core business into a more profitable direction. (Gordon, S. 2008, 12-13). Despite the fact that record companies still finance artists' recordings, they are being forced to expand into other areas of the music business. This has led companies to the situation where, in addition to their core business, they are also selling artists' concerts and merchandise, as well as taking care of CD distribution to cover their expenses and get their share back from their investment. Also, the Internet has been asserting its position as a versatile tool for independent artists to promote and market their music, and manage their business functions by themselves (Gordon, S. 2008).

However, one thing has not changed. The artist needs to achieve substantial fame among its target group and audience to be able to achieve any success in the music business. So what makes an artist successful? Which aspects of success can be measured, and what different kind of gauges can be developed in order to reliably define an artists' success in the music

business? How does success relate to the music business as a whole, and how could these gauges help the business distinguish between successful and unsuccessful artists. Is it even possible to measure success?

Music is listened to more than ever before, but the value of retail sales has decreased rapidly in recent years. During the years 2001-2006, the drop in retail sales was 28 million Euros (IFPI, 2010), causing a substantial change in record companies' revenue logic. This drop in record sales continues, and also affects the primary method of measuring artists' success in music business. Previously, the Top 40-list (IFPI), which was based on record sales, was one of the most reliable ways of measuring artists' success. The drop in record sales, due to the digitalization of music, has changed that gauge completely.

A substitute gauge, the download list, has so far been unable to offer reliable information concerning the measurement of artists' success. The problem is that music can be downloaded and consumed in a considerable number of ways, and the download list doesn't tell the whole truth of the success of the artist. Also, piracy and illegal downloading are a severe threat to the music industry and surely affect the reliability of measurements of artists' success.

1.2 Scope, Objectives, and Research Questions

The main objectives of this thesis were to examine artist success factors in the music business, and how to best measure this success. Specifically, the primary aim was to explore how music industry professionals interpret artist success, and the different factors that affect that success. A secondary aim was to obtain general information about how success has been measured in the past, and how it should be measured in the future in the changing music business environment. An additional objective was to categorize different types of success in order help develop reliable measurement gauges in the future. To meet these objectives, the thesis addresses four main research questions: First, what is success? Second, what are the features of a successful artist? Third, how has artists' success been measured in the past? Finally, how should artists' success be measured in the future?

2. THEORETICAL BACKGROUND

When we hear the word 'success', we tend to associate the term with being successful. This seems obvious, but what does this mean, and does it mean the same thing to everyone? Bob Dylan has said that, '*A person is a success if they get up in the morning, go to bed at night, and in between do what they want to do.*' Winston Churchill commented that, '*Success is the ability to go from failure to failure without losing your enthusiasm*. Monty Hall puts it thus, *Actually, I'm an overnight success, but it took twenty years*. Woody Allen, meanwhile, has encapsulated success in the following, '*Eighty percent of success is showing up.*' All these quotes reflect the complexity of success and how to define it. We also tend to associate the word success with words like 'motivation' and 'patience', both of which are easy to understand, but both of which are hard to measure objectively.

Researchers have tried to explain the phenomena of success in the fields of sociology, psychology, and economics, and especially in the field of management (e.g., Bullen & Rockart, 1981; Fisher, Pearson, Goolsby & Onken, 2010; Kaplan & Norton, 1996; Hill, 1928; Dweck, 2006) and for example, organizations are consistently measuring their success and defining the indicators behind that success, as well as defining the different strategies to increase performance at both an employee level as well as at a management level (Marr, 2006; Parmenter, 2010; Hubbard, 2010). Hennion (1983) suggests that success related to music can be defined in three categories: Economics, sociology, and musicology. However, he goes on to state that measuring success is a difficult process even in these categories. Moreover, he does not elaborate on these categories any further.

2.1 Overview of the Music Industry

2.1.1 It All Starts from the Music

Imagine the moment when you are standing in the front row of a huge concert hall, waiting for your favourite artist to come on stage and start to play. You can smell the anticipation of thousands of other fans that have come to enjoy the music and the atmosphere. You have been waiting for that moment with joy and happiness. Suddenly, the lights go up, the music begins,

and there s/he is, playing to you, singing to you. Singing the songs you have listened so many times before. The songs that have made you smile and celebrate, the songs that have comforted you in sorrow and sadness. You can feel the heat coming towards you as the audience starts to move and dance. You want to be part of it.

Music is a huge part of our everyday lives. We hear it in the car when we are driving. We hear it on the television. We listen to music from Spotify, carry our MP3 players and mobile phones full of our favourite music. We hear it and use it basically anytime and anywhere. One of the reasons that music is such a huge part of our everyday lives is because of the emotions it arouses in us, whether we are passive listeners, or active composers or performers of music (Hennion, 1983; Sloboda, 1985).

2.1.2 The Music Industry

Coiled around the music itself is the music industry. In 2010, the International Federation of Phonographic Industry (IFPI; Investing in Music 2010 Report) estimated that the broader music economy is worth $160 billion, and accounts for more than two million jobs globally representing a wide range of music-related companies and organizations.

Taking a traditional view, the music industry can be divided into three main categories: 1) the recorded music industry and associated businesses, including record labels and studios, producers, music publishers, sound engineers and physical or online retail companies; 2) the live music industry, including promoters, concert venues, merchandising and booking agents; and 3) the artists' career-supporting businesses, such as business or personal managers, and entertainment lawyers (Passman, 2004). A broader view would also include music broadcasting, music education, and instrument manufacturers.

For the past 100 years, the music industry has supplied their products to the market in a physical form (Huchison, 2006). However, as Leonhard (2008) points out, music has been transformed from a physical product to a digital service, and the journey from wax records to digital downloads has changed the industry considerably. It has become clear that the music industry has been and still is facing a substantial change due to the digital revolution, the roots of which can be traced back to the late 1990s. The development of different digital formats escalated in the early 2000s, bringing with them new ways for consumers to consume music.

This change has led the industry to the situation where the development of available digital services has had a drastic effect on the music industry value chain (Bockstedt, Kauffman & Riggins, 2004), as well as to its revenue logic. As a corollary of this change, global music sales dropped around 30 per cent from 2004 to 2009 (IFPI Digital Music Report, 2010).

One of the biggest reasons for the drop in global music sales has been illegal downloading. Despite strenuous efforts, the music industry has been unable to find a definitive solution to this growing problem. Rapidly changing and nascent technologies makes it difficult to control piracy, and resulting losses to music companies have left them unable to invest money in new acts the way they used to. New technologies have also had a dramatic affect on the way people listen to music. Today's music consumers can consume music in a diverse number of ways. There are various online music services which allow consumers to purchase music however they wish, whether it be a single song or a whole album, or use different subscription services, download stores, services that are bundled with devices, or even streaming services to listen to music (IFPI Digital Music Report, 2010). Thus, consumers have more power than ever before to decide how they want to buy, share or listen their favourite artists' music.

Since physical music products have started to lose their market value, music companies have begun to partner with, for example, ad-supported services such as Spotify, Deezer and MySpace. However, further actions need to be taken in order to be able to compete in the digital markets (IFPI Digital Music Report, 2010). These new-style music services have started to approach the music industry from a different perspective. They offer to their customer's access to the music that they love and want to listen to. They bring the artists right to you, and offer music lovers the possibility to listen to their favourite music, create play lists, or even suggest new music to their customers (Gordon, S. 2006). They are innovative, agile and have shorter decision-making processes, and can therefore react to the changes happening in the industry faster than traditional music companies (Leonhard, G. 2008).

What makes these new services problematic, however, is their financial model. Since most of the revenue goes into running the daily operations, the most significant player in the music business, the artist, does not tend to receive adequate financial compensation. One way of solving this complex matter would be cooperation between music companies, Internet service providers (ISPs), and electronics industries for the music that is being transmitted,

downloaded, shared and burned to consequently compensate the lost sales of the artists. (Gordon, S. 2006).

2.1.3 The Role of Record Companies, and the Changing Supply Chain Landscape

An even bigger industry section suffering from the changing distribution landscape is the recording industry. According to the BPI, the shift to digital distribution has resulted in a 40% decline in record sales in the UK alone since 2001 (www.economist.com).

Traditionally, record companies have played a significant role in artists' success. Their role has been to record artists' music, prepare artists for the markets, help them to build their career and brand with their unique expertise, and add significant value to the artists' career to allow the artist to concentrate on their musical performances. Record companies have, globally, invested around $5 billion annually creating, developing and marketing their artists' careers, even though investing in new talent is an extremely risky business since only a small minority of new acts will break through to commercial markets (IFPI Investing in music 2010 Report).

In addition, the supply chain from artist to consumer has traditionally been very static, and concerned with only a very limited number of links. As figure 1 shows, the links in between artist and consumer have been the record company, the distributor, and the retailer. Every link in the supply chain added costs to the overall price, increasing the value of the physical product. In recent years, however, as prices have soared, emerging technologies have allowed consumers to acquire their music via alternative routes, such as peer-to-peer (P2P) sharing, giving rise to widespread illegal sharing of music.
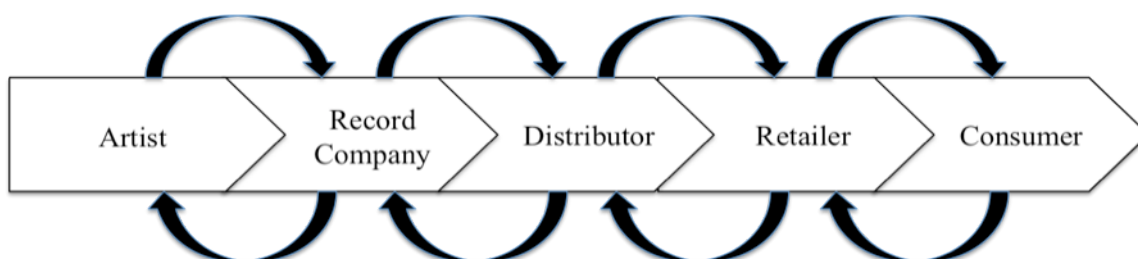
Figure 1. The traditional Supply Chain in the Music Industry adapted from Graham, Burnes, Lewis & Langer, 2004.

Evolving technologies have changed the traditional music industry supply chain drastically. Figure 2 shows that the simple model that once existed does not function anymore, and has been superseded by a considerably more complex model. These new networking technologies allow different music industry sectors to use the virtual environment to deal and interact directly with customers and multiple suppliers. As a consequence, the number of physical intermediaries between artist and consumer has been reduced, shifting bargaining power away from record companies, especially the four major labels, and towards consumers. (Graham, Burnes, Lewis & Langer, 2004).
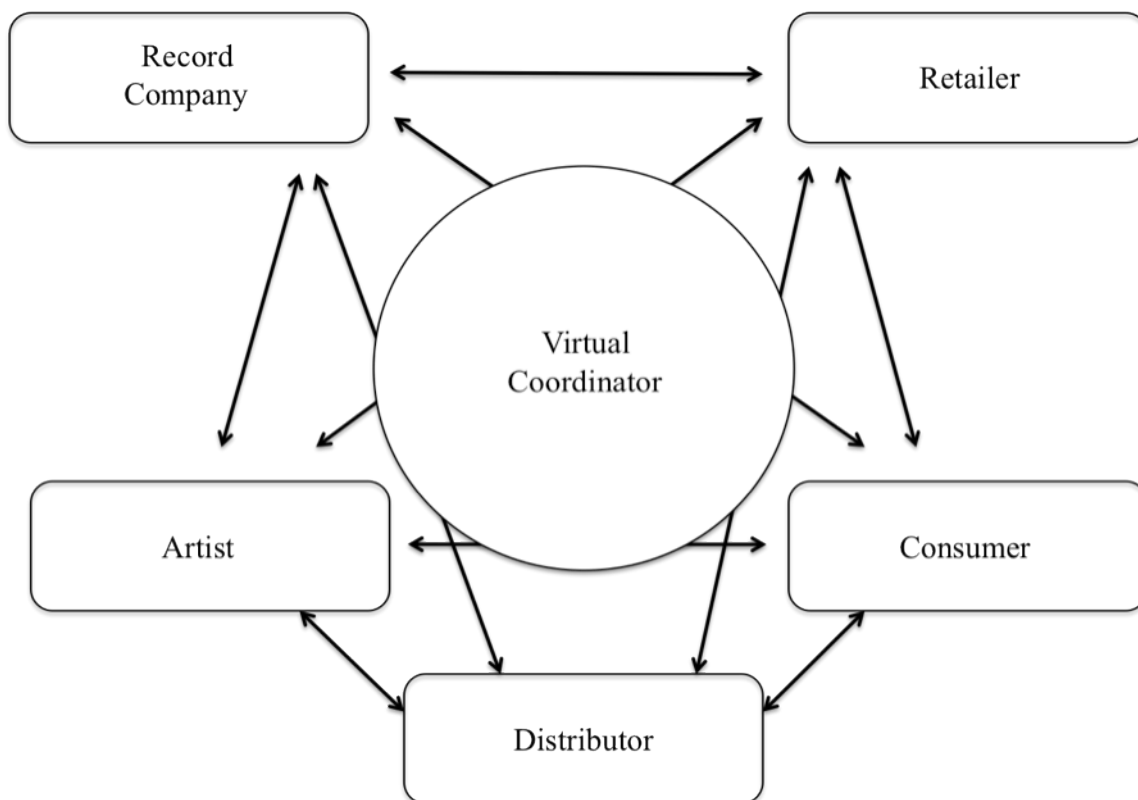
Figure 2. The New Supply Chain in the Music Industry adapted from Graham, Burnes, Lewis, & Langer, 2004.

Technology has also changed the way music is recorded. The development of digital recording devices has offered artists the possibility to record their music on their own, with levels of audio quality comparable to professional recording studios. This has led to the situation where artists without the support of investment from a record company are recording their own music and taking the Do It Yourself route into the music business. In theory, the Internet and other digital service providers supply all necessary access to customers, offering

different services to purchase and use the music. However, new kinds of related challenges have begun to emerge. On MySpace alone, for example, there are more than 2.5 million registered hip-hop acts, 1.8 million rock acts, 720,000 pop acts, and 470,000 punk acts fighting for visibility and customer attention. Even just a few years into the digital revolution, it has become clear that only a minority of these acts will be able to break into the industry and achieve commercial success (IFPI Investing in Music 2010 Report).

2.2 How to Measure Anything

'Measure what is measurable, and make measurable what is not so.'
~Galileo Galilei

We tend to seek the justifications for our needs, wants and actions by classifying different options and comparing the results in order to make the best decisions about things, whether it be buying something, hiring an employee, time spent on a certain task, or evaluating business risks. We use certain variables to measure the impact of these decisions to reduce the possibility of mistakes or regrets. We are surrounded by rules and terms related to measuring, and they are a big part of our everyday life, setting the standards to help and support decisions we make.

As part of the empirical process of measurement, one can determine the value of a variable by assigning numerals to objects or according particular mutually-decided rules. One can also indentify the ratio of a physical quantity assigned under different rules, units and scales. By classifying these different measures, quantities such as a time, weight, length or impact will be classified according to these physical quantities which then can be defined in units of measurement, such as second, kilogram, metre, etc. The purpose is to receive an end result, a figure, to represent the quantity of the measurement system used (Stevens, 1946).

In a good measurement system, the object to be measured, the scales of the measurements, and the values of the variables must meet the requirements of reliability and validity. Reliability refers to the consistency of the results over time, and to the possible reproduction of data collection or research. If reproduction is possible with a similar methodology, and the results obtained remain similar, the measurement instrument is seen to be reliable, (Kirk &

Miller, 1986). Validity refers to the how truthful the results of the measurement are. In other words, the accuracy of the questions and means of measurement in relation to the measured topic, and a level of objectivism on the part of the person doing the measuring. Put simply, did the research measure exactly what it was intended to measure? (Kirk & Miller, 1986).

There are different scales of measurement to take under consideration when measuring something (Stevens, 1949; Gravetter & Forzano, 2009). By selecting different scales, one is able to present the direct impact of different variables on each other. In addition to scales of measurement, sources of error must be considered. Systematic errors refer primarily to the instrument with which measurements are taken, and arise mostly from problems in the instrument's data handling system, or incorrect use of the system in relation to the phenomena being measured. Random errors refer to unknown and unexpected results of the measurement procedure, and are frequently related to fluctuations in contextual or environmental conditions. Human error is another common source of error in measurement, such as when an incorrect observation leads to a false conclusion concerning the collected data. Finally, changes in the situation in which data is collected and/or the composition of informants may also introduce error into the data collected (Topping, 1972). It is important to take both scale of measurement and potential sources of error under consideration when drawing conclusions about the results of any measurement.

2.3 Critical Success Factors and Key Performance Indicators

In order to be able to measure anything, the measurement strategy, goals, and objectives must be defined. Without these concepts, the results of the measurements may remain unclear and imprecise, misleading individuals or organizations when comparing and contrasting the results gathered. The concept of Critical Success Factors (CSFs) is a tool for defining a few critical issues that affect the success of an entity, be it an organization, a department, a team, or an individual. These selected areas of competitive performance are defined and measured in order to meet the expectations and achieve the goals that such an entity has set in its strategy. By defining these few key areas where "things must go right", more relevant types of information can be obtained, and success achieved in a more productive and controllable way. The concept of CSFs was first introduced by Daniel (1961) in the Harvard Business Review, and was revised later on by Rockart, who limited the number of categories to four (Rockart & Bullen, 1981).

In Rockart's revised method, four main categories of CSFs can be defined. The first category is *Industry*, and contains industry-specific factors that are typical to an entity's particular line of business. The second category is *Strategic*, and is formed of issues that arise from an entity's strategy, and particularly from their competitive advantage. The third category is *Environmental*, and includes external factors, which influence an entity, such as political or economic factors. The forth category is *Temporal*, and is comprised of internal issues that affect the function of the entity in the short-term (Rockart & Bullen, 1981).

After defining the CSFs, the gauges and metrics required to measure them must be determined, created, and communicated. Key Performance Indicators (KPIs) represent the value or characteristics of the measured objectives, and are normally the measurements of an entity's performance. KPIs can be presented with financial or non-financial metrics based on data relating to the CSFs, taking the process of success measurement into even deeper organisational processes. The meaning is also to monitor the decided upon metrics, and the progression of them in order to reach the goals. The process of measuring success in an organization, for example, requires constant evaluation of its performance, thus the KPIs must be specific, understandable, measurable, and meaningful to all members of the organization. In order to be able to express the KPIs, the organization must define the targets sought in their measured indicators. These targets can be expressed, for example, in terms of percentage, as an index, or in a statistical context. In short, KPIs are used to demonstrate to the organization that they have met their defined CSFs (Parmenter, 2010). These tools can also be used in conjunction with other success-measuring tools, such as The Balanced Scorecard created by Kaplan and Norton (1992). Using combinations of these methods creates a solid foundation to the measurement of success of an entity, and leads to successful business operations.

2.4 Defining and Measuring Success in the Music Industry

2.4.1 Historical Background

Prior to changes in the music industry landscape and supply chain brought about by the digital revolution, the concept of measuring success was considerably easier compared to the situation today. Traditionally, the success of an artist has been measured by using different charts provided by trade magazines such as Billboard and Radio & Records. These magazines created different kinds of charts based mainly on record sales, including both singles and albums, but also on the airplay of different radio stations. (Hutchison, Macy & Allen, 2006).

Essentially, the higher the sales figures and/or amount of airplay for an artist in a particular week, the higher the artist was listed on the charts. Chart position, thus, was considered *the* measure of success in the minds of both consumers and industry professionals, providing information not only about current levels of success for an artist, but also providing the basis upon which future success would be measured. Record sales and airplay, thus, were of paramount importance in defining success, and key aims in the identification of successful artists, upon which record deals and indeed careers could be made or broken (Strobl & Tucker, 2000; Hutchison, Macy & Allen, 2006).

Billboard Magazine provided one of the first tools to measure success when, in 1936, they published their first "hit parade", a list which ranked the most popular songs at the time. Shortly thereafter, the term was adopted by radio stations to announce the most popular artists in terms of airplay (Ammer, 1997). The first chart by name was presented in 1940 when Billboard published their first Music Popularity Chart, followed in 1958 by the venerable Hot 100 Chart that was based on record sales reported by the record companies. (www.billboard.com)

Another early chart was that compiled in 1952 by the New Musical Express magazine. At first, it was based solely on the sales reports of 20 major record stores in the U.K., but quickly grew to become one of the most prominent and anticipated features of the magazine. The New Musical Express was in close competition with another magazine called Melody Maker, which was the world's oldest weekly music newspaper. Melody Maker was founded in 1926,

and also published music-related charts, such as its End Of Year Critic Lists, and later on the Top 100 Greatest Music Albums by Melody Maker. This latter chart was published in 2000, just prior to its merger with the New Musical Express (www.wwwk.co.uk). More recently, chart data was provided by the Chart Information Network (CIN), which based its results solely on sales figures. Methods of collecting such sales data have varied over the years as a results of technological changes in the music industry. Nowadays, the company is called The Official Charts Company, and the charts are compiled from more than 4,000 retailers, reaching 99% of all singles sold, 98% of all albums sold, and 90% of all DVDs sold. (www.theofficialcharts.com)

As airplay grew in popularity, the trade magazines started to create lists based upon the appearance of an artist. The service and technology used for this is called the Broadcast Data System (BDS), and uses automated pattern-recognition technologies to identify songs played on the radio. The system creates a digital fingerprint of each song released, and monitors different markets' radio stations in order to record appearances of each song in each market. (Hull, 2004) This North America-based system captures over 100 million songs annually in over 130 markets in the U.S., and 22 Canadian markets, tracking the songs from over 1,200 radio stations. BDS is also the only radio monitoring service, which provides up-to-the-minute airplay information for Billboard and Airplay Monitor as well as the record labels. (www.interactive-radiosystem.com)

In addition to Billboard, the music industry trade magazine Radio & Records published their first airplay chart in 1973, and this has been Billboard's major competitor ever since. Just as Billboard uses the BDS technology to monitor airplay, Radio & Records uses data provided by a service called MediaBase 24/7, which monitors the airplay of recordings on over 1,000 radio stations in U.S. and Canada. However, the method of monitoring differs from that employed by BDS. While BDS uses automated computational techniques to monitor airplay, MediaBase 24/7 employs audiences to listen to radio stations and register the songs played. Those employed are experts of different genres of music, and are responsible for logging the songs during 24-hour broadcast days of eight radio stations. These two systems also differ in terms of the radio stations monitored.

MediaBase 24/7 monitors approximately 80 % of the stations BDS is monitoring. This has led to the situation where some record labels complain that only by subscribing to both services can they obtain an accurate picture of song success in terms of radio airplay (Hutchison, Macy & Allen, 2006).

Other industry trade publications that used to publish their own charts based on radio station airplay included Gavin and Cashbox. However, these two publications folded in 1996 and 2002, respectively, due to economic reasons (Hutchison, Macy & Allen, 2006).

The digital revolution has changed the measurement of success in the music industry, and the evolution of new technologies and devices has rendered existing charts unreliable. Services and technologies, which only measure airplay and record sales no longer, provide accurate information to industry professionals or consumers. Thus, new gauges are being developed in order provide more reliable information.

One of the first post-digital revolution developments in chart creation was implemented by Nielsen SoundScan, who began to monitor a broader range of media channels in order to provide more reliable measures of success in 2005. They scan different music video channels, network radio stations, and satellite radio in order to more accurately monitor the number of song performances. (www.nielsen.com).

The digital revolution has also brought with it the need to measure artists' success in terms of digital downloads. For example, The Official Chart Company began providing digital download charts to various media outlets around the world in 2005 by collecting download data from a wide range of legal digital music stores. Although the list was U.K.-based, the chart was carefully dissected around the world because, at the time it was launched, and in the years following its launch, the U.K. was the second largest music market in the world (it has since slipped to number four). The IFPI also tracks national level sales data from services such as iTunes in order to provide a regional imprint and necessary data into the charts. (www.theofficialcharts.com and www.ifpi.org)

One of the most recent developments in terms of measuring artists' success is a service called Musicmetric (www.musicmetric.com). This service takes under consideration the changing landscape of the music industry by adding artists' appearances on the Internet to the measurement variables. Activity in various Internet-based social network services has increased drastically in recent years, creating a completely new platform on which to measure artists' success, and the modern centralized service offered by Musicmetric provides accurate and comprehensive online artist data to the music industry. Musicmetric tracks artists' Social Network activity, such as by measuring artists' appearances on MySpace, and by collating the number of plays, page views, fans, and comments on YouTube, Facebook, and Twitter. The service also provides extensive data concerning fan demographics, tracks Top Websites, reports artist mentions on different Internet platforms, reports Bittorrent downloads, and provides information regarding artists' release dates as well as reports of all these activities in order to offer a much broader picture of artist success.

2.4.2 What *is* Success?

One issue that still remains, however, is how to actually measure success. What does it mean to be successful in the first place? It clearly relates to the achievement of a goal or goals, whether at an organizational (e.g., record company) or individual (e.g., artist) level. However, the meaning of success to one organisation or person may differ from the meaning to another.

Nonetheless, objective success might comprise measurements of, for example, market size, units sold, sales growth, changing value of assets, or profitability, and be seen as tangible, quantitative information, which is presented in the form of numerical data. Fisher (2010) states that success often relates to one of three categories: Financial, productivity, and efficiency, all of which can be measured through numerous gauges that provide more objective results of the measured phenomena. This also relates to organizational theories, and supports the view that success is an objective, goal related process, whereas the outcomes are evaluated based on the defined CSFs using suitable methods of data collection and analysis (Boynton, Zmud, 1984). At the end of the process, performance is measured, evaluated, and corrected. Thus, success can be verified and measured based on set goals. If these goals are met, success can be assumed to have been achieved, and the process can begin again with updated goals (Maltz, Shenhar & Reill, 2003). Time also plays a role in measuring success. Depending on how success is interpreted, and which variables are used to measure it, success

can be determined by using either short- or long-term indicators. For example, one product or piece of art can create success immediately after its publication, whereas another might be recognized only many years later.

More subjective views about success relate to human behaviour and belief in one's own ability to create and accomplish something often less tangible. In this case, success relates more to perception or opinion of a performance, or customer satisfaction, for example. According to some scholars, it is our motivation and determination that drives us towards success, creating the mindset of our abilities towards the performance (Dweck, 2006). Another view also supports the mindset as a success factor, proposing that Individuals who achieve extraordinary success have a flair for identifying their personal strengths and weaknesses, using this to transfer setbacks into success. This also suggests that differences in individual mental processes might explain why some people are seen to be more successful than others (Gardner, 1997; Dweck, 2006).

Beeching (2005) proposes that success is a combination of talent, hard work, winning attitude, and a strategy to reach a goal. This third view suggests that one can reach success with a good attitude, knowing ones strengths, and then, with hard work, transform these abilities into successful action (Hill, 1928; Beeching, 2005). Beeching also states that most artists have a broad view of success, and even they dream of being successful in their career. There are also two different categories in processing success. One is the view that supports the organizational theories of success, in which success relates to income and profit. The other view is that success is related to psychological constructs and aesthetic success (Beeching, 2005).

To be able to perceive qualitative, subjective success, different cultures have created different status symbols with which to measure it. Such symbols set the criteria required to be perceived as successful. These symbol structures have been created over time, vary across cultures, and may consist of, for example, acts, objects, relationships, or linguistic formations. (Cohen, 1974). Also, beliefs, assumptions and values can be seen as symbols of success.

Critically, one can question whether it is even possible to objectively define qualitative, subjective success. What success means to one person might not be considered successful to another. Therefore, these status symbols need to be categorized, adopted, and accepted in cultural contexts in order to standardize the perception of success (Goffman, 1951).

One further view of success divides it into levels. There are different ways of categorizing these levels, such as across time, as mentioned above, or vertically. For example, we might consider three levels of success: A top level consisting of internationally successful artists and superstars, a medium-level consisting of nationally successful artists, and a lower-level consisting of regionally-successful artist and those achieving personally-set success goals.

2.4.3 Commercial and Artistic Success

Success in terms of music can be roughly divided into two categories: Commercial versus artistic success. Commercial success relates primarily to the economic aspects of success. Artistic success, on the other hand, relates to the creative process of writing, recording and performing music, and in addition concerns the quality of the music. Other issues concerned with artistic success might include the desire to succeed, publicity and fame, and increased public awareness of the artist and the message they wish to convey in their work (Fisher, Pearson, Goolsby & Onken, 2009).

Closer examination reveals the conceptual differences between these two conceptualisations of success. Commercial success is based on the premise that consumers and the choices they make are an appropriate measure of success. Artistic success is seen as a more philosophical and psychological phenomena in which experts judge the superiority of the product, in this case, music (Ginsburg, 2003). One could further argue that all consumers are experts of their own taste, and, in so doing, combine these two measures together. Objective argument about another person's taste of music is impossible, which makes the objective measurement of success inherently difficult (Hennion, 1983).

2.4.3.1 Superstardom and Talent

Different levels of success can be defined in the music industry, with the top level undoubtedly being superstardom. Despite the number of artists attempting to reach such a level, only a chosen few will ever do so (Barrow, 1995). The reasons for this have been examined by a number of scholars, each of who have tried to explain the factors affecting artists' success, and each approaching the phenomena from angles different to those presented above.

Rosen (1981) argues that, because people prefer fewer high quality performances to a larger number of mediocre performances, small differences in talent can lead to large differences in earnings. Differences in quality between competing artists need not be large, but must be perceptible. Economies of scale arising from technological developments in the way that artists' music and associated products are accessed (e.g., CDs, DVDs, internet-based services), in which so-called 'congestion costs' are virtually eliminated, result in a small group of artists - the best - left to serve the whole market.

One criticism of Rosen's (1981) model is that it assumes, but does not explain why, people prefer a single superstar performance to a larger number of performances of lesser quality. Moreover, it does not explain the emergence of superstars, but instead assumes a given and observable distribution in quality among pre-existing artists. Furthermore, Rosen's (1981) model disregards product differentiation, and does not consider peoples' desire for a certain amount of variety. Nor does it consider the threat of close competitors. Both of these factors may explain why there are more than just a handful of rock stars or film stars of each gender, as opposed to the small number that Rosen's (1981) theory would predict.

Rosen's (1981) model was developed by MacDonald (1988), who proposed a two-stage stochastic (random) model in which the quality of an artist's first (or previous) performance in part predicts the outcome of their second (or subsequent) performance(s). Artists who perform badly, or who receive a negative response from consumers, quit the music business, while artists with higher quality performances continue and thus command a larger crowd and a higher price compared to newcomers.

This is because consumers are willing to pay for a reduced risk regarding performance quality. Such artists experience a vast income growth compared to their initial performances, with the very best achieving superstardom.

In contrast to MacDonald's quality- or economic-based model, Adler (2006) has proposed what might be considered a sociological model of superstardom. According to this model, artists become stars as a result of a learning process in which consumers 'get to know about' the artist, and, in the process, learn to appreciate them more. The more consumers discuss an artist with their friends and others knowledgeable about the artist, the greater the amount of 'consumption capital' is acquired, and thus the more likely an artist is to achieve star status. Stars may be born because, initially, (a few) more people happen to know one artist than any other artists of potentially equal talent, and communicate about him or her more with others. Artist-specific consumption capital is built up more rapidly, and snowballs into the creation of a superstar.

Empirical data to support any of these theories is limited, but several relevant studies have been reported. For example, in a test of Rosen's (1981) talent-based theory, in which small differences in talent become magnified in large earning differences over time, Hamlen (1991, 1994) quantified voice quality of 115 singers in terms of harmonic content, and, using this as a measure of voice quality, attempted to predict total record sales (1991) and number of hit singles and albums (1994). Voice quality was found to increase sales, but in a more linear fashion - there was no magnification effect, as would have been expected from Rosen's theory of superstardom. Instead, the low-end singles market was found to function as a quality filter for the albums market - successful singles led to higher album sales, which is inline with MacDonald's (1988) idea of a multi-period information accumulation process. Interestingly, voice quality was found to be less important in the albums market. Other factors, such as sex, race, movie appearances, and a good band, were found to influence success as well, implying that there is more to success than raw talent.

Evidence to support Adler's (2006) model of superstardom comes from a study reported by Chung and Cox (1994). They examined the distribution of gold records in the period 1958-89, and identified a sequential buying process such that i) for the most part, people followed the crowd, and bought what other people had bought, but ii) there was a constant small

probability that they would buy something different. This latter small probability had the potential to lead to a snowball effect in the sense of Adler's (1985) model. In other words, the distribution of gold records was the result of a stochastic (random) process which incorporates a snowball effect, predicting that 'artistic outputs will be concentrated among a few lucky individuals' (Chung & Cox, 1994). Crucially, and contrary to Rosen's theory, Chung and Cox's (1994) evidence suggests that differences in talent are not necessary for the emergence of superstars; instead, an element of luck is responsible for initially increasing an artists' user base, which reinforces itself over time, and ultimately leads to the attainment of superstardom.

Unfortunately, neither Hamlen (1991, 1994) nor Chung and Cox (1994) provide conclusive evidence of the superstar phenomenon. For example, it is unclear whether Hamlen's choice of harmonic content as a measure of voice quality is relevant for non-classical artists. Also, charm, sex-appeal, lyrical content, and stage show are all very important success factors, but are hard to measure, and Hamlen did not even take these into account. As regards Chung & Cox (1994), the fact that their result is inline with a pure reinforcing probability mechanism does not strictly prove that such a mechanism is at work. Moreover, their results could also be explained by a preference for what consumers regard as the highest quality combined with a particular preference for variety and somewhat heterogeneous tastes.

It should be clear by now that superstardom in the entertainment industry is not an easy thing to measure empirically. Superstardom is easier to measure empirically in other domains, such as sports, since 'soft skills' like charm, looks, or lyrics play a less important role. In sport, performance is directly measurable in precise distances, speeds, or number of goals. Since the role of the mass media is important in both Adler's (1985) and MacDonald's (1988) ideas of an information accumulation process, it should be incorporated into future empirical work on superstardom.

As can be seen, it is possible to measure and explain some aspects of success by using different methods and approaches to quantify artist or audience qualities or behaviours. The problematic issue is that each of the above researchers takes under consideration only one narrow approach of measuring artists' success, and in so doing fails to provide a definite answer about what it means.

2.4.4. A New Categorisation of Success Measurement

Given the limitations of traditional methods of measuring artist success, as well as issues related to superstardom and talent as measures of success, it is clear that new ways of measuring success must be developed. Consequently, a new model of success measurement is proposed here. The model is created based on critical overview of the previous literature, and it is comprised of four interrelated categories in which success can be measured: economic, sociocultural, sensorial, and biological. The relationships between these different categories are depicted in Figure 3. In what follows, these categories are discussed and explained in more detail.
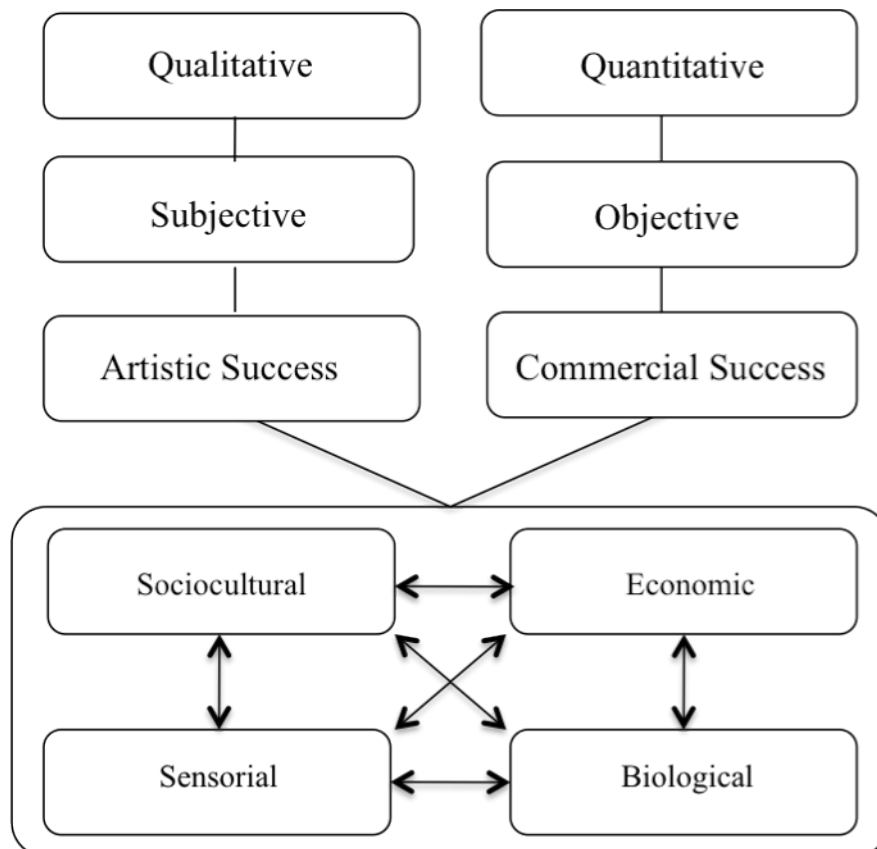

Figure 3. Different ways of measuring music artists' success. *Note*: Economic, Sociocultural, Sensorial, and Biological aspects are interrelated, and impact upon one another in complex ways.

2.4.3.2 Economic Perspective

Norton & Kaplan (1996) propose three stages in terms of financial objectives and success measurement in organizations. The first stage is *growth*, and refers to business growth and expanding production capabilities. From a music industry perspective, artists in the growth stage are creating new products and new ways of generating financial advantages. This success scale could function as a metric for increasing revenues and sales growth among target groups of listeners. An example of an artist in this group is Lady Gaga, who has arguably been in the growth stage since 2005.

The second stage is called *sustainment*, and refers to the situation in which products are still attracting consumers, and an organisation is able to maintain their market share. At this stage, artists are mainly concentrating on maintaining existing fans rather than attempting to attract new ones. Examples of such artists include U2 and Madonna, both of whom have had long and remarkable careers, and are now maintaining their business at a certain level.

The third stage is *harvesting*, and refers to an organisation or entity that has reached maturity in its lifecycle. The main interest at this stage is to maximize income by generating as many financial assets as possible from the invested capital. An example here might be the Beatles since, even though the band itself is no longer performing, music and merchandise sales still generate significant revenue for rights holders.

Economic gauges are also seen as objective and quantitative measures of success. Fisher (2009), who has examined the success measures of musical groups, proposes that economic gauges of success, such as those related to finance, productivity, and efficiency, are the most objective measures of success, and can be quantified in terms of profits, revenues, or dividends.

Fisher states that financial success can be divided into two main categories: Revenue from sales of recorded music, whether in physical or digital format, and performance fees, including from concert ticket sales. Sales of merchandise also fall under economic measures, as do publishing royalties paid to an artist for the use of a piece of music in, for example, films and television (Connolly & Krueger, 2005). Pollstar provides two economic-based categories with which to measure the popularity of an artist. The first is based on gross

concert revenue, the second on the number of tickets sold. One could argue, however, whether these gauges are reliable ways of ranking different artists considering how much artists and their actions differ from each other, as well as across time. Ticket prices differ from artist to artist, for instance, and different distribution methods can make ranking based on units sold unreliable. Also, the fact that different artists release material, and go on tour, at different times makes comparison of such measures difficult and unreliable (www.pollstar.com; Connolly & Krueger, 2005).

Fisher (2009) proposes that productivity measures are the most numerous measures of success. Productivity can relate, for example, to the unit sales of recorded music or number of performances given by an artist. The size of audiences attending performances can also be included in this category, whether counted per performance or per tour. Depending on how many people or organizations are working with an artist, these numbers may vary. It is the perspective that matters when measuring success. The record company may obtain the best profit from recordings whereas recording artist actually obtains the most money from live performances. Also, economic measures depend upon who writes the piece of music that is recorded or performed.

Efficiency combines both productivity and financial measures, bringing one additional dimension to the measures of success. With efficiency, one can predict the success of, for example, revenues per dollar invested or per employee. Time spent on recording and producing music will be reduced as those involved become more skilled and efficient, making the processes faster, increasing productivity, and resulting in greater financial benefits. Even though some of the measures presented above do not relate directly to the economic perspective, they are easily transferred to the tangible and objective figures included in this section (Fisher, Pearson, Goolsby & Onken, 2009).

2.4.3.3 Sociocultural Perspective

This section covers traditional media, the Internet, and social-media, and their role in categorizing and measuring success. Music has always contained a social dimension, whether during its creation or performance, or simply through listening to music together with other people. This social dimension influences the ways in which people consume and use music, and can have significant effects on artists' success. Internet-based social-media in particular

have become more and more important to artists in their attempt to create, maintain and increase their fan base. By using different social networks, using video, audio, blogs, migroblogging, livecasting, and different virtual worlds, for example, an artist can reach their fans more directly and faster than ever, creating value for fans, and bringing added value *to* them (Safko, 2010). Fans now have unlimited access to an array of social networks via the Internet, using a variety of mobile devices such as computers, mobile phones, or tablets to do so, 24 hours a day, seven days a week. The Internet has not only changed the music industry in a general sense, but has also created new ways to measure artists' attractiveness and fan engagement. The Internet is thus a powerful tool with which to measure artists' success.

The Internet provides numerous ways for artists to distribute their music and be seen and heard. Services such as iTunes, Spotify, and Last.fm allow a wider group of artists' to have their music played to a wider audience.

As mentioned before, the digital download chart is one way of measuring success. The more consumers have been downloading an artists' music, the more successful one might consider the artist to be. In some cases, this can lead to increased income for an artist, itself related to economic gauges of success. In addition, by following the DIY model, an artist may be able to cut the costs of production and marketing, leaving a bigger share of the profits for the artist (Gordon, 2008). When discussing downloading, the illegal side of the phenomena must be considered. Although illegal downloading is seen as a growing problem in the music business, it can actually provide a measure of an artists' success because it often leads to legal purchase of the same music by fans. Thus, illegal downloading eventually generates income for the music industry, and the resulting legal downloads contribute to download chart measures of success (Weisbein, 2008).

Artists' websites also offer various ways of measuring success. Pollstar uses one gauge that tracks the number of hits a webpage receives (www.pollstar.com; Connolly & Krueger 2005). Websites can thus be used to define success by measuring traffic on the website measured monthly, or across any given time frame. Google also provides tools to measure success based on web activities. Google analytics provides extensive data concerning visits, clicks, sales, and other related measures of website activity. However, this information is mainly for the use of business owners, such as record labels, thus the public may not be aware of objective

results of business actions, or be able to gauge the accuracy of artist success-related information given by artists or their management (www.google.com).

Social Media or social networking in general has changed the music industry greatly. It has grown over the years to be the biggest factor when discussing and measuring artists' success, and it offers customers a way to be part of an artist's career and life. By customizing different social media tools, users can participate more by liking, sharing, commenting on, and following artists. Each time a user does so, the gauges are ready to measure that person's personal taste in music, and track their movements around social media platforms.

The different social media applications like Facebook, YouTube, MySpace, Twitter, Soundcloud, and others, are designed to attract audiences and encourage them to share their experiences of the music and related items such as videos. It is thought that the information appearing in these social media applications is more accurate and reliable than the information provided by traditional methods (Topping, 2010).

An excellent example of measuring success by social media is Lady Gaga, whose Twitter account is followed by 20 million fans. She joined Twitter on 26 March 2008, and in just four years became the most followed user of all. She runs her own account, and, with this direct-to-fan model, she keeps her fans satisfied and active on a daily bases. Her online presence has made her, by one definition, the most successful artist in the world, and her way of communicating with her fans gives them the possibility to participate in and share Lady Gaga-related content with each other. Her other social media successes include 48.8 million fans on Facebook, and approximately 830,000 circles on Google+ (Topping, 2012).

One of the most prominent music success data services is Internet-based Musicmetric. It provides extensive data regarding traffic available on the web. The aim of the service is to track all Internet activities of artists' and their fans, such as artists' own media activity, artist website mentions, fans commenting on their actions, and music trade from peer to peer networks. This real-time service accounts for approximately 600,000 artists, and over 10 million individual releases, and allows music industry professionals to predict and track success (www.musicmetric.com).

Figure 4 shows various ways in which the most popular social media platforms measure success. One could summarize all of these by stating that the more buzz an artist's social media applications create, the more traffic there is, and the more people share or comment on various topics, the more successful the artist is. This is, of course, just one way of identifying success, but social media is becoming more and more important in the measurement of artists' success. On the critical side, it should be noted that it is quite easy to like or comment on or share something on these applications, and it is also impossible to know whether people *actually* like, say, a YouTube video and the artist it features, or whether is it's simple curiosity that make people view it. Therefore, while the measures of success are themselves objective, people's reasoning in terms of their behaviour on social media sites is less so.

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┌─────────────────────┐   ┌─────────────────────┐
│      Facebook       │   │       Twitter       │
│                     │   │                     │
│      Friends        │   │     Following       │
│      Liking         │   │     Commenting      │
│      Sharing        │   │      Sharing        │
│     Commenting      │   │                     │
└─────────────────────┘   └─────────────────────┘

┌─────────────────────┐   ┌─────────────────────┐
│      YouTube        │   │      MySpace        │
│                     │   │                     │
│  Viewing the video  │   │       Plays         │
│      Liking         │   │      Friends        │
│      Sharing        │   │      Sharing        │
│     Commenting      │   │     Commenting      │
│      Sampling       │   │                     │
└─────────────────────┘   └─────────────────────┘
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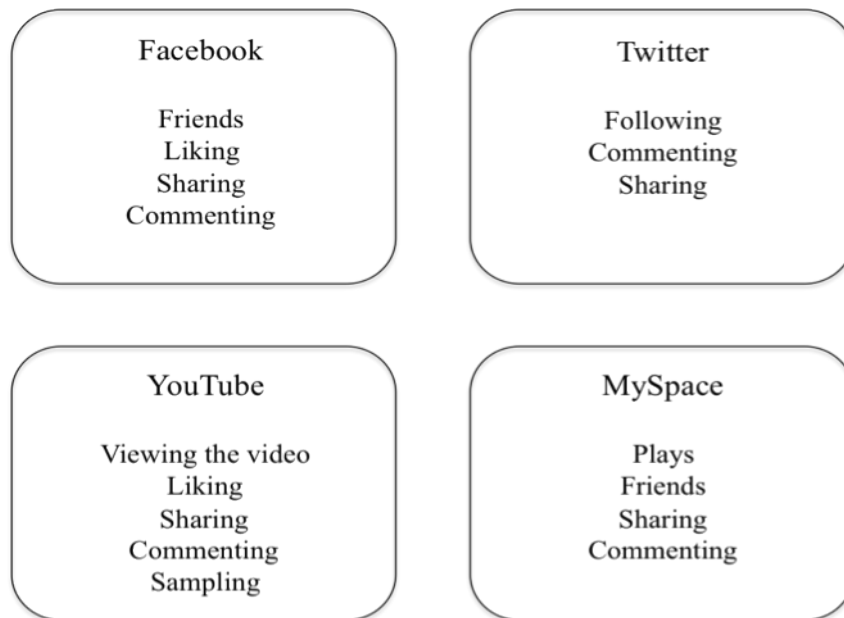
Figure 4. Different Measures of Success on Four Popular Social Media Platforms

Traditional media, including radio, television and print are still today in a very strong position in terms of measuring artist success. The principles behind the measurements they use are undoubtedly the same as those used by Internet-based social media. A generalization could be that the more an artist is exposed in these media, the more successful s/he is. In these media, an appearance might refer to a television performance, a radio broadcast* (*the measurement of radio play has been presented earlier in this thesis), magazine articles, interviews, and reviews of artists' music, concerts, and other activities. Traditional media is also seen as a more credible media, and is still more recognizable among many target groups than the

Internet and its applications. The impact of an artists' appearance in traditional media would probably not be as strong and powerful as a similar appearance on Internet TV or blogs. Therefore, traditional media gives to an artist the instant status of being successful or not. Traditional media's role as a success meter is consequently vast. Traditional media also reaches a wider audience, and is not so easily manipulated as social media.

Just as record and management companies rank artists into different success categories, so do various media. According to their appearances in different media, artists are placed into different lists that reflect their level of stardom. Typical terms for such lists are, for example, 'A-', 'B-', or 'C-list'. For example, one artist might be considered an A-list superstar, while another may be considered a C-list wannabe. The degree of success achieved by artists categorised by this method is translated into audience size. An A-list artist has likely achieved a substantial amount of fame already, and will therefore increase the size of their audience through publicity, which will certainly increase the artist's level of success. A-list artists are often seen as worldwide superstars with global influence, while B-list artists might be successful only in certain territories. The media is also able to influence artists' success by elevating their promotion of them. The more publicity surrounding an artist, the more likely it is to affect the artist's audience, increasing artist-related buzz, and turning into an activity among the target group. Essentially, artists and media are dependent upon each other, but matters of cause and effect are hard to define (Barrow, 1995).

2.4.3.4 Sensorial Perspective

Music and its features are probably the hardest to measure of all. How can one measure the actual object of a performance? Is it even possible to devise metrics regarding music or the musical experience? Most likely this perspective is the most difficult to define and measure of all those considered in this thesis even though it is a fundamental aspect of success since, without music and artists performing it, there would be nothing to measure. One needs be exposed and influenced to music to be able to like it or the phenomena it represents. Most of the gauges presented in this section are subjective and intangible, and place more emphasis on the perception, background and behavioural aspects of listening and experiencing music.

All musicians create music to be heard by an audience. They want their music to be appealing to listeners, but their willingness to compromise and write music according to certain conditions is generally low. Essentially, the driving force behind the creation of music seems to be artistic merit, the possibility to express oneself. There is often, however, a contradiction between artistic freedom and desired mass success. The process of composing a song begins with the creation of two fundamental ingredients, the tune and the lyrics. To have a distinctive form and be separated from the other pieces of music, the tune should have a social context, which binds it to the audience and their imagination, memories and feelings. Factors affecting these things are, for example, the singer/artist/band and their personality, arrangement, sounds, gestures, images and signs. Another component is the team surrounding an artist and the music s/he creates.

The team of producers, technicians and managers play a major role in the success of an artist. The team's unique role is to bring out the best in a song, moulding it into the final form to be offered to an audience. The end result is a combination of the musical components and objects mentioned above, and the needs of the public (Hennion, 1983).

How can one predict and measure the success of a song? Hennion (1983) claims that there are no ways of measuring the success of a pop song, nor any particular structure of a song that would predict its future success. He also states that there are no common forms or models that would exist in absolute in terms to measure success. However, there is a relatively new industry that claims this to be possible. Hit Song Science (HSS) uses Music Information Retrieval (MIR) techniques to analyze and categorize songs in order to identify the metrics of hit songs. By using automated analyses, artificial intelligence systems such as uPlaya (www.uPlaya.com) analyse the audio features and lyrics of a song, and compare it to a database predicting the possible success of a pop song (Dhanaraj & Logan, 2005). Despite the obvious attraction of being able to automatically predict song success, HSS has received a lot of criticism, and has so far been unable to reliably explain song success. It does not take under consideration the social context of music at all, and, as Hennion (1983) points out, that is one of the fundamental issues behind the success of an artist and their music. Moreover, this method has not been able to solve the issue of the measurement of success of a song or music in general. Thus, HSS is not seen as a reliable way of predicting which song is most likely to be successful, nor is it able to measure success.

The majority of artists and musicians spend a considerable amount of time practising their instrument and composing music before they reach any level of success. During this process, an artist hones their technical, artistic, and perceptual skills, usually leading to audiences placing increased value on them as an artist. It is also likely that this period of development will improve an artist's chances to establish a more successful career compared to untrained musicians. There are methods and objective gauges to measure the skills of music performance, such as speed and accuracy. A pianist who is able to play a difficult passage very quickly, and with great accuracy, for example, will be objectively measured as more successful than a pianist who is unable to do so.

However, it is a well-known fact that, especially in popular music, playing perfectly is not enough, and will not automatically predict success. Indeed, perfect performances of music often lack emotions and feelings, and may be seen as dull and uninteresting. The common believe is that small fluctuations in pitch, timing, loudness, and duration make music interesting, and therefore more pleasant to listen to. Popular music is full of examples of artists with limited talent who have achieved significant success. What is it then that makes the less talented artists successful? What do they have that the other, more experienced or talented, do not (Sloboda, 2005)?

When one hears about a new artist or band, one often hears people referring to the so-called X-factor. This factor, apparently recognized, accepted and discussed by laypersons and professionals alike, is nonetheless extremely hard to define objectively. The X-factor seems to play a huge part in determining which artists are worth investing enormous amounts of resources in, and which artists are not. Many terms have been used to define the X-factor, what lies behind it, and how it can be measured. The X-factor is often regarded as relating to one's charisma. A very charismatic person is able to affect others through their actions regardless of language or other potential barriers to communication. Looks and intelligence are of little importance. Such a person possesses something we recognize, their radiance attracts people's attention, and makes them stand out from the crowd (Flora, 2005).

This quality might also be defined as magnetism, a combination of personal qualities such as self-confidence, charm, sense of humour, inner peace, and other positive characterizations, with a touch of rebelliousness or egotism thrown in. X-factor or charisma is usually regarded as being innate rather than learned.

The X-factor can be divided into two categories: Emotional and visual. The emotional aspect affects the psychological side of our behaviour. It creates a positive and inspiring atmosphere or feeling, but can also aggregate towards more negative sensations, such as sadness and aggression. It is concerned with emotions and feelings inside of us, and often moves us unconsciously. The visual aspect offers something for us to look at. Not only good looks, but something beyond that, referring more to an artist's ability to carry themselves, to be present. Charisma and the X-factor are enormously influential concepts in the music business. They help increase an artist's recognisability, and play a huge role in discussions of success (Fiero, 2010). Despite the importance of the X-factor or charisma to an artist's success, they are extremely difficult concepts to measure. They cannot be measured through objective gauges, nor is it possible to define a scale with which to measure their effect on musical success. The significance of these concepts to success in the music industry, however, means that they are important to consider in this thesis.

2.4.3.5 Biological Perspective

As previous chapters have shown, measuring artists' success is not easy given the variety of different subjective and objective methods of measurement available, and the reliability of the results they give. Thus, the usefulness of any data obtained via these methods may be questioned. Neuroscience, however, may offer one potential solution to this challenge. By using neuroimaging techniques, researchers have been able, to some extent, to predict success. Specifically, activity in reward-related regions of the brain has been found to be useful in predicting and measuring future success of a product (Berns & Moore, 2011).

In their research, Berns and Moore (2011) used functional magnetic resonance imaging (fMRI) to measure brain activity in response to music, and discovered that they were able to predict, to some extent, future sales of the songs used in the study. They measured the brain responses of a relatively small group of adolescents to music from largely unknown artists. The researchers then examined three-year sales figures for these songs.

They found that, while subjective likability of the songs did not predict sales, activity within the ventral striatum correlated significantly with the number of units sold.

However, this research was conducted with a relatively small group of informants, and, as the researchers themselves point out, it is too early to make reliable deductions from the results, and generalize their findings to the prediction of song success. More testing and larger samples of listeners will be required to be able to give more reliable data capable of predicting and measuring success. Nevertheless this is an interesting topic for potential future measurements of success, and could provide extensive and useful information to music industry professionals. According to the IFPI (Investing in Music 2010 Report), the success ratio of new artists breaking into the music business is one in five, increasing to one in ten in the context of achieving a commercial hit. Brain imaging techniques may offer one way of predicting future success, particularly when signing a new artist, thus saving resources in every way.

2.4.4 Summary

The digital revolution has had a dramatic impact on many aspects of the music industry. One of the biggest effects has been on how artists' success should be measured. Historically, success has been measured by sales or airplay charts. However, over the last decade, such measures have become rather outdated, and now fail to give a complete picture of success. Measurement of artists' success in the 21st Century is considerably more complicated than before, with many more potential indicators of success to consider. In addition to traditional views of artistic versus commercial success, and the perhaps obvious (at least from a business perspective) economic measures of success, social and sociocultural factors now play a significant role in determining an artist's perceived level success. Even more recent developments have revealed the potential importance of sensorial and biological perspectives in measuring, and even predicting, artists' success. The relationships between these different aspects are depicted in Figure 3.

Despite significant changes in the way success can be measured, however, little is known about industry professionals' views on the matter. How, for example, do industry professionals define success? What do they perceive as the features of a successful artist? How do they currently measure artists' success? And what developments do they see in terms of success measurement in the future? The remainder of this thesis presents a research study undertaken in order to obtain music industry professionals' opinions and views regarding these issues, and the measurement of success in the music industry in general.

3. METHOD

3.1 Overview of the Research Method and its Reliability

In order to describe phenomena related to music artists' success as precisely as possible, and because similar kinds of studies have not been conducted before, it was important to approach the subject as comprehensively as possible. Consequently, a qualitative methodology was selected. Qualitative methodologies allow respondents to express their thoughts, feelings, and opinions, and share their knowledge and experience concerning relevant phenomena in a more detailed manner than do quantitative methodologies. Since the meaning of this study was to obtain broad knowledge and opinions concerning artists' success, and also offer music business professionals an opportunity to express their ideas regarding how to measure artists' success, the semi-structured interview method was selected. This method allowed the researcher to observe the respondents throughout the data collection process, offering an enhanced perspective from which to analyze and explain the phenomena at hand (Saaranen-Kauppinen & Puusniekka, 2006). This process also revealed that the topic was at times difficult for the respondents to react to. The chosen method thus gave them the chance to clarify unclear topics before responding to them (Hirsjärvi, Remes & Sajavaara 1997).

The interview revolved around four salient themes (see Materials, below) that gave structure to the interview process without imposing too rigid a framework within which to operate (Hirsjärvi & Hurme 2000). The flexibility of this approach offered interviewees the possibility to explain their points of view in-depth, and both interviewer and respondent to ask additional clarifying questions. As a consequence, the information shared was as clear and understandable as possible. The semi-structured interview approach also allowed the interviewees to present their own ideas and thoughts in order to give their meaningful input to this study (Hirsjärvi & Hurme, 2000; Hirsjärvi, Remes & Sajavaara, 2005).

3.2 Informants

As this study did not focus on any specific branch of the music industry, it was important to select individuals with different industry-related perspectives and knowledge. Thus, the four informants interviewed were selected because of their range of experience concerning different aspects of the (mainly Finnish) music industry.

Arde Jokinen is a festival producer who has been working in the industry for over 20 years. He began his career booking gigs for newly-signed bands, and later expanded his business to management of touring artists. Currently, he is producer of the Rock'n'Roll Circus festivals taking place in five cities throughout Finland.

Sami Peura is CEO of the Sam Agency Oy. Sam Agency Oy is an artist management and booking agency founded in 1997, and represents various Finnish artists and bands from different music genres. Sam Agency Oy is regarded as a professional, experienced and respected music management company covering all activities in both the national and international music industry.

Jani Jalonen, currently working at TEOSTO, the Finnish Composers' Copyright Society, is a long-term music business professional who began his career with Radio NRJ in 1996. After his media career, he has worked for various companies in the music industry. During his career he has been the Head of International Promotion at Universal Music, as well as Creative Director for BMG Music Publishing. He has also worked as Head of Domestic Production at Sony Music. He also has entrepreneurial experience with the music publishing and songwriter/producer management company, Elements Music. His current position at TEOSTO is Key Accountant Manager in Music Solutions.

Janne Airo has worked in the music industry for over 16 years in various positions in the fields of management and marketing. He has executive experience in the music business, especially in marketing and promotion, distribution, and retail. In recent years he has concentrated on mobile Direct-2-Fan solutions as well as social media.

During his career, Janne has worked in companies including Airon Musiikki (Owner), Playground Music Scandinavia (Promotion & Marketing Manager), Backstage Alliance (Project Manager, concept development), and Steam Republic (CEO).

3.3 Contents of Interviews

The semi-structured interview was comprised of four themes that guided the whole interview process. All four themes contained pre-defined questions. However, deviation from this structure was permitted in order to clarify informants' answers, and obtain richer data surrounding the four themes.

The first theme consisted of introductory and general questions about success. The aim was to lead the interviewees' into the topic, and also clarify the interviewees' precise thoughts about different aspects of success.

The second theme contained questions about successful artists. The purpose was to obtain information about how the interviewees understood what it meant to be a successful artist, as well as related issues. The interviewees were asked to describe the characteristics of a successful artist, and factors, which might affect such characteristics. By asking such questions, it was hoped that certain features or abilities of successful artists could be identified which would reveal the reasons behind their success in the music business.

The third theme concentrated on the measurement of success. It was important to clarify this theme precisely as it forms the primary focus of the thesis. It was also perhaps the most difficult theme of the four, and certainly the most broad-ranging. Artists need to be somewhat successful, or at least known to a certain size audience, before it is possible to measure their successfulness. The aim here was to obtain detailed information about how artists' success has been measured in the past.

The fourth theme focused on the interviewees' opinions how the success should be measured in the future. Rapid changes in the music industry have forced music companies to search for new ways to measure the success of their artists, and in this section it was hoped that informants' would reveal their professional opinions regarding the future measurement of

success. This theme was designed to obtain answers to questions such as how an artist can attain success, and what tools might be used in order to increase audience awareness of them.

3.4 Interview Procedure

When the interviewees were initially contacted, the topic of the thesis was described to them. However, they were not given the questions before the actual interview. Explaining the topic to the interviewees' beforehand allowed them to prepare themselves for the interview if necessary, and hopefully feel more comfortable during the actual interviews.

The location of each interview was different, and selected so as to be most convenient to each interviewee. An additional aim was to conduct each interview in a confidential and comfortable environment in order to create a relaxing atmosphere. This was expected to aid the collection of extensive and deep responses from the interviewees.

The nature of the face-to-face interviews was informal and relaxed. Each interview followed the four themes described above while allowing interviewees to meander and talk around the original structure. As a consequence, new, undefined information concerning the topic and the results was expected to emerge. New perspectives and directions were pursued, but the focus of the interview always returned to the four main themes. The interviewees were able to ask questions throughout the session, and, if necessary, clarify the questions they were asked.

The interviews lasted approximately 40-60 minutes depending upon the amount of deviation from the pre-defined structure, and all were conducted in Finnish. Interviews were recorded in order to guarantee both an uninterrupted interview session and safekeeping of the data. All interviews were subsequently transcribed.

3.5 Analysis of Data

Verbatim transcripts of the interviews were analysed using qualitative content analysis (QCA). The aim of QCA is to systematically describe the meaning of the collected data by compressing it into a more readable and accessible form. Schreier's (2012) analysis method was used to decode the material. The data were first classified in order to identify similarities and differences between concepts within. Arranging the data into different categories, and creating coding frames with which to do so, provided a consistent and transparent way of carrying out the analysis while assuring a level of objectivity.

Moreover, the same sequence of steps was employed with all material, and throughout the whole process. Four main categories were defined within the data (1. What is success and why measure it, 2. Characteristics of successful artists, 3. Different ways of measuring success, and 4. The future of success measurement), and material placed under those categories according to its significance. Furthermore, the model of the four categories related to success measurement (economic, sociocultural, sensorial, and biological), originally constructed based on literature review, was also used as a frame of reference for analyzing the interview data. Following division of the data, the coding frame was evaluated and corrected due to repetition in the interviewees' responses. Subsequently, the main analysis was carried out, and the findings presented.

It should be noted that, while the interviews were conducted and transcribed in Finnish, interview excerpts presented in this thesis have been translated into English in order to preserve a sense continuity: It makes little sense to write the thesis in one language, and present the data in another. However, this may cause some debate as to the reliability of the data, and the conclusions based upon it. Therefore, the excerpts are presented in their original form in Appendix A.

The results are presented by category. Each section begins with a description and definition of the relevant category, and each is illustrated using continuous text, i.e., the categories and findings are presented one after another. For all four themes, relatively deep and meaningful results were obtained. Thus, no additional clarification with any interviewee was required.

4. RESULTS

4.1 What is Success and Why Measure it?

All interviewees found the topic extremely interesting yet somewhat hard to define and categorize. Most of them agreed that success is a more subjective matter, yet not impossible to measure. Indeed, the interviewees defined categories in which success can be measured with objective gauges. Nonetheless, they stressed more the subjective aspects of the phenomena. Being successful also means that people are aware of the phenomena or a person: Being conscious of what they do or not tells something about the success of it.

One viewpoint was given by Janne Airo: Success is that '*you can really concentrate on the thing you are doing and support yourself with it is in my opinion at least a reasonable success in this field*'. It was also seen as goal-related by Jani Jalonen, who said that '*from a personal point of view, being successful means that you reach your own goals'.*

Also, being a general topic for audiences to be interested in, or talked about, causing hype within the target group, and the ability move the troops tells something about someone or something being successful. '*On a general level, success means that the artist is a subject to be talked about or something, or generally that you have an itch about that, well, people are aware of something and talk about it and are interested about it, so that in my opinion is a pretty big measure of success*.' said Jani Jalonen. A more objective approach was given by Arde Jokinen, who stated that: ' *From our point of view, the success of the artist is measured by calculating how many people the artist brings in, and how much money the people are willing to use on the goods of the artists.'* Related to that, Janne Airo stated that '*it is hard to say what success really is, but I suppose it is like an amount of support from the audience, could it be like audience following the artist?'.* In a similar vein, Sami Peura said that '*success is how many people come to the gigs or buy a record or follow the artist.'*

The interviewees felt that measuring artist success is important in the fast-changing music industry landscape as the business requires fast decisions and more accurate background information to avoid flawed investments made to launch and maintain artists careers. '*It has to be measured somehow because we can't take anyone to a gig who is not successful, and it doesn't matter how good we think the band is, but if they don't have success, if it does not bring paying customers, the band is not worth booking (to a festival)'*, said Arde Jokinen. Jani Jalonen talked about the overall impact of measuring success by saying that '*It is an important question, but it also depends from which angle it is examined, that if I would look at it from the angle of an entrepreneur or, well, from the angle of the company, so it is important just because the aim of the company is make a profitable business, and if that is not followed, and it is not measured, and if it is not profitable, it is not worth doing.*' He also mentioned that it is important to measure success from an artist's own point of view, and to their own benefit. Artists should be conscious of their market value, and therefore be able to influence, for example, the asking price of their performances.

Artist success, and particularly measuring it, plays an important role in branding and marketing as well. As Janne Airo said, '*Of course, from the marketing man's point of view it is a good reference to see have you succeeded in the thing what you have been doing, when you have been doing it in a certain way to increase the success of the artist so when you do the promo or marketing it is good to see if that has been having any impact to the success or not.*'
He also mentioned that if you are arranging co-operation between music and brands you have to be able to show the value of the music because, '*if you don't have a tool to prove that this band is the hottest band at the moment, you are not able to define any value or visibility to the music or to the brand.*'

4.2 Characteristics of Successful Artists

When interviewees were asked to define what kind of artist is successful, they all mentioned the size of the audience at gigs, record sales, and, character-wise, someone who is charismatic. These three issues were prominent in all interviewees' answers. On the other hand, it appeared to be difficult for the interviewees to explicitly define what the characteristics of a successful artist are. As Arde Jokinen stated, '*I really can't say how this (i.e., success) could be defined, that what kind of artist is successful*'. All respondents seemed

to be very aware of what kind of features the concept of a successful artist contains, but putting their ideas into a verbal form caused challenges. Most of the interviewees said that the content of the music is extremely important to the success of an artist, but that, as Arde Jokinen put it, *'it is also the personality of the artist which plays a big part in how the audience perceives the artist.'* Thus, the more interesting an artist is seen by people, the more successful s/he seems to be.

It became clear that an artist needs to have some magical ability to spellbind their audience, and thus stand out from other artists. Sami Peura mentioned that '*a successful artist is also outgoing, good looking, and willing and able to communicate with the media, but also with their fans and audience'*. He also agreed that an artist needs to be interesting among their audience, and cause some kind of emotional reaction in order to achieve success. However, he also said that '*it is extremely difficult to define what kind of artist becomes successful; s/he has that charisma, or, if one would like to use the expression, the X-factor, and, well, it is that artist whom one can separate from all the thousands and thousands of other artists'*.

Jani Jalonen stated that, in his opinion, a successful artist is one who '*is somehow charismatic or interesting, and, as clichéd as it is, there needs to be a kind of story; but yes, it is some kind of charisma or interest, and it's often so that these X-factor features are highlighted in the kinds of people who have had difficult experiences in their past; the ones who have had a so-called easy life are seen as not interesting at all.'* Regardless, Janne Airo suggested that music is all about emotions, and an ability to transfer emotions to the audience. This view was supported by Arde Jokinen, who said that '*a successful artist is able to perform music in a way that it is credible to their audience.'* Image and branding were also mentioned as part of defining the characteristics of a successful artist. However, all interviewees agreed that if you don't have the X-factor initially, no amount of image manipulation or branding can imbue an artist with it.

4.3 Different Ways of Measuring Success

4.3.1 Economic Perspective

All informants agreed that economic measures are easiest to define and use. In their opinion, sales of artist-related products, such as records, downloads, gigs, concerts, or merchandise, are the most objective and reliable gauges of success. Sami Peura simplified the issue by answering to the question "how in your opinion can success be measured?" by saying '*in money*', and continued '*well, money is maybe the easiest gauge of success as, in the end, all human factors have been cut away.*' He also said that cash flow is a reliable way of measuring success since, the more money certain actions bring to an artist, their associate personnel, or organization, the more successful an artist is. Jani Jalonen also said that '*from the company's point of view, the most important measure of success is how much money the artist starts to bring in. Very simple.*' Arde Jokinen revealed the cruel world of the music business by saying that it is a matter of '*results or out*', meaning that all parties doing business in this field are nowadays perceiving success from this perspective.

The informants gave very consistent answers when defining the traditional gauges used to measure artists' success. Such gauges were charts, including record sales or downloads, and amount of sales in general, including gig and festival ticket sales. Sami Peura added that '*well, understandable landmarks are the gold or platinum record, as well as a sold out gig. It is the thing everybody understands.*' However, Janne Airo contemplated the measurement of gold or platinum records, and stated that '*it does not tell the whole truth.*' An artist does not have to record anything to be successful. '*The band is bringing the audience to the gigs just like that, and it works out there just fine, so if you just look at some charts or some record sales you will be pretty lost if you try to measure the level of success just according to those*', said Janne Airo.

Sami Peura raised the importance of the human factor when measuring artist success in relation to the economic perspective. He stated that many older statesmen who have been in the business for a long time can identify a successful artist just by using their intuition and experience: '*Juhani Merimaa (a Finnish Promotor and CEO of Tavastia club) can tell very precisely how much he is willing to pay of certain artist or band and, surprise surprise, it*

usually correlates very highly with how large an audience they will attract, and how much they will pay to see that artist or band'. In this case, experience is all that is needed. However, Sami Peura noted that Juhani Merimaa might be the only person in Finland capable of using such intuition- and experience-based measurement gauges.

4.3.2 Sociocultural Perspective

All interviewees stated that the audience plays the most important role in defining who is successful and who is not. To be able to achieve success in the music business, an artist needs to engage their audience. Janne Airo's view is that a successful artist is *'one who has their own audience, in my opinion, and I would be very happy to see those kinds of engaged, long-term fans.'* A vertical perspective of success was mentioned by Janne Airo, who pointed out that not only the 'big names' in the music business are successful: '*There are a lot of these kind of bands that are having a smaller amount of visibility and people interested in their music compared to some another bands which enjoy great success; but in the end I would say that the band who is working with a smaller number of fans is more successful than the band who has a bigger volume of visibility*'. This vertical approach relates directly to the engagement of an audience, which, in Janne Airo's opinion, might in some cases lead to bigger success for bands, rather than being on this so-called high visibility level. He also talked about loyal audiences and brand ambassadors by saying that '*to them, the band really is an important thing, I mean, then we start talking about success.'*, and *'When you have the kind of audience which buys all your records or comes to your gigs time after time, or when they wear your t-shirt, and then when there starts to be loads of members in this group, then you start to be successful and not just known'*. A similar observation, related to an engaged audience, was provided Arde Jokinen, who stated that one of the clearest gauges to measure success is whether '*an audience would like to see the band again.'*

According to the interviewees, the Internet and the media provide many ways of measuring success. All interviewees agreed that traditional media still play a significant part in both building artist success and providing tools with which to measure it. '*If you can't get your music to be played in the media it remains as a curiosity'*, said Jani Jalonen. All informants mentioned radio play as one of the most traditional ways of measuring success. Also, other appearances in traditional media were seen as a gauge of success measurement, but, as Janne Airo said, '*the importance of that is in both increasing the level of fame or audience*

awareness, and maintaining it', and *'but the relevance of that is relatively small if you have direct contact with your fans.'* The traditional way of measuring success was also raised and appreciated by Arde Jokinen, who said that *'We read (from the media) what kind of reviews the bands get, and how much media coverage they achieve.'*

Changes in the music industry landscape have driven artists and the companies behind them to search for new ways of measuring success, and this development was also evident in the interviews. The old methods are not as effective as they used to be, and Janne Airo put this into words, saying that '*those (traditional ways) are pretty irrelevant these days*'. The Internet and its applications are seen to be an important way of gathering and predicting information about an artist and their possible success. Jani Jalonen said that '*you can use Google analytics, for example, to follow what is happening, you can follow what is said about this or that dude, or how much his music is played, or how many friends he has on Facebook.'*

Janne Airo viewed social media as the most important tool when measuring artist success. He argued that, '*if I would start measuring the success of a band, if I would like to know something about some band which I'm not so sure about yet, whether it is successful or not, I would look at the development of the success of the band from Social Media.'* He also mentioned that the benefit of social media is that it contains loads of data that can be used in measuring success, and continued: '*The meters in social media show how much people are really interested in you, how active and genuinely engaged fans they are*', meaning that a growing fan base, tribes, as he called them, are a good way of measuring an artist's success. He continues, *'if you go to Facebook and like some artist, it obviously is a certain statement that a certain person is interested in that; however, it might not reveal the level of commitment*.' Sami Peura mentioned the applications in social media, listing examples such as YouTube (downloads) and MySpace (friends and plays) as tools for measuring artist success. Janne Airo also saw that the information collected from social media is '*much richer than that received from the charts.'*

Even though social media was seen as an important tool for measuring success nowadays, the reliability of the data it provided was questioned. Sami Peura stated that, '*surprise surprise, all these results can be manipulated. If a band suddenly has 50,000 fans, you could easily think that, wow, they have a huge audience; but if you compare this to how much their songs*

have been listened to, and how many times people have been visiting their pages, if the songs have not been listened to much, it starts to be pretty clear that they have been fraudulently inserted into the fan page.' On a related note, Janne Airo said that, *'you have to be smart and careful with social media so that you can read and interpret the data correctly, and understand that the figures might not be directly comparable.'*

4.3.3 Sensorial Perspective

The interviewees presented rather homogenous views of the importance of the music to this particular topic. '*The foundation needs to be solid, the music needs to be better than average'*, commented Sami Peura. The music itself was stated to be the most important thing concerning the success of an artist. '*By creating good material, in my mind, that is THE thing, and the product needs to be on track, good content, offered in a good way'*, said Janne Airo. There needs to be hit potential in the material the artist is producing, and it needs to move and create emotions among the audience. '*The artist should concentrate on doing something that moves and really touches a person.'* said Jani Jalonen. Janne Airo continued, saying that *'I think that today it is based more and more on the ability to communicate with your audience and keep that relationship strong'.* One would assume that the gauges used to measure this category were seen among the informants most likely as sales of the music rather than any other more scientific approach. It just shows how difficult it is to measure something as intangible as music, as Janne Airo confirmed: *'it is difficult in the sense that music is based on emotion'.*

4.3.4 Biological Perspective

None of the interviewees mentioned the biological perspective in terms of measuring success. Instead, they focused on gauges that relied on more conventional indicators. This could mean that they were either not familiar about the use of biological measures, or they didn't see the benefit of them. Janne Airo mentioned a desire and need to develop more scientific methods to predict and measure success, yet stated that, '*the consumption of music is based on the consumers' thoughts and opinions of what kind of feelings the music creates, but it is pretty difficult to put sensors into their heads and start measuring the amount of emotion'*, implying that it is impossible to measure emotions and therefore music in general. However, it was very noticeable that the industry would be interested in having a method of predicting success, not only verifying it, as Sami Peura confirmed by saying, *'predicting success is*

extremely difficult. Measuring and proving it is relatively much easier.' This only shows that measuring intangibles like emotions and music are seen as a difficult process within existing methods, and that perhaps there is a need in the future for a tool that can predict and measure artists' success.

4.4 The Future of Success Measurement

The interviewees agreed that all traditional and existing gauges of measuring artist success will be part of the future measurement of success in some way. They predicted that social media will continue to increase in importance, and that the significance of more traditional methods will be dependent upon changes taking place across the whole music industry. Jani Jalonen was interested in developing measures which combine music and brands: *'I would be extremely interested in developing measurement in the direction that one would start thinking of those things more from the target group's point of view. Something like the success of the artist and the value of their music in relation to some other function or product like brand co-operation.'* He was also very interested to start building new gauges to measure artist success, and would be interested in *'starting to build new kinds of measures of success or values.'* Janne Airo brought up the fan perspective in future measures of artist success, and said that, *'In my opinion, these gauges should be developed in such a way that we can perceive what fans really do, how they think and act, because success is dependent upon fans and their level of engagement.'* He went onto say that it would also be important to *'balance the information gathered so that the gauges would be able to take under consideration the particular factors affecting it, and then identify what exactly impacts upon success'.* Moreover, the information should be reliable and valid, and not *'tweaked with a glazing coefficient'.*

Other difficulties were mentioned when Janne Airo raised the issue of an increasingly changing and uncertain world: '*As soon as one gauge or measure of success is ready, it will already, even at that point, be out of date, and you should at all times be as up-to-date with measuring as you can be, and consider what is relevant and what is not, and also be able to really combine the right things as you get one piece of information from one source and another piece of information from another source.'* It would help to make some generalizations about artists' overall success, not just reveal the information received from

one source. This would also help to balance the information, and lend weight to certain gauges, and maybe help to obtain reliable data in first place.

Jani Jalonen brought up the difficulties of measuring, and particularly in following, gauges of success, saying that, *'Nowadays, there seem to be so many of those gauges that it starts so be difficult in many ways to follow which gauges are relevant in terms of measuring success, and which ones are better than the others.'*

All informants also mentioned the problematic nature of collecting data to be used in gauges of success: *'not all are happy to make this kind of information public'*, said Sami Peura, referring to managers, promoters, record company representatives, and other industry professional. He was also sceptical of developing new, very complicated gauges, saying that: *'I don't believe that anyone would pay anything for these new kinds of tools for measuring success'*. In addition, there are so many different aspects to be taken under consideration when measuring artist success, and achieving success is always *'riding on luck, anyway.'* reminds Janne Airo.

One thing remains clear. Despite all the difficulties and challenges in the field of artist success measurement, all interviewees agreed that measuring itself is a necessity. No matter what the gauge is, no matter which method is used measuring and defining measures of artists' success needs to be done, as Arde Jokinen put it, *'all the time. Every single day.'*

5. DISCUSSION

5.1 Summary of Results

Table 1. Industry professionals' views regarding artist success: Key points.

What is success?	Number of fans and audience size. Number of goods and services audience consumes. Artist's ability to move their audience. Depends on the angle from which it is being viewed and the artist's goals.
Why measure it?	Vital process for the artist and the business around them. Used in decision-making processes. Used to support industry professionals' strategies and processes. Helps identify whether decisions bring results.
Characteristics of successful artists	Possession of the X-factor or charisma. Selling a large number of concert tickets, records, or other related goods or services.
Economic measures of success	Most reliable. Most objective. Charts measuring aspects like record or download sales, radio play, and concert or festival tickets sold are the most important. Industry experience also important.
Sociocultural/ social measures of success	Audience important. Engagement important. Fan commitment necessary for success. Can be used to identify consumers' likes and dislikes. Can be used to ascertain how an artist is moving their troops. One weakness is that social-based measures can be easily manipulated.
Sensorial measures of success	The music is the most important factor. An artist's music is the foundation of their success and the business built around it. Hard to actually measure the music.
Biological measures of success	Relatively speaking, measuring artist success is easy, predicting it is not. Might even be impossible to predict success as music is based on emotions, and therefore impossible to measure. New methods of predicting success desired.
The future of success measurement	Some traditional gauges should be maintained. Future gauges should somehow combine the artist, their music, and their target groups. More targeted, objective, and reliable gauges desired. One challenge is to create gauges that are not out of date as soon as they are released. Simpler, more focused gauges capable of providing reliable data for specific and focused uses desired.

The results of the interviews are summarised in table 1. The interviews revealed information concerning the measurement of artist success in the music business. All four interviewees felt that the topic was extremely important and interesting, but, because of its wide and difficult nature, it was hard to concisely define what success really is. They were, however, still able to give answers to all four categories. The answers they gave were generally rather homogenous, though with some differences apparent.

So, what is success, and why measure it? This category was probably the hardest for the interviewees to define. However, they said that success in the music business is strongly related to the number of fans and audience size, as well as the number of goods or services they consume. According to the interviewees, this also relates to the ability to move the audience, both physically and emotionally. Nonetheless, it was apparent that any definition of success depends upon the angle from which it is viewed, and the goals an artist is trying to reach. Measuring success was seen as a vital process for the artist and the business around them, and the results of such measurement were seen as a tool to be used in decision-making processes when, for example, booking an artist to a festival, or planning other music-related actions. Measuring success was also seen as a way to backup certain procedures and strategies implemented by industry professionals, such as in order to promote an artist. Measuring helps to see if their efforts bring results in terms of the business or to the artist, as, even in the music industry, actions need to be profitable in order to create and maintain a successful business.

As regards characteristics of successful artists, interviewees' responses suggested that success is related to either possession of the X-factor, or to selling large numbers of concert tickets, records and other related goods or services. Responses were also somewhat similar to those given to the previous question. Specifically, even though the interviewees struggled from time to time in answering this question, in the end It became clear that the most important issue was the X-factor and other related personal characteristics. An artist needs to have something magical and appealing in order to achieve success in the music business. It could be looks, or it could be personality, and certainly the ability to transfer emotions created by the music to the audience is necessary. As mentioned, the other alternative was that successful artists are the ones who attract large audiences to their gigs, and whose records are consumed in large numbers.

With regards to different ways of measuring success, responses in this category were divided into four subcategories: Economic, Socio-cultural, Sensorial, and Biological. Informants found it easiest to define different ways of measuring artist success in the Economic category. In the grand scheme of things, the most reliable way of measuring artist success is to measure how much money the artist bring in. This was also seen as the most objective way of measuring success. Traditional gauges of success were mentioned, and the most important of them were the various charts measuring aspects like record or download sales, radio play, and concert or festival tickets sold. In addition, industry experience was suggested a useful gauge in this category.

In terms of the Socio-cultural perspective, the interviewees repeated the importance of the audience. All informants stressed the importance of engagement in order to achieve success in the music business. Without committed fans, it is not possible to climb to the top in this cruel and hard business. The measurement of success in this category is carried out using social media as a tool for identifying audience likes and dislikes. Social Media is also a good tool to see how artist is moving his/her troops, whether it is about gigs or other related matters. Traditional media also provides tools to measure and create artist success. Despite the importance of social media, traditional media are still going strong in this category. Moreover, the reliability of using social media as a gauge for measuring success needs to be taken under consideration. Compared to traditional media, it is relatively easier to tweak the results in social media, and it is harder to know the true commitment of the fans and audience.

The Sensorial perspective and its importance were emphasized repeatedly by all interviewees. Music itself is the most significant thing to the artist, and is the foundation to the artists' success and the business around it. The informants talked more about music's importance to the business than ways of measuring the music itself, although it can be stated that measuring music and its impact relates straight to the gauges measuring sales and chart success.

Even biological perspective is presented in this thesis; the interviewees did not mention it as a way of measuring artist success. However, it was mentioned that although measuring artist success is relatively easy, predicting it is not.

It was also mentioned that it might even be impossible to predict anything in this field, as music is based on emotions, and therefore impossible to measure. Nonetheless, new methods with which to predict possible success of an artist, or the music in general, were desired.

With regards to the future of success measurement, interviewees said that future measurements of artists' success will still maintain some of the traditional gauges. It was hoped that, in the future, gauges would somehow combine the artist, their music, and their target groups, such as other brands, which are using the music in a part of their own branding and marketing. Also, more targeted, objective, and reliable gauges were wished for.

The biggest challenge was seen as how to create gauges that are not out of date as soon as they are released. Perhaps the solution would be simpler and more focused gauges capable of providing reliable data for specific and focused uses.

The material presented in the theoretical overview impacts upon a number of these points. For example, despite the digitization of the music industry impacting negatively upon economic measures of success due to illegal downloads, and an overall drop in record sales, such measures are still seen as the most reliable, most objective measures of success. Indeed, the industry professionals interviewed were of the opinion that traditional measures of success like these should be maintained at least to some extent in the future.

The concepts of CSFs and KPIs relate nicely to a number of points mentioned by the interviewees. Although most organizations use these devices to measure their successfulness, it's not clear how widely such concepts are used in the music industry. Interviewees' responses, however, suggest how they might be implemented. CSFs, for example, might include an artist's possession of the X-factor, their ability to move their audience, fan commitment, and great music. Associated KPIs might include size of fan base, number of goods and services sold, all economic measures of success, and number of likes on social networking sites. By applying these principles to the measurement of artist success, industry professionals could add structure to their methods of measurement.

Recent developments in success measurement take into account a large number of variables, including social media-based measures. It's clear from interviewees' responses that they are aware of the importance of such measures of success, in spite of the risks inherent in such measures due to fraudulent manipulation of features such as number of song plays, or number of likes. Nonetheless, the interviewees hoped that future measures of success will be more targeted, objective, and reliable, while somehow measuring the artist, their music, and aspects of their target groups. Seemingly at odds with these wishes, however, was a desire to keep success measures simple. It remains to be seen whether simple yet comprehensive such measures will be developed and implemented in the future.

As regards issues of superstardom and talent, all interviewees believed that good music, industry experience, and, critically, the X-factor, were important in attaining a high level of success. Relating this back to the superstar theories presented earlier, possession of this quality was not considered in any of them. One problem is that the X-factor is hard to measure objectively. Nonetheless, if such a measure could be developed, measuring or even predicting superstardom might become a reality.

Both the sensorial and biological perspectives were touched upon by the interviewees, although to a lesser extent than the other themes and sub-themes. Essentially, they felt that success is largely about the music, although it's hard to measure exactly what it is about different songs that differentiate their level of success. Ironically, despite its negative effects, the digitization of the music industry actually makes measurement of song features easier, potentially leading to ways of measuring song success. Such methods might even lead to ways of predicting song success, although current techniques are rather ineffective at this.

5.2 Limitations

While this research provided some answers to questions of music artists' success, it was not without its limitations. First, the scope of the chosen topic is extremely wide, thus the thesis is rather horizontal in terms of detail. Very little previous research has been carried out on this topic, and it was impossible to delve too deeply into every aspect covered. This also made it extremely challenging to develop the theoretical background.

However, the necessary categorization of the material provides an excellent foundation on which to build future research on this topic. Such work could, for example, investigate each aspect of the structure in more depth.

Second, only four interviews were conducted, and this might not be enough with which to reliably generalize the results. In addition, all the informants primarily represented the Finnish music industry, which may distort the results when applying them to an international context. This feature could also be corrected in future work by extending data collection to members of the international music industry.

Third, all interviews were conducted in Finnish. Given that this thesis is written in English, some information may have become lost or distorted in translation. Nevertheless, all quotes used in the thesis are presented in their original form in Appendix A.

Finally, no new measures of success were developed as result of this thesis. This was not, of course, the main goal, but may be seen as a limitation of the thesis. The main goals were to create a framework for, and give form to, the rather abstract concept of success, as well as to develop ways in which to categorize it. These goals were indeed achieved, and may help to understand and conceptualize related phenomena more clearly in the future.

6. CONCLUSIONS AND FUTURE SUGGESTIONS

The music industry landscape has changed rapidly over the last decade or so. As a result, simple, traditional ways of measuring artist success, such as via sales or airplay charts, have become unreliable, and have been replaced by many new, more complex measures. In particular, social media have taken on a dominant role in measuring success and buzz around an artist. As a consequence, measurement of success has become considerably more complicated and fragmented. Nonetheless, such measurement is vital to the music industry, and new solutions that provide reliable, accurate, and, ideally, objective data are constantly sought. In this vein, a new way of categorizing success, based mainly on literature from a number of interrelated fields, but also refined and supported by interviewees' responses, was developed in this thesis. In the model, success is measured in terms of economic, sociocultural, sensorial, and biological factors. An additional approach suggested in this thesis is to make measurement of success in the music business more goal-oriented, such as via the use of Key Performance Indicators and Critical Success Factors. A further possibility is to develop not only measures of success, but also methods of predicting it.

In terms of further research, the dearth of material on the measurement of success in the music industry in general suggests that each perspective within the framework developed in this thesis, in which success measurement is divided into economic, sociocultural, sensorial and biological factors, could be investigated in more depth. Doing so would contribute to a better understanding of these complex phenomena, and may aid the development of new measurement and prediction techniques. It would also be important to examine the phenomena from both the artists' and fans point of view. Doing so would help provide data on issues such as whether artists and fans interpret success differently, whether either predicting or measuring success provides tangible and useful data to them, whether such data affect decisions they make, such as the music artists compose, or the artists whose concerts fans attend, or whether in fact only industry professionals see the importance of predicting and measuring artist success. It is hoped that the framework developed in this thesis will serve as a starting point, and help structure and drive such research.

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APPENDICES

Appendix A.

Direct Quotes used and translated from the interviews

'You can really concentrate on the thing you are doing and support yourself with it is in my opinion at least a reasonable success in this field.'
Se pystyy oikeasti keskittymään siihen mitä se tekee ja elättämään itsensä sillä. Mun mielestä se on jo ihan kohtuullinen menestys tällä alalla. Janne Airo

'From a personal point of view, being successful means that you reach your own goals.'
Mä sanoisin tällei henkilökohtaiselta kannalta, että menestyminen on sitä, että saavuttaa omia päämääriään. Jani Jalonen

'On a general level, success means that the artist is a subject to be talked about or something, or generally that the artist is a subject to be talked about or something, or generally that you have an itch about that, well, people are aware of something and talk about it and are interested about it, so that in my opinion is pretty big measure of success.'
Suosio on niinku yleisellä tasolla mun mielestä sitä, että on puheenaihe jostain tai että yleisesti niinku on sellanen kutina siitä, että tota ihmiset tiedostaa jonkun ja puhuu siitä ja on kiinnostuneita siitä, niin se on mun mielestä jo aika iso suosion mittari.' Jani Jalonen

' From our point of view, the success of the artist is measured by calculating how many people the artist brings in and how much money the people are willing to use to the goods of the artists.'
Siis meijän näkökulmasta artistin suosio mitataan siitä, kuinka hyvin se tuo ihmisiä, kuinka paljon ihmiset on valmiita käyttään rahaa siihen artistin hyödykkeisiin.' Arde Jokinen

'It is hard to say what success really is but I suppose it is like an amount of support from the audience, could it be like audience following the artist?'
'Se on vaikee siis suoralta kädeltä sanoa, mitä se suosio oikeesti on, et en mä tiiä, se on kai niin kun kannatuksen määrä, et voiko se olla niin ku following?' Janne Airo

'Success is how many people come to the gigs or buy a record or follows the artist.'
Suosio on sitä, että montako ihmistä tulee keikalle tai ostaa levyn tai seuraa artistia. Sami Peura

'It has to be measured somehow because we can't take anyone to a gig who is not successful, and it doesn't matter how good we think the band is, but if they don't have success, if it does not bring paying customers, the band is not worth booking (to a festival).'
Pakkohan se on olla mitattuna jollain tapaa, koska ei mekään voida ottaa bändejä keikalle sillai, että ei oltais suosittuja. Vaikka ois kuinka hyvä bändi meijän mielestä, jolla ei oo suosioo, et se ei tuo niitä maksavii asiakkaita, ei sitä oo järkee ottaa (festareille). Arde Jokinen

'It is an important question, but it also depends from which angle it is examined, that if I would look at it from the angle of an entrepreneur or, well, from the angle of the company so it is important just because of the aim of the company is make profitable business, and if that is not followed, and it is not measured, and if it is not profitable it is not worth doing.'
Se on tärkeä kysymys, mutta sekin riippuu siitä, että mistä vinkkelistä sitä katsotaan, että jos mina katsoisin sitä esimerkiksi yrittäjänä tai tota yrityksen näkökulmasta, niin se on tärkeetä ihan sen takia, koska yrityksen tarkoitus on tehä liiketoimintaa kannattavasti ja jos ei sitä seurata ja jos ei sitä mitata ja jos ei se ole kannattavaa, sit sitä ei kannata tehdä. Jani Jalonen

'Of course, from the marketing man's point of view it is a good reference to see have you succeeded in the thing what you have been doing, when you have been doing it in a certain way to increase the success of the artist so when you do promo or marketing it is good to see if that has been having any impact to the success or not.'
Tietysti se niin ku markkinointimiehen näkökulmasta on on niin ku hyvä referenssi siihen onko onnistunut siinä mitä on tehnyt, kun on yrittänyt tehdä jollakinlailla sitä artistin suosiota kasvattaa, mutta tehdä markkinointia, promoo, niin se on hyvä niin ku nähdä onks sillä ollut jotain vaikutusta. Janne Airo

'If you don't have a tool to prove, that this band is the hottest band at the moment, you are not able to define any value or visibility to the music or to the brand.'
Jossei sulla ole työkalua esittää sitä, että tää bändi on nyt kuuminta hottia niin et sää sitten pysty määrittämään sun brändille tai musiikille sellaista näkyvyysarvoa. Janne Airo

'I really can't say how this (i.e., success) could be defined, that what kind of artist is successful.'
Et mä en osaa sanoo miten tän vois määritellä, et minkälainen artisti on suosittu. Arde Jokinen

'It is also the personality of the artist which plays a big part in how the audience perceives the artist.'
Kyllä se persoonakin on sitten mikä vaikuttaa siihen miten ihmiset mieltää sen artistin. Arde Jokinen

'A successful artist is also outgoing, good looking and willing and able to communicate with the media, but also with their fans and audience.'
Menestyneen artistin pitää olla ulospäin suuntautunut, hyvännäköinen ja pitää ymmärtää miten kommunikoidaan median kanssa, mutta myös fanien ja yleisön. Sami Peura

'It is extremely difficult to define what kind of artist becomes a successful; s/he has that charisma or if one would like to use the expression, the X-factor, and, well, it is that artist whom one can separate from all the thousands and thousands of other artists.'
Se on hirvittävän vaikea määritellä, et minkälainen se artisti on, josta tulee suosittu, et sillä on se karisma tai jos nyt halutaan käyttää tällasta ilmaisua X-factor ja tuota se on se artisti jossa on se jokin, joka erottaa sen niistä kaikista muista tuhansista ja taas tuhansista artisteista. Sami Peura

'Is somehow charismatic or interesting and as clichéd as it is there needs to be that kind of story; but yes it is some kind of charisma or interest and is often so that these X-factor features are highlighted in the kinds of people who have had difficult experiences in their past; the ones who have had so called easy life are seen as not interesting at all.'
Että jollain tavalla jollain tavalla karismaattinen ja kiinnostava ja se kuulostaa klisheeltä se on semmoinen stoori-juttu, mutta että joku semmonen jännä on se nyt sitten x-factor, mut joku sellanen karisma tai mielenkiinto ja usein vielä niinku korostuu sen tyyppisen ihmiset, joilla on takana ehkä vähän niinku vaikeampia kokemuksia niin tota nää niin sanotusti liian helpolla päässeet ei ole kiinnostavia.

'A successful artist is able to perform music in the way that it is credible to your audience.'
Kuinka tota, niin uskottavasti sä pystyt omaa musiikkias niin esittämään, se on periaatteessa suosiota. Arde Jokinen

'In money.'
Rahassa. Sami Peura

'Well money is maybe the easiest gauge of success, as in the end, all human factors has been cut away.'
Tota, raha on ehkä helpoin mittari suosiolle kuitenkin loppupeleissä, et se on aika niin kun siitä on jo niin ku karsittu niin kun sellaisia inhimillisiä tekijöitä pois. Sami Peura

'From the company's point of view, the most important measure of success is that how much money the artist starts to bring in. Very simple.'
Yrityksen näkökulmasta niinku kaikkein tärkein suosionmittari on se, että kuinka paljon sen artistin ympäriltä rupeaa tulemaan rahaa. Tosi yksinkertaista. Jani Jalonen

'Results or out.'
Tulos tai ulos. Arde Jokinen

'Well understandable landmarks are the gold or platinum record as well as a sold out gig. It is the thing everybody understands.'
Hyvinki ymmärrettäviä virstanpylväitä kuten esimerkiksi kultalevymyynti, platina, loppuunmyyty keikka. Se on sana, jonka kaikki ymmärtävät. Sami Peura

'It does not tell the whole truth.'
Ei sekään kerro niin ku koko totuutta. Janne Airo

'The band is bringing the audience to the gigs just like that, and it works out there just fine, so if you just look at some charts or some record sales you will be pretty lost if you try to measure the level of success just according to those.'
Ja ne vetää edelleen niin ku keikoille ja niin ku luo porukkaa ja ja ja toimii niin ku siellä, et tota noin niin, jos vaan tuijottelee jotain levylistoja tai jotain levymyyntejä niin niin kyl se aika hukassa sitten on, jos yrittää sen perusteella määritellä sen sen menestyksen tason. Janne Airo

'Juhani Merimaa (a Finnish Promotor and CEO of Tavastia club) can tell very precisely how much he is willing to pay of certain artist or band and, surprise surprise, it usually correlates very highly with how large an audience they will attract, and how much they will pay to see that artist or band.'
Juhani Merimaa pystyy kertomaan hyvinkin tarkaan paljonko hän on valmis maksamaan mistäkin bändistä ja yllätys yllätys se korreloi aika tiukasti kuinka paljon sinne ilmaantuu jengiä ja kuinka paljon ne on valmiita maksamaan siitä bändistä. Sami Peura

'One who has their own audience, in my opinion, and I would be very happy to see those kinds of engaged, long-term fans.'
Se se on sellainen jolla on sitä omaa yleisöä mun mielestä ja mielellään maä ainakin tykkäisin kattoo semmosta pysyvää yleisöö. Janne Airo

'There are a lot of these kind of bands that are having a smaller amount of visibility and people interested in their music compared to some another bands which enjoy the great success; but in the end I would say that the band who is working with the smaller amount of fans is more successful than the band who has a bigger volume of visibility.'
Että on paljon semmoisia bändejä, jolla se laulun ja näkyvyyden koo on paljon pienempi, kun jollakin bändillä, joka nauttii suurta suosiota, mut loppupeleissä vois väittää, et se se niin ku pienemmän kannattajaryhmän voimin toimiva bändi on suositumpi. Janne Airo

'To them the band really is an important thing, I mean, then we start talking about the success.'
Se on oikeesti niin ku tärkee juttu se bändi, silloin ruvetaan puhumaan oikeesta suosiosta. Janne Airo

'When you have the kind of audience which buys all your records or comes to the gigs time after time, or when they wear your t-shirt, and then when there starts to be loads of members in this group, then you start to be successful and not just known.'
Et ku sulla on sellasta porukkaa, jotka ostaa kaikki sun levy tai käy keikoilla aina, kun ne pukeutuu sun t-paitoihin tai jotain vastaavaa ja sillon, ku sitä ryhmää rupee olemaan, sillon mun mielestä artisti on niin kun oikeasti suosittu eikä pelkästään tunnettu. Janne Airo

'An audience would like to see the band again.'
Halutaanko sitä bändiä nähdä uudestaan. Arde Jokinen

'If you can't get your music to be played in the media it remains as a curiosity.'
Jos et sä saa musiikkias mediassa esille, nii se jää kuriositeetiksi. Jani Jalonen

'The importance of that is in both increasing the level of fame or audience awareness and maintaining it.'
Tokihan sillä on merkitystä sekä sen tunnettuuden ja tietoisuuden kasvattamisessa tässä, että sen ylläpitämisessä. Janne Airo

'But the relevance of that is relatively small if you have a direct contact with your fans.'
Perinteisen median merkitys on siinä kohtaa pieni, jos sulla on oikeesti niin ku jonkunnäköinen suora kontakti sun faneihin. Janne Airo

'Those (traditional ways) are pretty irrelevant these days.'
Ne nyt on aika epärelevantteja tänä päivänä. Janne Airo

'You can use Google analytics, for example, to follow what is happening, you can follow what is said about this or that dude or how much his music is played, or how many friends he has on Facebook.'
Sä voit seurata Google analyticsilla niinku, vaikka sitä että mitä tapahtuu, voi seurata, että mitä mitä siitä tyypistä ehkä puhutaan tai kuinka paljon sitä soitetaan tai kuinka paljon sillä on Facebook-kavereita. Jani Jalonen

'If I would start measuring the success of the band, if I would like to know something about some band which I'm not so sure about yet, whether it is successful or not, I would look at the development of the success of the band from Social Media.'
Jos mä nyt lähtisin mittaamaan bändin suosiota, jos mä haluisin tietää jostakin vändistä josta mä en vielä ihan tarkkaan tiedä, onko se suosittu vai ei, niin kyllä mä katsoisin sosiaalisesta mediasta, et jos mä haluan seurata jonkun bändin suosion kehitystä. Janne Airo

'The meters in social media show that how much people are really interested in you, how active and genuinely engaged fans they are.'
Siellä on ne mittarit, jotka niin ku näyttää sen, että että tota kuinka paljon siitä on oikeesti kiinnostuttu, kuinka paljon siellä ollaan niin kun aktiivisia ja aidosti sitoutuneita. Janne Airo

'If you go to Facebook and like some artist, it obviously is a certain statement that a certain person is interested in that; however, it might not reveal the level of commitment.'
Joss ä meet tykkää jostain artistista Facebookissa se on tietty ilmaus siitä, että kyllä joku tietty henkilö on tästä niin ku kiinnostunut, mutta se ei vielä kerro siitä sioutumisen tasosta, välttämättä. Janne Airo

'Much richer than that received from the charts.'
Paljon rikkaampaa tietoo, kun tuijottaa jotain levymyyntitilastoo. Janne Airo

'Surprise surprise all these results can be manipulated. If a band suddenly have 50.000 fans, you could easily think that, wow, they have a huge audience; but if you compare this to how much their songs have been listened to, and how many times people have been visiting their pages, if the songs have not been listened to much, it starts to be pretty clear that they have been fraudulently inserted into the fan page.'
Yllätys yllätys, näitä kaikkia voidaan manipuloida, et jos esimerkiks MySpacessa niin bändillä on yht'äkkiä 50,000 fania, niin kyllähän se vaikuttaa, et jumalauta et näil on paljon tätä väkee, täähän on ihan saletti, mut sit jos rupee vertaamaan paljonko niitten biisejä on oikeasti kuunneltu ja paljonko sivuilla on käyty, niin niitä biisejä ei oll kuunneltu oikeastaan yhtään niin silloin on ihan selvää, että näähän on itse kalasteltu sinne faneiks. Sami Peura

'You have to be smart and careful with social media so that you can read and interpret the data correctly, and understand that the figures might not be directly comparable.'
Sun täytyy olla niin ku aika fiksuna ja tarkkana, jotta niit lukuja pystyy tulkitseen ja ymmärtämään oikein, et suoraan sinäänsä ne ei oo välttämättä vertailukelpoisia. Janne Airo

'The foundation needs to be solid, the music needs to be better than average.'
Kivijalka pitää olla kunnossa, eli biisien on oltava hyviä, keskivertoa selvästi parempia. Sami Peura

'By creating a good material, in my mind, that is THE thing, and the product needs to be on track, good content, offered in a good way.'
Tekemällä niin ku hyvää materiaalia mun mielestä se on kaiken a ja ö ja sen tuotteen pitää olla kunnossa, hyvä sisältö, hyvällä tavalla tarjottu. Janne Airo

'The artist should concentrate on doing something that moves and really touches a person.'
Artistin kannattaisi keskittyä tekemään jotain sellasta, joka liikuttaa, joka niinku oikeesti jollain tavalla voi liikuttaa jotain ihmistä. Jani Jalonen

'I think that today it is based more and more on the ability to communicate with your audience and keep that relationship strong.'
Mun mielestä se perustuu enemmän ja enemmän siihen, et sä pystyt kommunikoimaan yleisösi kanssa ja pitämään sen suhteen vahvana. Janne Airo

'It is difficult in the sense that music is based on the emotion.'
Onhan se siinä mielessä vaikeaa, koska siis musiikkihan perustuu emotion. Janne Airo

'The consumption of music is based on the consumers' thoughts and opinions of what kind of feelings the music creates, but it is pretty difficult to put sensors into their heads and start measuring the amount of the emotion.'
Musiikin kuluttaminen kuitenkin perustuu lähtökohtaisesti siihen, että mitä se kuluttaja on siitä mieltä, millaisia tunteita sitten niin ku aiheuttaa, niin aika vaikeeta se on niin ku lyödä ihmisten päihin anturat ja ruveta mittaamaan sitä emotion määrää. Janne Airo

'Predicting success is extremely difficult. Measuring and proving it is relatively much easier.'
Suosion ennakoimisen mittaaminen on äärimmäisen hankalaa, mutta suosion todentaminen on ehkä suhteellisen helppoa. Sami Peura

'I would be extremely interested in developing measurement in the direction that one would start thinking of those more from the target group's point of view. Something like the success of the artist and the value of their music in relation to some other function or product like a brand co-operation.'

Mua kiinnostais älyttömän paljon niin ku kehittää niitä siihen suuntaa, että rupeis miettimään niitä enemmän sellasten kohderyhmien kannalta, et vois ruveta niin kun määrittelemään jotain niin kun sen artistin suosion ja sen musiikin suosion arvoa suhteessa johonkin toiseen toimintaan, esimerkiksi vaikka brandiyhteistyöhön. Jani Jalonen

'Starting to build a new kinds of measures of success or values.'

Ruvettais rakentamaan uudenlaisia suosionmittareita tai uudenlaisia niin kun arvonmittareita. Jani Jalonen

'In my opinion, these gauges should be developed in such a way that we can perceive what fans really do, how they think and act, because success is dependent upon fans and their level of engagement.'

No mun mielestä niitä pitäis kehittää sillä, että katsotaan mitä ne fanit oikein tekee, että mitä ne on mieltä ja kuinka ne on, koska menestys on kiinni faneista ja siitä asteesta. Janne Airo

'Balance the information gathered so that the gauges would be able to take under the consideration the particular factors affecting it, and then identify what exactly impacts upon success.'

Pystyä balansoimaan niin, että pystytään ottaa niitä tiettyjä tekijöitä sieltä huomioon ja sitten katsoa, että mikä tää on nyt niin ku oikeesti oikeesti painaa siinä menestyksessä. Janne Airo

'Tweaked with a glazing coefficient.'

Kuorrutuskertoimella lisätty. Janne Airo

'As soon as one gauge or measure of success is ready, it will already, even at that point, be out of date, and you should at all times be as up-to-date with measuring as you can be, and consider what is relevant and what is not, and also be able to really combine the right things as you get one piece of information from one source and another piece of information from another source.'

Et ku maailma liikkuu niin kauheeta vauhtia, niin kun sä saat yhen mittarin valmiiksi, niin sit se on todennäköisesti jo vähän vanha siinä kohtaa ja se et sitä pitäis taas sitten sitä mittaamista pitäis koko ajan pitää niin ku ajantasalla ja miettiä, et no mikäs nyt sitten on oikeesti relevanttia ja sitä tietoo pitäis oikeesti pystyy yhdistelemään, et et yhdestä paikasta näkee aina yhden jutun ja toisesta toisen jutun ja kuinka ne korreloi keskenään. Janne Airo

'Nowadays, there seem to be so many of those gauges that it starts so be difficult in many ways to follow which gauges are relevant in terms of measuring success, and which ones are better than the others.'

Nykyisin niitä alkaa olla niin hirveen paljon, et alkaa muuttuu jo vaikeeks jollain tavalla niinku seurata, se et minkälaiset suosion mittaamisen välineet on jollain tavalla relevantteja ja mitkä on niinku parempia, ku toiset. Jani Jalonen

'Not all are happy to make this kind of information to public.'
Et kaikki eivät halua antaa näitä tietoja niin ku julkiseksi. Sami Peura

'I don't believe that anyone would pay anything for these new kinds of tools for measuring success.'
Et en mä usko, että kukaan ainakaan maksais tämmöisestä työkalusta. Sami Peura

'Riding on the luck, anyway.'
On paljon tuurista kiinni. Janne Airo

'All the time. Every single day.'
Siis koko ajan. Joka ikinen päivä. Arde Jokinen