

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**MUSIC INDUSTRY IN THE DIGITAL AGE: A RESEARCH ON THE
EFFECTS OF DIGITALIZATION IN TURKEY**

M.A. THESIS

Öykü ÖZKURT

Department of Music

Music M.A. Programme

JUNE 2019

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**MUSIC INDUSTRY IN THE DIGITAL AGE: A RESEARCH ON THE
EFFECTS OF DIGITALIZATION IN TURKEY**

M.A. THESIS

**Öykü ÖZKURT
(409161109)**

Department of Music

Music M.A. Programme

Thesis Advisor: Assoc. Prof. Yelda ÖZGEN ÖZTÜRK

JUNE 2019

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

**DİJİTAL DÖNEMDE MÜZİK ENDÜSTRİSİ: DİJİTALLEŞMENİN
TÜRKİYE'DEKİ MÜZİK ENDÜSTRİSİNE ETKİLERİ ÜZERİNE BİR
ARAŞTIRMA**

YÜKSEK LİSANS TEZİ

**Öykü ÖZKURT
(409161109)**

Müzik Anabilim Dalı

Müzik Yüksek Lisans Programı

Tez Danışmanı: Doç. Dr. Yelda ÖZGEN ÖZTÜRK

HAZİRAN 2019

Öykü Özkurt, a M.A student of ITU Graduate School of Arts and Social Sciences student ID 409161109, successfully defended the thesis/dissertation entitled “MUSIC INDUSTRY IN THE DIGITAL AGE: A RESEARCH ON THE EFFECTS OF DIGITALIZATION IN TURKEY”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Assoc. Prof. Yelda ÖZGEN ÖZTÜRK**
Istanbul Technical University

Jury Members : **Assoc. Prof. Can KARADOĞAN**
Istanbul Technical University

Assoc. Prof. Cemal Barkın ENGİN
Bahçeşehir University

Date of Submission : 03 May 2019
Date of Defense : 10 June 2019

To my family,

FOREWORD

First and foremost, I would like to express my gratitude to Assoc. Prof. Yelda Özgen Öztürk, my thesis advisor who has always believed in me, supported me in every stage of my thesis and in this 3 years of my graduate life.

I would also like to thank to the jury members for accepting to participate in the jury and their valueable comments and suggestions.

In addition, I would like to thank to all the musicians and music industry professionals who participated in my interviews: Arel Koray Nalbant, Asaf Çetin Eren, Barkın Engin, Can Karadoğan, Cemal Arman, Cevdet Erek, Cihat Aşkın, Dağhan Baydur, Eray Polat, Eren Yağmuroğlu, Gülsin Onay, Hakan Güngör, Hakan Kurşun, Metin Uzelli, Önder Foçan, Pieter Snapper and Taylan Özdemir.

Moreover, I would like to thank to the MIAM family, to all proffessors and friends, and to the Istanbul Music Festival for supporting me at every step.

Lastly, sincere thanks to my mom Müge Özkurt for her love and support to me. I would not have completed this thesis without her by my side.

May 2019

Öykü ÖZKURT

TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	ix
TABLE OF CONTENTS	xi
ABBREVIATIONS	xiii
LIST OF FIGURES	xv
SUMMARY	xvii
ÖZET	xix
1.INTRODUCTION	1
1.1 Research Question and Objectives	2
1.2 Content	3
1.3 Theoretical Background	4
1.4 Methodology	5
1.5 Hypothesis	7
2.TOWARDS THE DIGITAL AGE: THE EVOLUTION IN THE MUSIC INDUSTRY	9
2.1 Technological Developments in the Global Music Industry	9
2.2 The Shift of the Roles in the Global Music Industry	15
2.3 The Developments in the Music Industry in Turkey: An Overview	19
3.THE MUSIC INDUSTRY IN TURKEY: ANALYSIS	25
3.1 Music Production	25
3.1.1 Changes in recording technologies and studio practices	26
3.1.2 Who has the control in production?	29
3.2 Music Distribution: Streaming!	32
3.2.1 Removal of the barriers and the rise of diversity	33
3.2.2 Rights on digital	34
3.3 Income Sources	36
3.3.1 Physical vs. digital income	36
3.3.2 The “live” industry: Income from concerts	39
3.4 Music Marketing and Promotion	40
3.4.1 Product	41
3.4.2 Marketing channels	42
3.4.3 Reaching the audience	45
3.5 The future of the music industry in Turkey	48
4.CONCLUSION	51
REFERENCES	55
APPENDICES	59
APPENDIX A	60
CURRICULUM VITAE	63

ABBREVIATIONS

CD:	Compact Disk
DDP:	Direct to Disk Protocol
DIY:	Do It Yourself
GMR:	Global Music Report
IFPI:	International Federation of the Phonographic Industry
LP:	Long Play
MESAM:	Türkiye Musiki Eserleri Sahipleri Meslek Birliği
MSG:	Musiki Eseri Sahipleri Grubu Meslek Birliği
MÜ-YAP:	Turkish Phonographic Industry Society
MÜYORBİR:	Müzik Yorumcuları Meslek Birliği
MP3:	Moving Pictures Experts Group (MPEG) Audio Layer-3
RMS:	Root Mean Square

LIST OF FIGURES

	<u>Page</u>
Figure 2.1.1: Number of Spotify premium subscribers worldwide from 1 st quarter 2015 to 4 th quarter 2018 (in millions). (Source: Statista – The Statistics Portal Online).	12
Figure 2.1.2: Spotify Technology S.A. Financial Results for the First Quarter of 2019 (Source: Spotify & Business Wire).....	13
Figure 2.1.3: Global Recoded Music Industry Revenues 1999-2017 (US billions). (Source: IFPI GMR 2018 Report).....	14
Figure 2.2.1: Conventional Business Model of Music Industry.	16
Figure 2.2.2: Digital Business Model of Music Industry.....	18
Figure 2.3.1: CD sales in Turkey. (Source: MÜ-YAP).	21
Figure 2.3.2: Distribution of the Incomes of the Music Industry in Turkey. (source: MÜ-YAP).....	23
 Figure 3.3.1.1: Recorded Music Sales & Digital Music Revenue by Format (Source: IFPI & Musically Turkey Report 2017).....	 37
Figure 3.3.1.2: Number of LPs in Turkey (Source: MÜ-YAP, 2018)	39
 Figure 3.5.1: Turkey country profile statistics (Source: Musically, 2019)	 49

MUSIC IN THE DIGITAL AGE: A RESEARCH ON THE EFFECTS OF DIGITALIZATION ON THE MUSIC INDUSTRY IN TURKEY

SUMMARY

The technological developments in the last two decades have caused a huge transformation in the global music industry. As a result of digitalization, from record labels and music producers to the musicians themselves, everyone involved in the music industry has been pushed to adapt their music making and the ways of earning money in this industry. The new means in music producing, distributing, and marketing have not only carried the industry to a new level; but it also shifted the main income sources and control mechanisms in the music world.

The aim of this study is to demonstrate that the clearly ubiquitous evolution of digitalization had a big impact on the music industry professionals and musicians with a focus on the music industry of Turkey.

In Chapter 2, this thesis firstly explains the history of the global music industry with a focus on the evolution of digitalization. Additionally, it provides an overview on the history of the music industry in Turkey.

Chapter 3 includes the analysis on the music industry of Turkey. For that analysis, in-depth interviews with 17 music industry professionals and musicians are made. These interviews reflected the effects of digitalization on the music industry in Turkey with the division on music production, music distribution, the income sources, music marketing and the future of the industry. In other words, the music industry facts are shown from the viewpoints of its own music industry professionals and musicians.

This study provided a general coverage and a significant analysis of Turkey's music industry and aimed at reaching a conclusion with assumptions about the future and possible development areas.

DİJİTAL DÖNEMDE MÜZİK: DİJİTALLEŞMENİN TÜRKİYE’DEKİ MÜZİK ENDÜRTRİSİNE ETKİLERİ ÜZERİNE BİR ARAŞTIRMA

ÖZET

Son 20 yıldaki teknolojik gelişmeler, küresel müzik endüstrisinde büyük değişimlere sebep olmuştur. Dijitalleşmenin sonucu olarak, yapım firmaları ile müzik yapımcılarından müzisyenlere, müzik endüstrisindeki herkes müzik üretimini ve kazanç yöntemlerini değiştirmek ve yeni düzene uyum sağlamak durumunda kalmıştır. Müzik üretimi, dağıtımı ve dağıtımındaki yeni araçlar, müzik endüstrisini sadece yeni bir boyuta taşımakla kalmamış, aynı zamanda gelir kaynaklarını ve bu sistemdeki görev dağılımını ve sorumlukları da değiştirmiştir.

Bu araştırmanın amacı dijitalleşmenin sonucunda Türkiye’deki müzik endüstrisindeki ortaya çıkan değişimleri, endüstri profesyonelleri ve müzisyenlerin bakış açısı ile gözler önüne sermektir.

Tezin ikinci bölümünde küresel müzik endüstrisinin kısa bir tarihçesi dijital değişim temel alınarak anlatılmaktadır. Ayrıca bu bölüm, Türkiye’deki müzik endüstrisinin gelişimine dair de bir genel değerlendirme sunmaktadır.

Araştırmanın üçüncü bölümü Türkiye’deki müzik endüstrisi üzerine bir analiz içermektedir. Bu analiz için 17 müzik endüstrisi profesyoneli ve müzisyen ile röportajlar yapılmıştır. Bu röportajlar dijitalleşmenin Türkiye’deki müzik endüstrisine etkilerini müzik üretimi, müzik dağıtımı, gelir kaynakları, müzik pazarlaması ve endüstrinin geleceği başlıkları altında yansıtmaktadır. Bir başka deyişle, müzik endüstrisinin değişimi ve güncel durumuna dair gerçekler kendi endüstri profesyonelleri ve müzisyenleri tarafından anlatılmıştır.

Bu araştırma Türkiye’nin müzik endüstrisi üzerine önemli bir analiz ve genel bir rapor sunmaktadır. Aynı zamanda müzik endüstrisinin geleceği ve potansiyel gelişim alanları hakkında da önerilerde bulunmaktadır.

1. INTRODUCTION

“Music gets produced, distributed, consumed in all kinds of new ways. Cheaper and ever more powerful sequencing and all digital recording technologies mean that more people can readily produce and store musical works than ever before.” (Rogers, 2013, p.177).

The music industry has been in a continuous change in the last two decades with the developments in technology. From record labels, producers (yapımcılar) and music producers to the artists, everyone who are active in the music industry has been affected and adapted their lives in line with the new digital tools and digital consumption. The new means in music production, distribution, and marketing have not only carried the industry to a new dimension; but it also altered the main income sources and powers in the music world. In other words, digitalization caused a big shift in almost every aspect of the music industry from the way music is produced to distributed and marketed, and it even forced the live concerts and music festivals to catch up the trend with online promotion and online streaming.

In the Global Music Report 2017 published by International Federation of the Phonographic Industry (IFPI), Frances Moore stated that “While physical sales remain significant in certain territories and for certain artists, there is no doubt that streaming is the key driver of growth, with the number of paid subscriptions having broken the 100 million mark and continuing to rise.” In this report, it is also stated that the recording companies with their distribution partners licensed more than 40 million tracks to the digital services worldwide. Thus, before the rise of the digitalization and online streaming, the main actor that funded the industry was the records that were sold physically. However, with the rise of digitalization, the music industry had to change itself according to the new rules in the sector. The change had gone too far that it is obvious today that artists are labeled and defined according to numbers (clicks, views, subscriptions etc.) and according to their promotional activities on the digital platforms such as Youtube, Apple Music, Spotify, Deezer etc.

As in all over the world, Turkey has also been affected by these technological developments and the digital change. The music industry of Turkey was mainly in the hands of big record labels in the conventional model, but digital era challenged those big powers, too. In other words, most of the conventional labels lost their strength in the industry, and these changes forced them to transform themselves and their business models. The artists, on the other hand, have become more active in the digital industry, and they needed to learn (at least to have some knowledge) many new aspects regarding production, distribution, and marketing in order to have a certain place in the music industry.

In the light of this developments, this research questions the digitalization process and the digital world we are living in now, focusing on the music industry in Turkey. It is really important to provide an analysis of how these evolvments have been influencing the music industry professionals¹ and musicians, and whether these changes bring us to an enhanced industrial environment. The main aim is to understand the causes and the perspectives in order to make it better and evolve.

1.1 Research Question and Objectives

This thesis asks the question “How do the music industry professionals and musicians in Turkey perceive the effects of the digitalization in the last two decades?” As you can understand, the paper aims to show the effects of the digital transformation on the music industry in Turkey with the perception of the industry professionals and musicians. In other words, the industry facts will be shown through the eyes of music industry professionals.

During my pre-research, I observed that most of the existing research are based on consumers’ side and how consumers reacted to the rise of digitalization. In other words, most of the studies in this area are on listeners’ preferences and how their consuming behavior has changed during this period. However, it is also important to analyze and look from the side of the producers, managers, and musicians regarding this change and development in music industry in Turkey. Looking from the eyes of

¹ Throughout the thesis the term “music industry professionals” is used to define key players in the music industry such as managers, record labels, producers, sound engineers, digital distributors and digital music platforms.

the leading powers of this sector, music industry professionals and musicians, will help us to understand the development and the current situation in the music industry in Turkey.

This study also aims to find out and reveal the potential areas to work on for making the industry more powerful. After understanding the history and the current status of the industry in Turkey, this thesis will also make conclusions and assumptions about the future of the music industry, too.

Additionally, the main problem for music industry professionals and students who are researching about the music industry in Turkey is to find and collect data about Turkey. It is really hard to gather objective information about the history and changes of the industry. Due to the fact that there are only reports by MÜ-YAP (Turkish Phonographic Industry Society) which are showing the sales and the number of banderoles year by year. However, in my opinion, these numerical data are good and helpful, but unfortunately not enough to analyze the industry as a whole. The history of change in the music industry in Turkey is mostly recorded through the experiences and memories of the industry professionals, and it is necessary to document them academically. There are not many academic sources and papers about the music industry in Turkey which discuss about those issues. Thus, due to these reasons, one of the aims of this research” is to gather the data, and provide an academic view on the music industry of Turkey.

1.2 Content

In this thesis, there are two main body parts: In Chapter 2, the history of global music industry is depicted. This part provides an overview of the technological development in the music industry in the last decades which resulted in a big transformation from conventional to digital. In Chapter 3, which is the analysis part of this thesis, the focus is on Turkey, and this chapter represents the music industry professionals and musicians of Turkey.

For the global history of digitalization part, literature review on prior music technology research and books, and global music industry studies constitute the main resources. Most of the data is gathered by the industry reports; mainly the ones published by IFPI

are really helpful to understand the change and to demonstrate the current environment. This section provides a chronological report of the global music industry. For Turkey, as mentioned above, again the reports (mostly MÜ-YAP and IFPI reports) constitute the main sources for data related to the Turkish music industry. There are also some online reports by various websites such as Statista, Musically, etc. Furthermore, the theses about cultural and creative industries which were published in the last couple of years also provided significant information about this transformation for Turkey.

Chapter 3 is the analysis section of this thesis focusing on Turkey. Most of the information gathered and organized for this section is provided by in-depth-interviews with music industry professionals and musicians. There were 17 interviewees in the process of this research, and the objective was to understand how their professional lives altered by digitalization and influenced digitalization in the music world reciprocally.

The last part, conclusion, is essentially left for the further discussion concerning this research. This part summarizes the shift from conventional to digital in music industry in Turkey. In addition, it discusses the future of the music industry in Turkey through the aforementioned interviews. The potential of Turkey's music industry will be emphasized as well, and we will also focus on future moves which can be done to grow the industry in Turkey.

1.3 Theoretical Background

Before going into the analysis, it is significant to provide a further explanation about the terms and their meanings in order to provide a better understanding. “What is digitalization and what is digitization?” As Brennen and Kreis stated in their article, “digitization” and “digitalization” are two conceptional terms that are closely related and often used alternatively in a wide scale of literatures², and they define those two terms as follows:

“We define digitization as the material process of converting individual analogue streams of information into digital bits. In contrast, we refer to digitalization as the way in which many

² For more information: <http://culturedigitally.org/2014/09/digitalization-and-digitization/>

domains of social life are restructured around digital communication and media infrastructures.” (Brennen & Kreis, 2014)

This article follows this distinction stated by Brennen and Kreis, and as the researcher of this thesis, I chose to use the term “digitalization” since the changes in the music industry includes digitization in technological changes; however, the whole process is mostly about the digital communication and media. By using this term, I believe that digitalization contains digitization; in other words, without any digitization, digitalization cannot exist.

The second significant term-set I want to mention is “conventional” vs. “digital”. In this thesis, the era before CDs, generally, is named as “conventional” or “traditional” interchangeably. In other words, the “conventional” includes all the practices, business strategies and technology before the invention of CD; on the other hand, “digital” means the period after the rise of CDs, and that will include all the digital processes and management strategies from CD-era to today, including online streaming.

1.4 Methodology

The main research method used in this thesis is the qualitative research: “Qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data that help us understand social life through the study of targeted populations or places” (Crossman, 2019). In other words, qualitative research tries to collect evidence and culturally specific information about the opinions and behaviors about particular populations. Since this research aims at understanding the changes in the music industry of Turkey with the industry professional’s experiences, this method is best-fit to analyze this digitalization process.

The research carried out the semi-structured qualitative method: in-depth interviews. Boyce and Neale (2006) defined this method in their article: “In-depth interviewing is a qualitative research technique that involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation” (p. 3). In other words, the in-depth interviews help to gather detailed information when the numerical data available is not enough to understand the social-cultural context of a change.

For the interviews, the respondents were chosen by opportunity sampling. Opportunity sampling occurs when the researcher targets to a specific group of people, and asks them whether they want to take part of this interview³. For the sake of this research, I contacted the industry professionals and musicians via e-mail, and asked them whether we can meet for an interview. For some, if there was not an opportunity to meet face-to-face, the questions were sent online, and their answers were collected online.

The set of open-ended questions, which are shown in Appendix A, were prepared carefully after a long literature review on the music industry both in the world and in Turkey. Additionally, observations are done to gather a better understanding of the current environment in the music industry of Turkey, especially about production and consumption. The interviews included 17 music industry professionals and musicians from different types of music genres, and the aim was to reach the ones who have been working in this sector for many years since we wanted them to compare the past and present. The music industry professionals consisted of record label owners, sound engineers, associates of digital distributors and digital music platforms since the research needs to be inclusive various roles in the music industry of Turkey to create reliable results. In addition, the musicians were chosen from different music genres (pop, classical, Turkish music, jazz, etc.) since the thesis also looked for whether the digitalization process differs from genre to genre.

The interview questions (the questions can be found in Appendix A) were divided into two parts: first part included the general questions to learn more about the interviewee's professional life. This part had three subdivisions which depended on the interviewee's position in the music industry:

1. For record labels, producers, managers, and sound engineers
2. For musicians
3. For digital music distributors and digital platforms

The second part (for all) of the interview questions were focused on the digitalization. The aim is to get answers about how the industry was in the past years with the interviewees' own experiences, and how it has been changed in 20 years with the developments in the technology.

³For more information: <http://www.holah.karoo.net/sampling.htm>

The answers to the interviews will be mentioned in Chapter 3 which is the main analysis part on Turkey. It is important to indicate that the sections and sub-titles of this chapter is shaped and divided according to the interview questions and to the answers given. The answers are grouped according to their themes, and the remarkable ones are cited in the text to support the general observations and the current situation of the music industry of Turkey.

1.5 Hypothesis

We know that the digitalization has affected all aspects of music industry from production to distribution, and from marketing to consumption all over the world. This thesis aims at understanding how the music industry in Turkey has been altered as a result of the digital transformation parallel to the world, from the viewpoints of its own music industry professionals and musicians through the interviews and observation.

Through this research, we aim to prove and demonstrate that digitalization has created a wide transformation in the music industry in Turkey and at the same time brought the end of the conventional processes regarding music production and distribution.

2. TOWARDS THE DIGITAL AGE: THE EVOLUTION IN THE MUSIC INDUSTRY

Even though this research will focus on the effects of the digital era in Turkey's music industry, as the first step, it is really important to have a quick look at the history of the music industry in the world in order to see this progress from its start until the ongoing digitization. In this chapter, firstly the history of the technological developments will be explained, and secondly, the changes of the roles and networks in the global music industry will be analyzed. The last part of this chapter will be on Turkey, and it aims to give an overview on the transformation of the music industry in Turkey, which will be the major focus of my research.

2.1 Technological Developments in the Global Music Industry

There is an obvious evolution of the music industry - how music is produced, distributed and consumed - because of the technological advancements in the world throughout the history. The industry has gone into big transformations, and the way people reach and listen music has changed several times. In their article, Gordon Mumma et al. (2003) divided the eras according to the technological developments as follows: the acoustical era from 1877 to 1925 with phonograph and gramophone, the electrical era from 1925 to 1945 with the first microphones for recording, the era after 1945 which includes new techniques of recording and tools (the invention of LPs, cassettes, and Walkman), and playback, and the last era from 1980s to today - the digital age. The first sound-recording mechanism mainly for commercial use, "phonograph", was invented in 1877 by Thomas Edison as an adjunct to his experiments with a telegraphic repeater (Mumma et al., 2003). This can be considered as a main step in the music industry since it was the first step in the mechanical reproduction of music as a work of art (Lena, 2017, p. 40). Although there were some inventions to record music before it, phonograph made it possible to record and play back. In other words, the phonograph totally revolutionized the music production and consumption.

The period after World War II saw important developments in the music industry. The introduction of vinyl discs changed the recording industry perspectives. Especially, the invention of the long-playing (LP) discs in 1948, which could contain around 20 minutes of music on each side, brought the idea of recording albums into the sector, which led the expansion for the industry (Rossing, 2002, p. 496-497).

The continuing developments in this “magnetic era” (Lena, 2017) led to the development of tape cassettes. According to the definition on Britannica, “cassette, also called tape cassette, in audio and video recording, flat, rectangular container made of plastic or lightweight metal that holds magnetic tape for audio or video recording and replay”. The audiocassettes were introduced in the 1960s which transferred acceptably higher quality audio on a magnetic tape for home use. Notably, the release of the Walkman by Sony 1979 was also a significant mark in the music industry history. This portable device with cassettes provided a more convenient way to the listeners reach music compared to previous years.

Digital technology was in use of computers around 1960s, yet it took some time till recording industry employed it. The digital recordings started in 1970s, but the real process began with the invention of the compact disk (CD) in 1983 that the way music exists, after becoming digitalized (Eiriz, Leite, 2017, p.875). The CD, which was a product of the collaborative work of Sony and Phillips at that time, has gained importance with the technological developments in the personal computers (PCs). Unlike the vinyl and cassettes, CDs had the special storage of music which was based on the sequence of zeros and ones, which made it possible to play music on any personal computer. Additionally, CDs gave a higher quality to music produced, which was one of the main reasons that the audience started to buy CDs instead of tapes and vinyl. In other words, as it is stated by Devin Coldewey (2012) in his article “30 years ago, the CD started the digital revolution” on NBCNews website: “The size and shape of the CD, as well as its capacity, portability, and versatility, have been a major factor in how music has been developed and consumed for decades.”

The best periods of CD ended with the introduction of MP3, which was a software program developed in 1992 by Motion Pictures Expert Group of the International Standards Organization. “Its initial aim was to standardize pictures and audio files in order to facilitate international exchanges by the TV industry” (Leyshon, 2001). The principal feature that MP3 brought to the industry was its smaller file size (with the

similar quality) compared to the CDs. In other words, MP3 permitted the audience to transfer and download music to their personal computers. For many scholars and music industry professionals, that was the milestone in the music industry history which caused an extensive transformation into the digital age. In addition to the rise of MP3, the file-sharing networks such as Napster and Kazaa also emerged as forces which contributed to this transformation. These file-sharing networks, especially Napster⁴, enabled online music sharing between people in MP3 format. These networks with the rapidly developing technology created a convenient platform for the audience to reach music faster and easier, and as a result, the preferences of the audience had been gradually changed. Hracs (2012) mentions this in his article, on his own words:

“As the pace of exchanging copyrighted music over internet accelerated, the music industry’s lack of technological foresight, strategic planning, and its inability to implement an effective response plunged the industry into an economic crisis. Global music industry sales fell by 5% in 2001, and then a further 9% in 2002” (p. 446).

So, the music industry was totally not ready for this change at that time, and the main leading firms in the industry suffered a lot because of that “MP3 crisis”. They tried to close these file-sharing sites, and indeed they closed many, including Napster, however, I believe that this is still partially controlled problem since people found other ways to share music with other applications or programs.

The development of the Apple iTunes as the first legal online music platform in 2003 was also an important step for the industry which resulted in a legal music distribution over internet rather than the conventional (traditional) distribution with physical formats. In addition, with iTunes, Apple brought a totally different style into existence with its pricing and options for buying single songs. Another innovation by Apple was iPods which were able to store many songs in their memories as “portable music boxes”. Both iTunes and iPods helped the industry to deal with the illegal downloads relatively by letting people download legally to their devices.

After all these major changes in the music industry, the current and the latest way in the industry is “music streaming”. To clarify what streaming means, I used the definition by Aitken (2014) from Grove Online which says “Music streaming is where

⁴ Napster was one of the biggest file sharing networks of that time, which was created in 1999. For more information: <https://www.britannica.com/topic/Napster>

a user plays music directly from the Internet without storing a local copy”. In other words, consumers can listen music on any device which has the internet connection. The rise of streaming caused a decline in the downloads, and the industry has turned its face to the music streaming platforms in the last decade. Compared to previous download based systems, the music streaming created platforms for the audience in which they can reach any music at any time without any effort. Today’s biggest music streaming services are Pandora, Spotify, Apple Music, Deezer and Soundcloud. Spotify has been the leader in the music industry with its 96 million paid subscribers as of the last quartet of 2018, according to the Statista charts (Figure 2.1.1). In addition, the very recent financial results report of Spotify which is released in the end of April showed that the number of premium subscribes has risen to 100 million paid subscribers (premium) as of the first quarter of 2019 (see Figure 2.1.2).

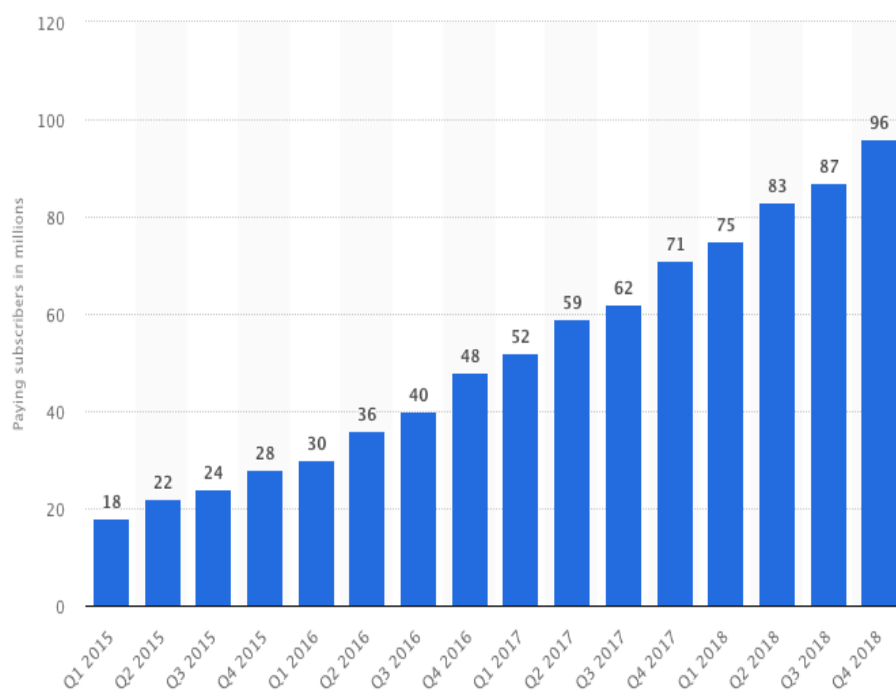


Figure 2.1.1: Number of Spotify premium subscribers worldwide from 1st quarter 2015 to 4th quarter 2018 (in millions). (Source: Statista – The Statistics Portal Online).

SUMMARY USER AND FINANCIAL METRICS					
USERS (M)	Q1 2018	Q4 2018	Q1 2019	% Change	
				Y/Y	Q/Q
Total Monthly Active Users ("MAUs")	173	207	217	26%	5%
Premium Subscribers	75	96	100	32%	4%
Ad-Supported MAUs	102	116	123	21%	6%
FINANCIALS (€M)					
Premium	1,037	1,320	1,385	34%	5%
Ad-Supported	102	175	126	24%	(28%)
Total Revenue	1,139	1,495	1,511	33%	1%
Gross Profit	283	399	373	32%	(7%)
Gross Margin	24.9%	26.7%	24.7%	--	--
Operating (Loss)/Income	(41)	94	(47)	16%	(150%)
Operating Margin	(3.6%)	6.3%	(3.1%)	--	--
Net cash flows from operating activities	84	150	209	149%	39%
Free Cash Flow¹	74	84	173	134%	106%

Figure 2.1.2: Spotify Technology S.A. Financial Results for the First Quarter of 2019 (Source: Spotify & Business Wire)

At this point, the 2018 Global Music Report (GMR) of the International Federation of the Phonographic Industry (IFPI) summarizes these changes in the music industry of 2017, which gives a real observation about the transformation:

“Driven by fans’ engagement with streaming – especially paid subscription audio streaming – digital revenues now account for more than half (54%) of the global recorded music market. Total streaming revenues increased by 41.1% and, for the first time, became the single largest revenue source. By the end of 2017, there were 176 million users of paid subscriptions globally, with 64 million having been added during the year” (p. 13).

Nowadays, another significant and rising trend for the music industry is YouTube which is actually different from the other music streaming services since YouTube is a video streaming service. Even though the initial aim of YouTube was not listening music and there are still a lot of video content not related to the music industry, many reports show that people, use YouTube for music streaming. The number of views is rising day by day, and some scholars argue that YouTube will be the main source for music in a couple of years.

The chart of Global Recorded Music Industry Revenues 1999-2017 (Figure 2.1.3) summarizes this change explained above by looking to the revenues change from the

market's peak with physical sales in 1999 to today with digitalization. It is obviously shown that in the last 20 years the revenue from the physical sales has fallen down remarkably. On the other hand, even though the total revenues of the industry as of 2017 still could not catch the amount of 1999; however, it can be seen that there is a continuous rise in digital (streaming + digital revenues). This chart also shows and supports that the audience preferences has been also changed during time since they started to pay for digital, and with the increasing revenues of digital, we can say that the audience has been adapted themselves to this fast changes in the music industry.

After all these technological developments and corresponding changes in revenues and consumption, here, the question of how the musicians' and producers' lives changed with these evolution of the music industry arises. In the upcoming sections, the focus of this research will be mainly on the industry professionals, mainly of Turkey, and the aim will be to understand the change from their perspectives.

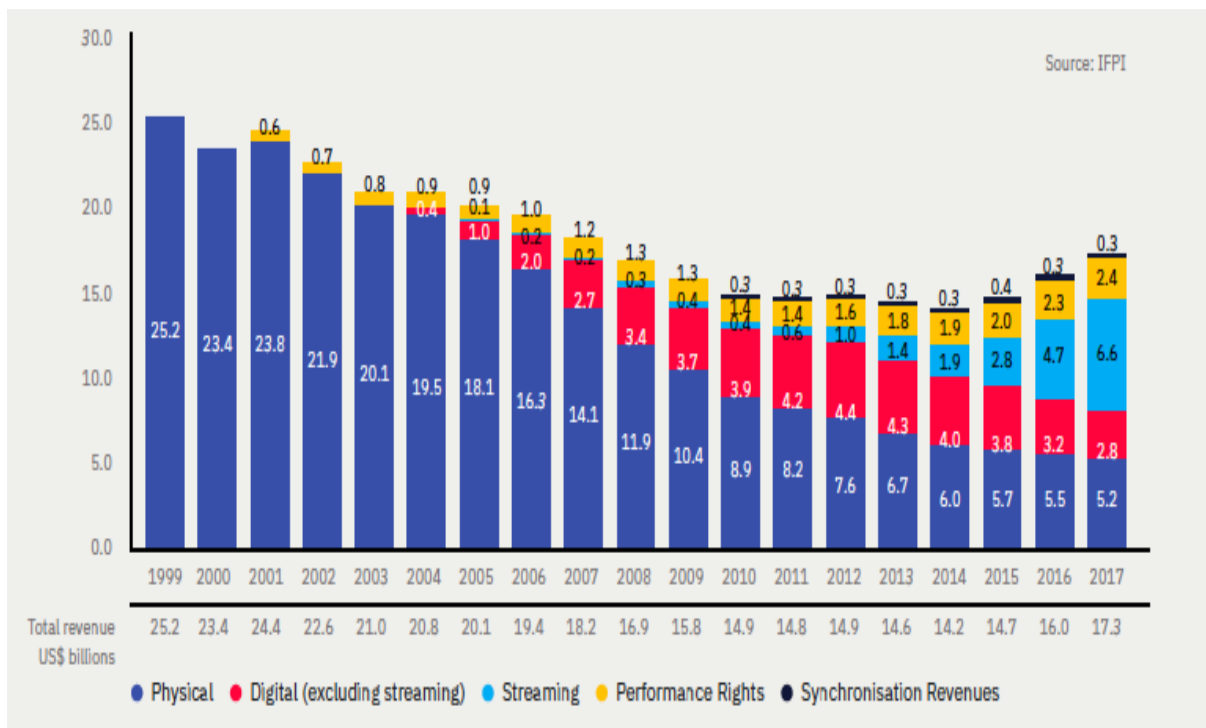


Figure 2.1.3: Global Recorded Music Industry Revenues 1999-2017 (US billions).
(Source: IFPI GMR 2018 Report).

2.2 The Shift of the Roles in the Global Music Industry

This digital revolution in the global music industry has not just changed the tools and ways used, but also the main roles of musicians and producers have been altered. This evolution added many new actors and new roles into the working chain of the industry. In other words, with this digitalization process, the structure of the industry has been changed as a result of the power shifts among the main actors in music world.

Before digitalization, the traditional industry network (see Figure 2.2.1) in the physical-sales-world was a chain which was mainly based on the “recording”. In this old network, the musicians were very much depended on their record labels and their producers because they were the main decision-makers and controllers of the in-house production process in this chain. The producers had the power to choose the musician they work with, and they were guiding the artist according to their labels’ wants and needs. These major labels owned the recording studios which combined the commissioning and contracting the artists (Hracs, 2012, p. 444). In addition, creators had to have contracts with the music publishers to publish their works, and as Schmuck (2016) mentioned in his article, the agreement for recording was the greatest business opportunity for a singer, musician or songwriter (p. 15). At those times, since the sales were mainly physical, the artist revenues were calculated according to the number of the records (number of vinyl, cassettes or CDs) sold. The manufacturing and distribution was also in the hands of the major music companies, mostly international ones, who were also responsible for all marketing and promotion of music. As told above, the labels were managing the artists; the only thing the musicians needed to have was the musical talent, not any managerial skills.

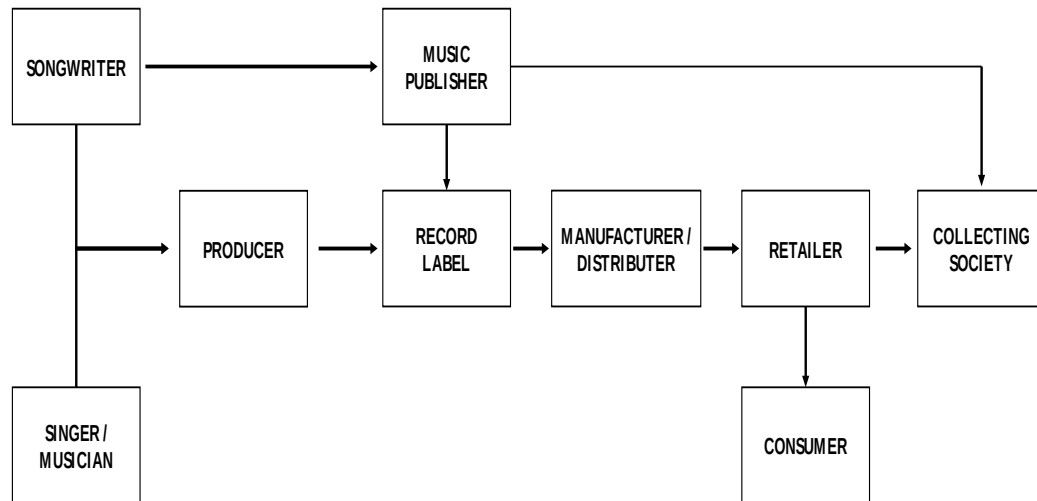


Figure 2.2.1: Conventional Business Model of Music Industry.

This conventional business model has been challenged by digitalization in the last two decades. The major labels which were so powerful in the traditional business model have lost their power, and they tried to reposition themselves according to the new structure and rules of the digital model. “New players, such as digital platforms, were added to the system, new business models and new relationships were generated by the industry in order to generate and earn revenues via the digital platforms, etc.” (Lena, 2017, p.47). As a result of the emergence of new players and new ways, artists have become less dependent on traditional players of the industry. At the same time, this change means more responsibility for the artists; musicians have become responsible for the noncreative tasks of the industry as well.

One of the important and newly added players to the industry was digital music distributors such as The Orchard, Believe, Tunecore, CD Baby, Reverbnation, etc. Traditionally, there were physical distributors who were transferring the records from the major labels into the local and international stores, and the music was spread with marketing and promotion over these retailers. However, with this transformation caused by technology and internet, now people spend more time online, and they are tended to pay less money for physical music. Today, the aim of the digital distributors is to gather the content and to share the music on digital music platforms such as Spotify, Apple Music, YouTube, Deezer, and other streaming platforms and stores.

There are two types of digital distributors; DIY ones and premium ones. DIY distributors are only responsible for taking the uploaded content and distribution that content. Premium ones, on the other side, are not only taking care of distribution, but also giving support to the artist in the areas related to distribution, promotion and marketing. It can be said that these digital distributors act like the traditional stores in one way; however, the main change was in the costs of the manufacturing and shipping, since everything have become online now. Another advantage brought by the digital music world was the easiness and speed of the music transfers. In other words, when an artist records a music from home or from a studio, and upload his/her music via these distributors to the digital music platforms explained above, the music is online immediately. The music has become “direct” (Kuyucu, 2013, p. 1387) in the means of production, distribution and also in marketing and promotion.

Compared to the conventional model, in the digital model of the industry, an artist does not have to sign a contract with a record label to share his/her music with the audience. If the artist has the means of production, which again got a lot easier even for musicians with a little money, there is no need to pay a lot of money and effort for recordings. As I mentioned above, with the developing technology, an artist can record and share the music in a very short time. In other words, the musicians have become their own producers, managers, and marketers which created a new way for them to enter into the music industry without these big powers. However, this also brought other responsibilities to the artists because in this model most of them do not have any managing firms/labels who were responsible for all contracting, booking, and marketing and promotion. A musician nowadays needs to deal with all these aspects by herself/himself; the need for redistribution of time and energy for these tasks emerged. Despite all the responsibilities it brought, this model created an important opportunity for independent musicians to make their music known, and I believe that it brought variety to the music world compared to the previous times in which music was only in the hands of major record companies.

It is also very important to mention again that we still have the major record companies (see Figure 2.2.2), the traditional manufacturers and retailers on our new model; however, their roles and responsibilities changed. As Funda Lena (2017) also mentioned, “the ways in which they carry out their activities, the relative power of some of the actors in the whole system and the ways they interact with each other have

changed” (p. 51). Most of the record labels are now in direct contact with the digital distributors for the records and artists they have. In addition, promotion and marketing is still in the hands of these companies for the label-contracted artists. Nonetheless, the main revenue sources have totally changed. The record itself, and the sales of the record have become less important, as a result it has become harder to earn money from the records. Instead of the revenue coming from the recordings, the “behavior” of an artist has come into prominence for the record labels. Since they realized the change in the world, they have tried to find other revenue sources. As Marshall (2012) focused in his article, “one of the results is the emergence of 360 deals with the artists, in which record label participates in and receives income from a range of musical activities beyond the sales of recordings” (p.78).

To sum up, digitalization has created a new business model in which there is more direct and close contacts, in which the model shares the power to many actors; the control does not stand in one hand as it was in the conventional model with the record labels.

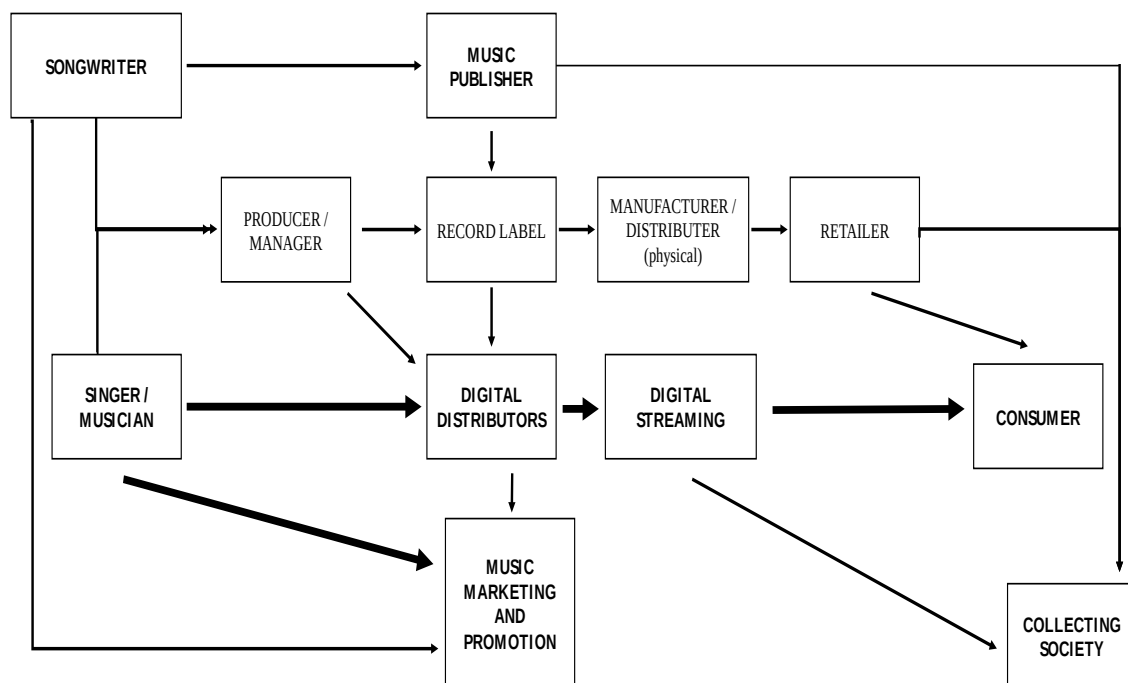


Figure 2.2.2: Digital Business Model of Music Industry.

2.3 The Developments in the Music Industry in Turkey: An Overview

The music industry in Turkey has also been affected by this digital transformation, which changed the global world enormously. MÜ-YAP reports in its “General Evaluation” on Turkey:

“Turkey has also been affected in changes in the world, the number of physical sales have fallen, digital sales increased. As from the start of the 2000s, with the rise of the use of internet and the technological developments, the music industry has entered into a new era. The change of distributors, music players and the new consumer profile led the industry to form new business models; the labels transferred their catalogues to digital platforms, and the physical production left its position to the other digital collaborations and new business models.”

All these developments explained in the previous two sections were also valid for the music industry of Turkey with approximately 10-year delay compared to Europe and the United States of America. In this chapter, I want to have a closer look into the history and evolution of the music industry in Turkey in order to have a better understanding of what has happened in Turkey. However, there are not many academic sources written about the history of music industry in Turkey, so for my research I mainly use the MÜ-YAP⁵ and IFPI reports, which is the non-profit organization for the neighboring rights of phonogram producers. In addition, for this section, one of my main sources is the thesis of Funda Lena (2017), who in one section of her thesis compiled the music industry history of Turkey with in-depth interviews with important industry professionals and reports.

Since the technological developments were a little slow in Turkey because of the country’s lower socio-economic development at those times, after shellac disks - used around 1930s - till 1965s the main medium for recording was the long play (LP) disks in Turkey, while 45 rpm vinyl (45lik) had already overtaken LPs in the rest of the world (Lena, 2017, p.110). The 45 rpm had a better quality in sound, small and durable compared to the LPs, and because of that, the listeners were buying foreign 45 rpm vinyls. This preference of the listeners pushed the major labels in Turkey also to produce 45 rpm vinyls for Turkish musicians.

Afterwards, as a major step, stereo recordings instead of mono were started to be made around the 1970s, and in the second half of the decade, the audio cassette came to

⁵ For more information, see <http://en.mu-yap.org/>

Turkey. Especially around 1980s cassette production was the main tool for recording which had a great impact in the sector. Most of the Turkish pop music productions were made on the cassettes, and the record companies were the main players which were controlling the economy of the sector.

In the previous section as I mentioned for the rest of the world, the record companies were really powerful in the traditional music world until 2000s also in Turkey. These companies were the main actors who had the money and to power to invest for music production. They had the power to work with and control the knowledge, equipment, studios, musicians, and distributors. That meant for an artist, “the way to be known” was only possible through these record companies and major labels. A significant example, RAKS⁶, a Turkish cassette production company which was the second biggest in the world in 1990s, had a big power and dominancy in the sector which was leading the artists and deciding on their repertoires (Lena, 2017, p.111).

The CD was introduced to the world in 1980s, and that was one of first the major steps in the process of digitalization. The CD became popular in Turkey in 1990s, and 1990s saw the clear rise of CD sales and the decline of cassette sales in the industry. According to MÜ-YAP’s data (see Figure 2.3.1), 2006 was the top year for CD sales in which CD sales outperformed the cassette sales, and afterwards CD sales declined significantly which went parallel to the rest of the world. The rise of MP3 in 2000s was the obvious reason for the decline of CD sales in Turkey. To be able to reach, download and share music with new MP3 technology was another turning point for the music industry and listeners.

⁶ RAKS was a Turkish cassette production company which was the second biggest in the world around 1990s. The rise of the CD resulted in the economic collapse of the company, and in 2007 the company went in bankruptcy. For more information, see <http://www.hurriyet.com.tr/ekonomi/raksin-fabrikasina-alici-cikmadi-13151106>

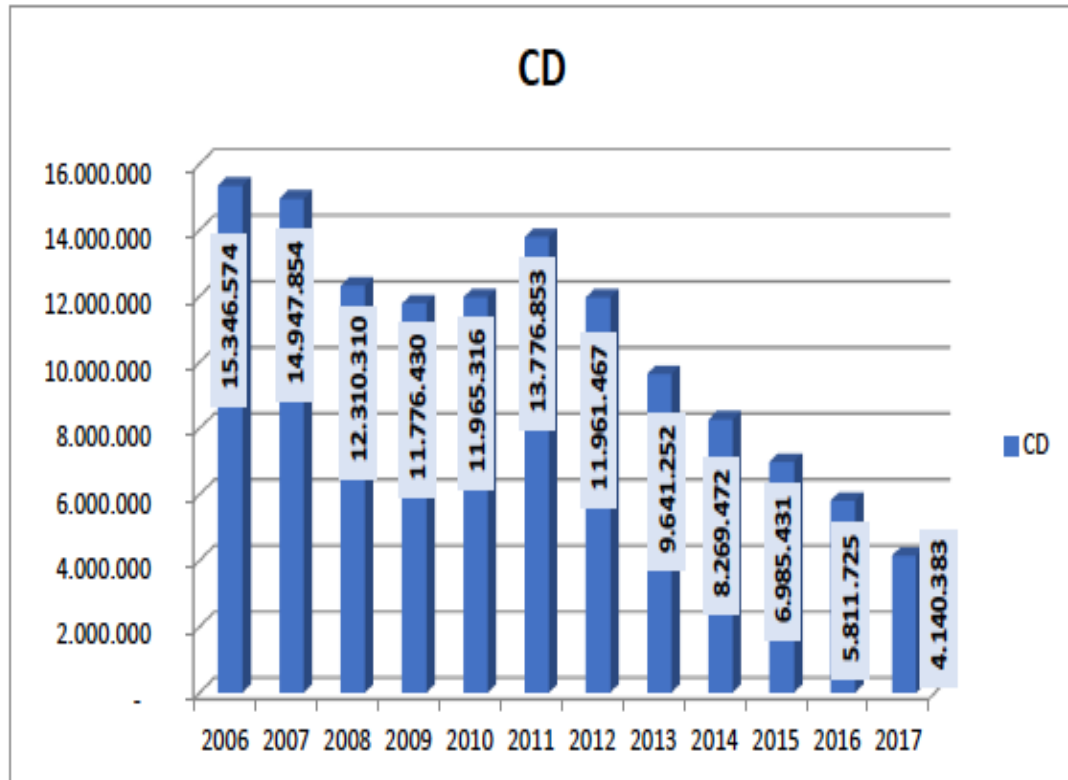


Figure 2.3.1: CD sales in Turkey. (Source: MÜ-YAP).

The developments with MP3 and digital contents also pushed the industry in Turkey more to change. Parallel to the rest of the world, digital world and streaming has swiftly gained popularity. The contracts and agreements with content aggregators and digital distributors had been started after 2005 in Turkey, yet this transformation of the industry had many obstacles in its beginning because the industry was not ready for this change. As the main power, MÜ-YAP tried to control this market till 2012, in other words the digital rights of the MÜ-YAP members was all in the control of MÜ-YAP (a collective licensing) in Turkey. The Orchard, for example, which entered to Turkey in 2006, was made its first agreement with MÜ-YAP in order to share the music in MÜ-YAP catalogue out of the borders of Turkey⁷. In 2012, MÜ-YAP declared that they will not be in charge of making agreements between the digital distributors and record labels, and the control was given to the record labels and big companies as in the rest of the world. However, that also revealed many disagreements among the collecting societies and record companies in Turkey, mainly because of the

⁷ In-dept-interview with Metin Uzelli, February 12, 2019

“lack of knowledge” about the digital contents and right which resulted in several problems at that period.

Despite all these obstacles, I believe the real start of digital music in Turkey could be pointed as 2013 when the three major companies entered into Turkish music industry: iTunes, Spotify and Deezer. The entrance of the major international companies was not that successful in the beginning due to the problems mentioned above, but it gradually started to create diversity competition in the industry. It is also important to mention that Turkey had two national digital platforms - Fizy (by Turkcell) and TTNET Müzik - before the entrance of these international companies. However, to upload a content on these national platforms was only possible over the digital distributors Orchard and Believe, who have been also active in Turkey. Now, this rule has been changed, and with other distributors such as CDBaby and Tunecore an artist can upload his/her music to Turkish national platforms, too. On the Pro-Music website, the digital platforms which are legal in Turkey stated: Apple Music, Deezer, iTunes, Izlesene, Spotify, TTNET Müzik, Turkcell Muzik and Youtube⁸. As a result of the good response from the listeners in Turkey (data will be shown in the upcoming paragraphs), the digital industry gained power, and it is still growing.

To make it more clear, in this section, it is also important to see how the industry as a whole changed with the numbers of the physical and digital sales. The Figure 2.3.2. “The distribution of income of the music industry in Turkey” shows clearly the decline of the physical sales compared to the rise of the digital sales in our country. The figure 2.3.2 shows the obvious rise of in the revenues of the digital sales between 2013-2017, whereas the physical sales declined gradually. 2016 was the year where the digital sales overperformed the physical sales, which is an important sign that shows the rising power of the digital world. However, the current digital industry has not reached the highest points of the industry with the physical sales in the history yet, which makes us think about the potential and the future of this business.

⁸ For more information, see <https://www.pro-music.org/legal-music-services-europe.php#>

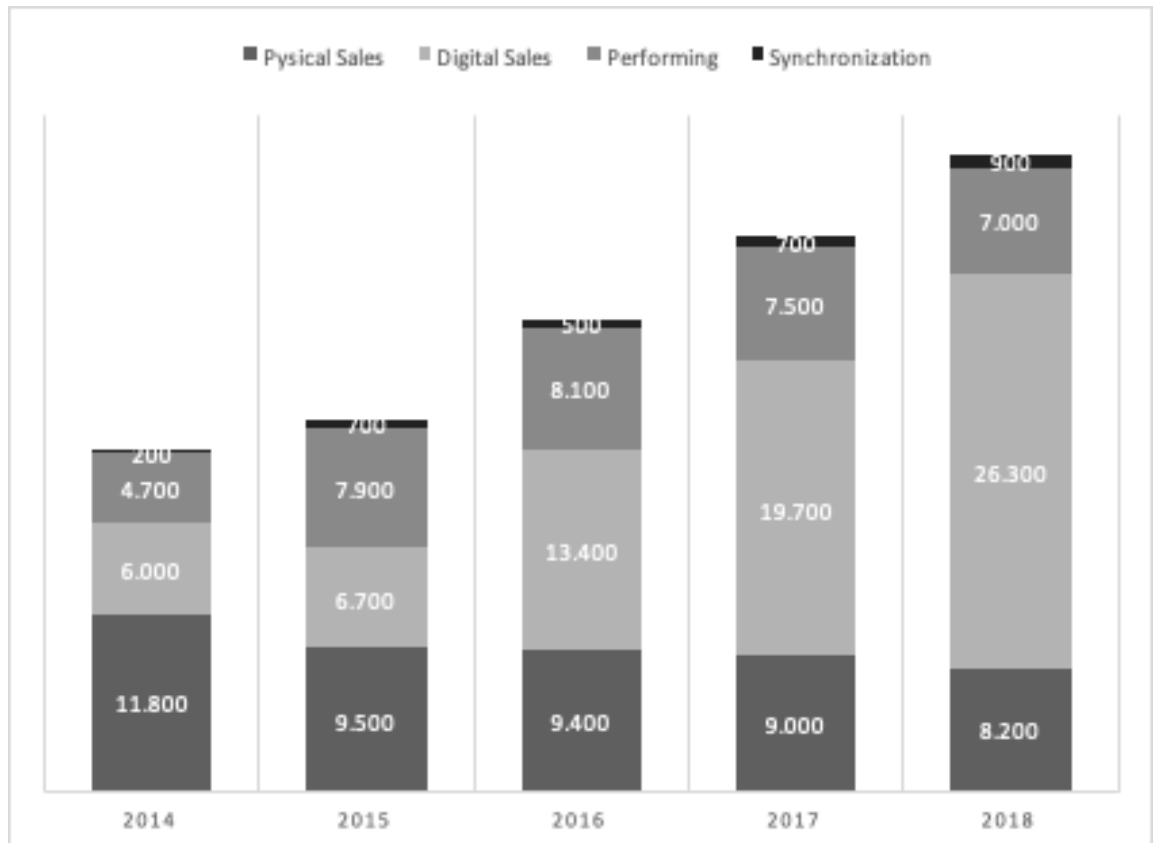


Figure 2.3.2: Distribution of the Incomes of the Music Industry in Turkey. (source: MÜ-YAP).

Having all these background information, the upcoming section includes my research on the music industry in Turkey in which aims to show how the industry changed from the viewpoints and experiences of the record labels and artists in these 20 years of transformation by interviews with the industry professionals; record labels, producers, sound engineers and musicians

3. THE MUSIC INDUSTRY IN TURKEY: ANALYSIS

In this section, all the data I gathered from my in-depth-interviews with the industry professionals of Turkey (producers, sound engineers, digital distributors, digital platforms and artists) will be reported and analyzed. The aim was to reach music professionals in different areas and genres to have a clear and representative results about the change and current situation. Although it is seen that different genres had been differently affected by digitalization, it is obvious that this process altered the industry as a whole.

As mentioned in the methodology part, the interview questions were divided into two parts: first part was included the general questions to learn about the interviewee, and the second part were focused on the digitalization asking questions aiming at comparative answers between the conventional and digital times of the industry.

In line with the interview questions asked, this section will be divided in four parts: Music production, music distribution, income sources, and music marketing.

3.1 Music Production

The answers given by the music producers and musicians showed that the production of music has changed technologically, economically and business-wise in Turkey, a little later but in parallel to the rest of the world. The advancements in technology made it easier in recording music, and the with the improvements in recording equipments, most of the musicians have learned how to record their own music on their own. Related to that, boutique studios or home studios emerged which caused the end of the big studios as we had in the conventional times. As a result, the business control has also shifted from the powerful producers and record labels to musicians who are mostly working with small sized teams. In addition, digitalization also created new music production ideas and platforms which will be explained in details in the upcoming section.

3.1.1 Changes in recording technologies and studio practices

The technological developments have affected the studio practices, and the recording equipments used have been changed. In the past, the recording required big and expensive equipments and enough space since the conventional technology allowed so. With the improvements in digital technology, the recording equipments have become smaller and got diversified which also lowered the prices. To put differently, quality sound recording can be made with a cheaper audio interface at anywhere at anytime. However, it is also important to mention that for Turkey, still, the economic side is a problem since most of the equipments are bought from abroad in foreign currencies, but at least there are now many different kinds of equipments with lower prices which give higher quality sound. In addition to that, the portable recording formats have been developed in time which made the mobility of recording possible and easier. The sound engineers have now the opportunity to record with small, portable equipments which will result in almost the same quality with the recordings made in studios.

Moreover, as most of the sound engineers reflected in the interviews, in the old setting of production the recording was made on magnetic tapes, and this was “luxury” both economically and functionally. These magnetic tapes were needed to be used and preserved very carefully because of its sensitiveness. Besides, the edits were made either manually by cutting the tapes with razor blades or the recording was re-made completely in case of the need for some corrections. In other words, that process of using the tapes and editing was long and cumbersome with the old recording technology. One of the advancements brought by the new technology is the convenience in editing with digital tools. With the current technology, the music has become moldable and editable which removed the limits in recordings. Sound engineers are now working phrase by phrase, and the new systems and plug-ins gave them the opportunity to copy and paste or to change the position of a musical sentence without losing many time and work. Therewithal, in mixing and mastering processes, these new systems also allow the engineers to add digital effects such as delays, reverbs, filters, distortion, among many others. So, some can argue that the recording process is now more creative and colorful compared to the old technologies.

“All these technological changes brought the end of the big studios.”⁹ As Barkin Engin, academician and sound engineer, emphasized in our interview regarding the transformation in recording, one of the significant change is the shift from the big studios to smaller ones. In other words, as a result of all these digital developments in the studio technologies, musicians prefer to record themselves in home studios or boutique studios with smaller projects. Artists try to run away from the big studio expenses, and it is obvious that most of the lables now do not support the production costs. As explained above, the new equipments got smaller and portable, and this made the people to have these systems on their own computers, so most of the musicians have these at their own rooms. Now, only the classical and jazz ensembles’ recordings and the ones with grand pianos and drums are made in studios since they need enough space and facilities. Most of the other recordings made in small studios or home studios, and musicians search for sound engineers mostly in mixing and mastering stages of a recording, not for the initial production. It is also important to mention here that the change of the studio practices has also economic causes and effects behind which will be discussed in the upcoming section about the shifts of the control in music production.

In addition, musicians reflected that the production of music and the creative ideas related to that have been also transformed because of digital streaming. Musicians now think more and more about the digital platforms, i.e. how and when people are going to listen their music. Some reported that this led them to alter some ideas in their music. Furthermore, the need for a group to be all together in the studio at the same time has decreased. Music now can separately be made by different players, venues and times. For example, in our interview, Cevdet Erek told that some of their pieces of Nekropsi was only made for online channels, and he also added that some pieces are made on digital tools separately without the group coming together for a whole recording.¹⁰ With the conventional technology, that was totally unthinkable for a group to record an album separatetly. Another aspect is that the new recording technology made it possible that music can be formed by and formed on these digital systems and tools,

⁹ In-depth interview with Barkin Engin, January 28, 2019.

¹⁰ In-depth interview with Cevdet Erek, January 24, 2019.

and most of the instruments have also their digital versions. That will intensify the emergence of mostly electronic based music.

Lastly, beside all these developments, most of the sound engineers interviewed mentioned about the new rules that streaming brought into the practice: One of them is about the loudness levels. In the conventional times loudness was an issue among the musicians, since the music was broadcasted on the radios. The music which is “loud” on the radio had more ability to catch people’s attention. Now, streaming channels implement their own rules about loudness which influenced the engineering side. For example, Spotify wants lower RMS (Root mean square)¹¹ with a broader dynamic range compared to the conventional times, and if the music does not fit in these technical requirements, they implement their “loudness normalization” since they care about the listeners’ experience.¹² Regarding that, Taylan Özdemir argued that this is again “dictating” the production process as in the conventional times, but now with different tools; however, it is also obvious that this created a fair environment and a more positive understanding of music compared to the previous times of music production.¹³

The other change implemented by digitalization is about mastering formats. Mastering aims at delivering formats technically compatible with the tool or platform music will be played, in order to have a good sound. Today, most of the mastering is done for 3 formats: CD, digital music platforms, and vinyl. CD mastering requires DDP (Direct to Disc Protocol) files, digital platforms such as Spotify and iTunes (standard) requires 16 bit/44.1kHz wav. files, and for vinyl 24 bit/44.1kHz wav. files are needed.¹⁴ In addition to these 3 formats, Apple has its “Mastered for iTunes” tag which requires 24-bit/96kHz, 88.2kHz, 48kHz, or 44.1kHz sample rate wav. files. Apple checks every requirement which is explained details on the documents shared on their website, and if the music fits in, it gets this special tag which implies higher sound quality.¹⁵ So, the

¹¹ The RMS level is proportional to the amount of energy over a period of time in the signal. For more information: <https://www.productionmusiclive.com/blogs/news/mastering-tip-what-are-rms-peak-levels>

¹² For more information: <https://artists.spotify.com/faq/mastering-and-loudness#how-does-spotify-process-my-audio-files>

¹³ In-depth interview with Taylan Özdemir, January 22, 2019.

¹⁴ For more information: <https://theproaudiofiles.com/audio-mastering-format-and-delivery-guide-2014/>

¹⁵ For more information: https://images.apple.com/tr/itunes/docs/mastered_for_itunes.pdf

mastering engineers are now adjusting music for these formats, and as mentioned above, even recorded out of a studio, most of the musicians need a mastering engineer to have the final touch for their music to be ready for all formats.

All in all, it is obvious that digital tools added to the recording technologies made it easier and cheaper, and this resulted in an evolution of the music production. This evolution resulted in the shift of roles in music production which will be discussed in the section 3.1.2.

3.1.2 Who has the control in production?

As mentioned in the previous chapter, digitalization not only technologically affected the production, but the roles and control mechanisms in the industry have been also changing during these transformation towards digital. The roles of musicians, studios, producers and record labels have been altered in line with the needs brought by the new digital world.

Almost all of the interviewees mentioned that in the production process the need for the record labels declined. As Barkın Engin told: “In the past, there was the conventional production of music in which financial support for the cassettes and CDs was given by the record labels.”¹⁶ In other words, if someone wants to record his/her music, there was an inevitable need for a label to give the monetary support for the recording. In Turkey, there have been the big and powerful labels such as DMC¹⁷, Kalan Music¹⁸, Seyhan Music¹⁹, Avrupa Music²⁰, Emre Music²¹, Esen Music²², who were investing a lot of money for the recording of the artists they chose (which were almost all mainstream artists). These labels were paying a lot of money to the studios for days-long production. The artist also needed to have the “luck” to be chosen by these labels. In other words, the music of Turkey has been shaped by the decisions of this major guys who were controlling the industry. Since the production process was

¹⁶ In-depth interview with Barkın Engin, January 28, 2019.

¹⁷ Founded in 2000 by Doğan Holding. For more information: <http://www.dmc.com.tr/>

¹⁸ Founded in 1991 by Hasan Saltık. For more information: <https://kalan.com/>

¹⁹ Founded in 1987 by Bülent Seyhan. For more information:

<https://www.youtube.com/user/SeyhanMuzikGold/about>

²⁰ Founded in 1998 by Cengiz Erdem and Deniz Erdem. For more information:

<http://www.avrupamuzik.com/TR/AnaSayfa/>

²¹ Founded in 1970 by Hüseyin Emre. For more information: <https://www.emreplak.com.tr/>

²² Founded in 1969. For more information: <http://www.esenmuzik.com/>

expensive, for an independent, unknown, starter musician, it was not possible to enter in the studios.

However, in this digital age, even though there are still the major labels who are in charge, their responsibilities have also got diversified. Most of them are not giving those big amounts of money for recordings. Relatedly, the co-founder of Babajim Studios, Pieter Snapper underlined:

“Nowadays most of the record labels do not support production. The labels only put some amount of money for production if they are sure that the artist will sell the recordings. The artists need to start with their own budgets. That minimized the rental studio times and created the home studios with the musician managing himself/herself.”²³

On the other hand, this money is preferred to be used for publicity and marketing which will be discussed in the upcoming sections. Nowadays, since the production expenses has declined and since most of the recording can now be made in small- or home studios, almost all who wants to produce his/her music can do it without the dependency on others. There are many emerging artists now, who are making their first recordings by themselves and putting them on digital platforms. This gave the chance to them to be discovered by people easier.

Additionally, as Cihat Aşkın mentioned: “The identity of a musician has been transformed by digitalization.”²⁴ Whatever the music genre is, it has become a must for a musician to be part of this digital world. This digital world created a musician who needs to know everything with the technique, business, and marketing capabilities. Musician has turned into his/her own producer, dealer, and marketer who also takes his/her own responsibility of their rights and entrepreneurship. Since digitalization created an environment for a musician by his/her own hands, the need for knowledgeable (or self-educated) musicians has increased. If a musician is producing on his/her own, the musician is required to know everything about how to enter into the digital market, and how to protect themselves. From the interviews done, it can be said that there is not enough education on these issues related music business and management in the schools or conservatories in Turkey for musicians; however, the interviews also showed that everybody in the music industry is aware of all these

²³ In-depth interview with Pieter Snapper, February 16, 2019.

²⁴ In-depth interview with Cihat Aşkın, March 12, 2019.

needs, and they are trying to learn more and more by looking at how it is done in the rest of the world.

It is also significant to mention that in Turkey since most of the artists, especially who are coming from the conventional practices, still need the producers. The reason is that these artists are used to the conventional times, and they are inexperienced in digital music or they are not ready for digital environment. Most of these artists feel safe to work with their labels since they do not know much about the other processes. So, especially for sales, marketing and branding, the demand for producers continues. In a sense, the dependency for the producers stays in the industry with some alterations compared to the past times with physical products.

From that point, here, the question of “freedom” for musicians arises. As many people will agree, and as it is seen from the interview answers, it is obvious that digitalization brought the freedom for the artists. Marketing and branding specialist Eren Yağmuroğlu explained that digitalization took the power from the big powers and gave it to the artists, which resulted in freedom in music, programming, behavior, and styling²⁵. That is to say that an artist can produce the music and market himself/herself how he/she wants. That is a huge difference compared to the previous times which was led by the powerful companies and producers since in the past almost everything from the technical side to styling and marketing was in the control of them. There were many barriers for non-mainstream artists to be visible. This digital environment has given the opportunity for new artists to make themselves known among the people by online platforms independently to a point. However, “How much independency is given to the artists” is also a question for today. Especially for Turkey, there is still the dependency for the main media channels. In other words, to reach the main media channels - such as TV channels, radios and newspapers – the artist still needs to find “connections” over powerful labels which will be discussed details in Section 3.4 related to marketing.

²⁵ Online interview with Eren Yağmuroğlu, February 26, 2019.

3.2 Music Distribution: Streaming!

How is music distributed and consumed today? In addition to the developments in the music production, one of the main changes caused by digitalization is digital distribution of music on online streaming platforms. In our interview, Taylan Özdemir summarized this evolution by saying: "We now pay for the music streaming platforms, not for the music itself."²⁶ This means that we are living in an era where the music listening platforms has gained a lot of importance compared to the music itself. When looked from the listeners' viewpoint, it can be seen that the listeners care more about their listening experience on these platforms. As a consequence, compared to the conventional music industry, the consumers pay for the music platforms rather than the albums or CDs itself.

As mentioned previously, music is now distributed mostly digitally on online music platforms such as Spotify, iTunes, Youtube, etc. by the help of digital distributors. Digital distributors such as Orchard, Believe, CD Baby can be defined as the new business partners of the artists and/or labels which send the music to the digital platforms, plan the marketing, track listening data, and create reports daily or weekly or monthly. From physical distribution of music conventionally to the digital distribution of today which we can call as digital streaming of music, the practices of the music industry professionals and musicians has been altered accordingly.

In the interview questions, the interviewees are asked how they distribute their music and whether they are collaborating with digital distributors. The results show that despite some concerns about the income and rights, most of the musicians accepted that digital is the current way for today's music industry. Almost all of the musicians have released their last 2-3 albums on digital platforms even if they also release some number of CDs. For example, jazz musician Önder Foğan told that he has 16 albums of which the first one was released as cassette, the others as CD, and the latest on digital.²⁷ Most of the musicians reported that they see the digital world, and to survive in this sector, they need to be part of it without any complaints.

²⁶ In-depth interview with Taylan Özdemir, January 22, 2019.

²⁷ Online interview with Önder Foğan, February 23, 2019.

Digitalization has removed many borders concerning distribution of music, and it has brought the diversity in music and musical culture; however, many questions about the quality of music and the rights on digital platforms have arisen in Turkey, as well as in the rest of the world.

3.2.1 Removal of the barriers and the rise of diversity

Digital distribution made it theoretically easier for musicians to transmit their music to everyone without any borders. In the physical distribution era, labels were loading trucks with cassettes or CDs, and the distribution was mostly limited to the big cities such as Istanbul, Ankara, Izmir unless the label invests in a substantial amount of capital to reach the other cities in Anatolia. Producing all these amounts of physical products again was a long and expensive process, and it had its own boundaries which is limiting itself. At those times, to create the demand for the sales of the physical product (cassette or CD) was not enough; the record labels were required to produce sufficient number of cassettes or CDs to meet the demand. In one of the interviews made, a label owner gave an example of the distribution process of a Turkish singer in 1990s whose song became hit when the music-video was shown on TV. However, the number of cassettes produced were not enough to meet the demand on the first days of sales, and the listeners needed to wait for the second batch of the additional cassettes.

In comparison, creating the demand for a specific music is enough for digital music era since the music is always available digitally without any limitation of number of listeners, but it is really hard to create that demand now on a music platform with millions of musical data. Conventionally, creating demand for an artist was not that complicated as it is today, if the artists were marketed on the mainstream media, the people were buying the cassettes or CDs of the musicians they see and like.

Furthermore, with the elimination of many borders regarding music distribution, the music world has got a lot diversified than before since everybody who makes music can have the chance to upload their music on online music platforms in very short times after they decide to share it with public. It was really hard in the conventional (physical) distribution because the musicians needed to find a record label, and to

persuade the label to support him/her for releasing CDs for his/her music. Nowadays, an unknown musician who has recorded music is now able to find platforms to share his/her music online such as YouTube or Spotify with no or small amounts of money investment without the need for an official record label. We have many examples of musicians in Turkey and in other countries who became very famous after uploading their own first home recordings online, and afterwards they have done agreements with powerful labels to continue professionally. Furthermore, it can also be argued that this change resulted in a cultural diversification, too. In other words, the music of different cities and different cultural groups in Turkey can also be heard on these online platforms. A young musician from Adana can share a music video on YouTube or another musician from Karadeniz may upload his/her recordings and get known all over the world. To put with different words, digitalization gave the artists to make themselves heard easier and faster compared to the previous times.

From another point of view, this diversity also created a “noisy” environment since everybody can share everything which they consider as music. As it can be seen in the interview questions, the musicians and music industry professionals had a question related to the music quality: previously vs. today. Despite the subjectivity, most of them reflected that there is an alteration in the music quality; however, this is not something to be labelled as “bad” in terms of quality since the quality indicators are also in transformation by time and by generations.

3.2.2 Rights on digital

Besides these developments, digital distribution has encountered concerns about the digital rights in Turkey. Music industry in Turkey has been questioning this transition from physical towards digital, and one of the main reasons for that was how the rights would be protected and how the musicians will collect all their rights on the digital world. Historically we know that, Turkey was not ready for this digital change in legal terms, as it happened in many other countries. The owner of Müzikotek, Dağhan Baydur also explained that the world, as well as Turkey, was not prepared for this digital transformation; the music industry had experienced many crisis periods, and the rise of digitalization was seen as one of them.²⁸

²⁸ In-depth interview with Dağhan Baydur, February 19, 2019.

The piracy had started in the era of cassettes and CDs in 1990s and 2000s, and in the interviews, the musicians mentioned that they suffered a lot with illegal sales of their music. With the online platforms, the piracy had continued in MP3 formats with non-registered digital downloads. Furthermore, the collecting societies (in Turkey: MESAM²⁹, MSG³⁰, MÜYORBİR³¹, MÜYAP), who are in charge of rights management and regulations regarding the composition and phonogram under the Law on Intellectual and Artistic Works (Fikir ve Sanat Eserleri Kanunu³²), could not make enough preparations and could not take necessary precautions for these issues related to musicians' rights. That resulted in a mistrust to the emergence of the digital music industry among the music industry professionals and musicians. Since the music industry professionals and musicians were "afraid" of all these new tools because of the lack of knowledge in the beginning of this change, they were hesitating to use them. As seen in the history of the music industry in Turkey, some music industry professionals were tried to ban all these online platforms such as the case of Napster. Despite all these obstacles during the last 20 years of change, the answers to the interviews showed that the music industry in Turkey has adapted itself slowly, but in the end the industry professionals have complied with the new rules of digital environment.

Apart from the history, it is noteworthy to understand how the system works now. With streaming, the phonogram rights are now collected according to the deals with the digital intermediaries such as Tunecore, Distrokid, CD Baby, Believe and Orchard. These digital distributors mostly work on a commission basis, and the artist may choose the one with the best offer for his/her music. In Turkey, the Orchard make the deals with only record labels; in other words, if an artist does not work with a record label cannot distribute the music by Orchard Turkey. On the other hand, digital distributors such as Believe (which operates over Tunecore in Turkey), Distrokid, CD Baby allows independent artists to distribute their music without a label. From the interviews, it is observed that most of the established musicians still work with the digital distributors over the record labels because the record labels register the music

²⁹ MESAM (Türkiye Musiki Eseri Sahipleri Meslek Birliği), <http://www.mesam.org.tr/MainPage>

³⁰ MSG (Musiki Eseri Sahipleri Grubu Meslek Birliği), <http://www.msg.org.tr/>

³¹ MÜYORBİR (Müzik Yorumcuları Meslek Birliği), <http://www.muyorbir.org.tr/>

³² The law can be read from <http://www.mesam.org.tr/fikir-ve-sanat-eserleri-kanunu>

to the Turkish system by the collecting societies on behalf of the musicians. In order to register the phonogram to MÜ-YAP catalogue, there is the need for the record labels in Turkey. In that case, the record labels are acting as the controller and organizer for the artists. I believe this has also the psychological reason that the artists feel safer with their labels who act as the managers. However, the emerging young musicians are more courageous, and the international system allows them to be independent. They believe more in the digital platforms, so these artists mostly make deals with the digital distributors without any other label or agency.

3.3 Income Sources

The income sources of musicians and music industry professionals has been also affected by the digitalization process in the last 20 years all over the world. To put it different words, from where the musicians and music industry professionals earn money has changed. In the past, the main income source was recorded music which means that the musicians were getting the biggest portion of their income from the sales of their recordings. Consequently, the record labels were the main business-partner of the musicians in developing the artist, producing the music, selling and marketing the music. The numbers of albums sold was the main criteria to make a conclusion whether the musician is successful or not. However, as stated many times throughout this paper, digitalization altered all these roles as well as the order of income sources in terms of what brings which amount of money. Talking about both from the music producers and musicians side, the co-founder of Babajim Studios Pieter Snapper mentioned in our interview that people do not earn any money from recordings anymore.³³ This may sound sharp, but it also shows the reality of the transformation in this business, which will be elaborated in the upcoming subchapters.

3.3.1 Physical vs. digital income

As described in the overview (Section 2.3), there is a huge decline in the physical sales in the music industry in Turkey. The rise of the digital music with the online music platforms and channels created an increasing demand from the listeners, and this obviously lowered – and almost finished – the income earned from the physical products in the music industry. The digital platforms affected the consumers and how

³³ In-depth interview with Pieter Snapper, February 16, 2019.

they consume music. In a TV programme moderated by Mirgün Cabas on CNN Türk in 2015, the General Director of Doğan Müzik Yapım A.Ş. (DMC) Samsun Demir gave the example of netd müzik³⁴ and stated that the number of the monthly users listening music of netd müzik is 11 million.³⁵ Even from this simple example, it is obvious that the digital has the growing potential and importance in Turkey with its young generation.

The Figure 3.3.1.1 clearly shows that the recorded music sales in Turkey, especially the CD sales, declined dramatically. On the contrary, it is clearly shown that the digital music revenues, especially the paid/freemium subscriptions such as Spotify and Apple Music, has increased in the last couple of years. This was not expected in the beginning of this process of this change by the music industry in Turkey; however, the charts also showing that the industry has finally learned to adapt itself as it did in all other countries' music scenes.

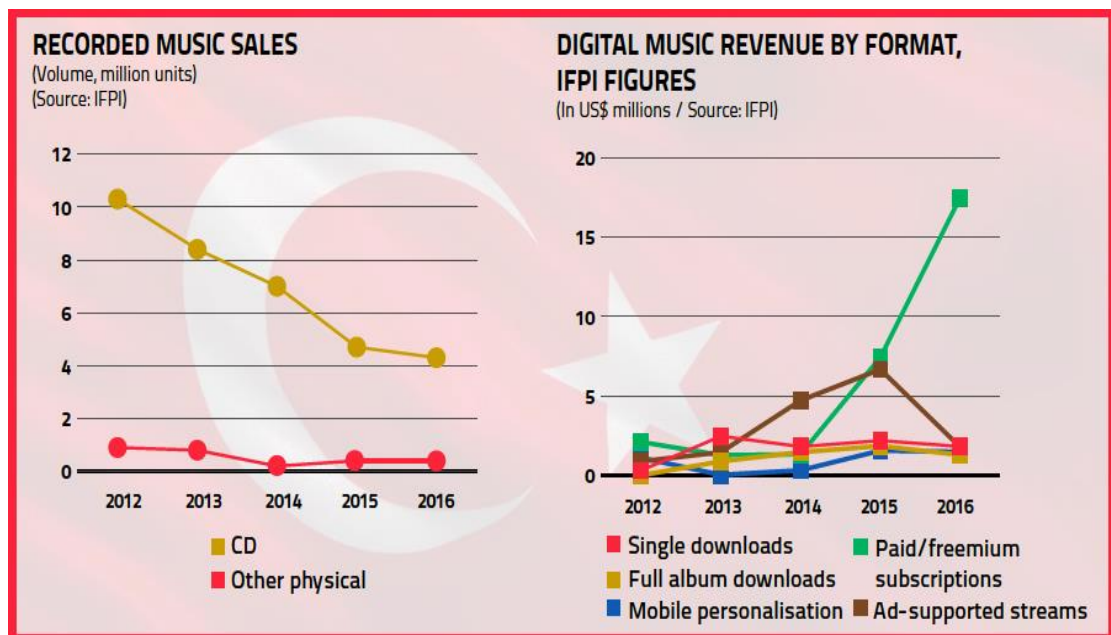


Figure 3.3.1.1: Recorded Music Sales & Digital Music Revenue by Format (Source: IFPI & Musically Turkey Report 2017)

Even though the musicians and the music industry professionals are not happy with the income earned from the digital – since it is still low compared to the money earned

³⁴ “netd music” is the official broadcasting platform of various music videos from Turkish pop music to alternative music. For more information: <https://www.netd.com/muzik>

³⁵ The TV programme on CNN Türk on 29.05.2015 can be watched from this link: <https://www.cnnturk.com/video/bilim-teknoloji/teknoloji/muzikte-dijital-devir>

conventionally with cassettes or CDs – they understood the need to be on these digital music platforms. In the past, if 50.000 cassettes or CDs are sold, the artist would get a big amount of revenue. On digital, the amount gathered is based on the number of listenings, and for each listening the artist gather a very little money which goes to the artists' account. Only if a music is listened by millions of people, then the money the artist makes from the recording is remarkable.

On the other hand, with the physical sales people could not track anything regarding how many times the album is listened after it is sold, and no money could be gathered from these additional listenings. Digital has brought a new system in which the labels and the musicians can track every data. That is to say that digital music has created a new revenue model in which musicians collect income according to their listening numbers. This can be considered as an advantage brought to the industry which records every data with quantifiable measures.

In addition to that, most of the interviewees reflected that the musicians no longer want to produce physical products with the aim of earning money from them. The ones who still want to relase their music as CDs are using them as “business cards” which also has the “impressum” with all the names who worked on that recording as a thank you for them, and as the “remembrance” for their fans or collectors. Here, it is also important to mention that in the last couple of years (there is a rise in the production and sales of the vinyls which is considered as retrospective products aiming at reaching the vinyl listeners and collectors Figure 3.3.1.2 shows this clear increase in the number of LP production in Turkey). However, all these retrospective products are also not aiming at income, but they act as sub-products which is mostly to satisfy the listeners and to provide them a better listening experience.

All in all, digitalization caused the decline of the income from recorded music: Physical sales are really lowered, and nowadays physical products are mostly for archival purposes. On the other hand, the income earned from the digital music is not enough satisfying for the music industry professionals and musicians. All these have increased the importance of the live performance: the income from the concerts.

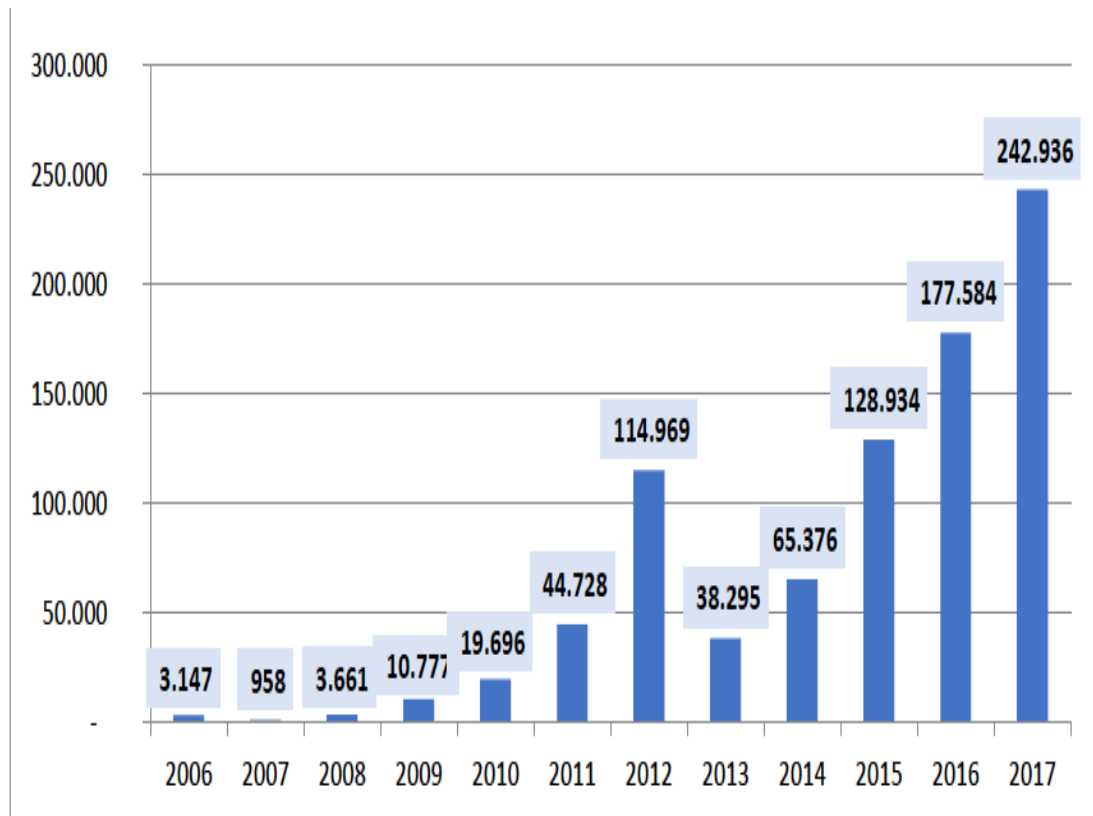


Figure 3.3.1.2: Number of LPs in Turkey (Source: MÜ-YAP, 2018)

3.3.2 The “live” industry: Income from concerts

The PWC (PricewaterhouseCoopers) report of Global Entertainment and Media Outlook 2014-2018, Turkey summary stated that:

“Live music will drive the growth in Turkey’s overall music market: total live music revenue is forecast to increase at a CAGR (compound annual growth rate) of 3.7% from US\$181million in 2013 to US\$218 million in 2018.” (2014, p.10)

The live music industry has gained its significance because of all these shifts - stated previously in this paper - in the music industry in Turkey. As reported by PWC above, the growth of Turkey’s music market is driven by the live music. The money is mostly earned from the concerts and festivals, not from the recordings or physical products. To put differently, rather than the album sales, the music industry professionals and musicians are now pushed to care more about the concerts and live sessions. In the conventional times, the concerts were the tools for making the artist known, and the aim of the concerts was to sell more and more albums. However, in this era we are living in, the priorities have changed. In the interview, Eren Yağmuroğlu told that “The

musicians release albums with the aim of bringing more listeners to the concerts.”³⁶ So, the recorded music has turned into a medium to make people listen from online platforms and support the musicians in their live performances. Additionally, the business partners who are in the live industry have become more active for the musicians and music industry professionals. Therefore, most of the musicians and music industry professionals reflected that they gain most of their income from their live performances, and they mostly care about their live-performance opportunities and collaborations rather than recorded music industry.

3.4 Music Marketing and Promotion

In their book “The Future of Music: manifesto for digital music revolution”, Kusek and Leonhard mentioned; “Music marketing has always been, and always be, about exposure and discovery. Without exposure, an artist’s new music will not be heard” (2005, p. 57). Music marketing is the process of creating awareness for a specific music. Marketing has been one of the significant steps for music industry since without the marketing and promotion activities, it has been always hard to make the music found by the end consumers i.e. listeners. This digitalized world we are living in now, the online music streaming platforms and channels, created a huge and diverse music market, and the internet is open for all music data without any limits. In other words, there are millions of music from different genres, cultures, languages, etc., and a listener can find those at anytime from anywhere. However, within all these music, only the ones who have enough facilities to have a proper marketing and promotion will be successful and will be heard amongst the others. Since the consumers are provided by limitless choices, it is really hard to be picked up within all these alternatives. Because of that, with digitalization, promotion and publicity have become much more important compared to the other steps which are music production and music distribution. It can be said that if the artist has some talent, a standard production and distribution will be done easily, but the hardest part would be the marketing since nowadays there are many musicians who accomplish the production and distribution. So, musicians need to learn how to promote themselves, or get some support from the PR agents or companies in order to be in this race. In the interview, Metin Uzelli

³⁶ Online interview with Eren Yağmuroğlu, February 26, 2019.

summarized this current situation of marketing with this sentence: “What we call as music marketing is now a challenge to get through the noise.”³⁷ There is a huge race on digital, and in my opinion, the marketing of music is the most significant step for a musician to get through this race and to be successful in this industry.

Moreover, from the interviews made, it is also understood that, the product’s definition has changed compared to the physical-conventional era, and digitalization has brought many new tools and channels for marketing and promotion of a music. The upcoming sub-sections will elaborate these topics to give a better understanding and view of marketing. Additionally, this section will also talk about how to reach the audience in digital era.

3.4.1 Product

What is product? In order to market something, to identify the product you are marketing is the start. From the responses to the interviews, it is observed that the product’s definition in the music industry has changed in the last 20 years. In other words, what music industry professionals were marketing was different than today.

In the past, the “music” was in the center of all these marketing and promotion activities. To put it differently, the recorded music was the main product, and the music industry professionals were creating marketing strategies for the recording itself. The main tool for that was the albums in the format of cassettes or CDs, and the aim for these marketing strategies was to increase the sales of those physical products. The only thing the music industry cared was “the more awareness is created; the more albums are sold.” For that, many sales related promotional activities and marketing had been made in the conventional era. However, with digitalization, there has been a shift in what music industry professionals calls as product. Most of the interviewees told that as a result of this digital transformation, the recorded music has lost its significance also in marketing, and nowadays most of the marketing activities are based on the “musician”. A musician is not only judged by his/her music; however, how they act and live on these digital world has gained attention. The musician has to be visible on these digital platforms and channels, and the marketing strategies and promotion activities are based on this visibility of the artist at this time. The marketing

³⁷ In-depth interview with Metin Uzelli, February 12, 2019.

model turned into a 360° model in which the musicians' lives on digital platforms are cared more than anything. As a result, the “recorded music” has become a necessary tool – a very significant one - for positioning the artist and for communicating the artist with the audience; however, it is no longer the main product of the music industry. So, there is a noticeable shift in the understanding of a product in the music industry from music to musician.

Additionally, most of the musicians reflected that the formats of the album aesthetics have also altered due to this digital transformation. The albums, which include a set of songs, does not call as much attention anymore. In other words, as musician-sound engineer-academician Can Karadoğan mentioned, in today's world it is preferred to release singles rather than whole albums.³⁸ In addition to this, Arel Koray Nalbant, founder of the group Vera, also indicated that this change is most probably because digitalization has lowered the attention span of the people, and therefore, that is better to present the songs as singles to make them concentrate on one thing at one time.³⁹ On digital platforms, most of the emerging artists share their music in singles, and after a while they add more and more music on their profiles. Rather than listening albums, which were the musical forms providing a whole musical narration, listeners have also started to create their own listening lists with these single songs. For those singles, most of the musicians also release music videos, in which they can reach to different kinds of listeners by different music streaming platforms.

All in all, the conception of the product in music marketing has been reshaped, and the meanings and use of the products have altered. Consequently, new marketing strategies have been developed by the music industry, in line with the emergence of the digital marketing channels and tools towards the target audience as a result of digitalization.

3.4.2 Marketing channels

Digitalization has brought in new marketing tools and opportunities for the music industry. The new world has also created new rules for itself, and it has now inevitable

³⁸ In-depth interview with Can Karadoğan, February 13, 2019.

³⁹ Online interview with Arel Koray Nalbant, February 25, 2019.

for all music industry professionals and musicians to use all these new media platforms.

Before, the main marketing platform was the major media channels which could be only reached by the powerful labels or with people who had strong connections or money. TV and radio were the dominant tools in marketing a song, and the number of sales were directly related to the exposure of music in the conventional media. The traditional media has been acting as one of the gatekeepers working in line with the major record labels. They were together taking decisions on who will say what, who will record an album, which song will be sang, what will he/she wear etc. Record labels or the PR agents were preparing the press releases to inform the press and to be on the media. The control from the conventional media was at very high levels, and because of that the audience was presented only one-typed popular musicians until quite recently in Turkey. As Funda Lena mentioned in her doctoral dissertation on Turkey's music industry and diversity:

“What is being consumed by the audiences is more dependent on what is being delivered to them than what is being produced. This fact assigns the music industry's gatekeepers – who decide which of the productions would be made available to the consumers – a very fundamental role. Until the internet started to be used to disseminate music, the only way to reach audiences was to pass the filtering mechanisms of the gatekeepers.” (2017, p.124)

The big TV channels, radios and newspapers, TRT, Kanal D, ATV, CNNTürk, Kral TV, Powertürk, Milliyet among others, had been really effective on controlling the music industry in Turkey during its history. The audience was thought to give money for the music they heard on the TV or radio; people were not even searching for new music or listening on their own. Because of that, as explained, till the time of the internet, the unknown or emerging artists or a musician from alternative genres who did not have any power to reach these media, had no chance to be heard by people.

On the other hand, the digital world has established new marketing channels for music industry all over the world. With the internet, one of the first tools emerged is the websites; musicians and music industry professionals have got the possibility to create a site for introducing themselves online. However, the main outbreak was especially with the rise of the use of social media and digital music platforms, which has moved the consumption and living habits of the consumers from physical to online. In Turkey, more than the half of the population is using Facebook and Instagram, and it is clear

that the young generation is living on YouTube which gives a great potential to reach people with online marketing strategies. For a musician, to be online on all these platforms has become a must. All interviewees stated that they have their own social media channels (personal or professional or both) on which they share their music, works, concerts, etc., and most of them agree that social media created a direct and warm contact to the audience. Almost all mentioned, today, Instagram is really powerful in Turkey, as well as in all over the world, for a musician to create his/her own marketing. That directness gave an important opportunity for marketing and promotion activities “which is way beyond the conventional press releases”⁴⁰, as Hakan Kurşun emphasized.

Furthermore, compared to the conventional media, the new media with its new practices of marketing and promotion is accessible and affordable. That is to say that an artist does not need a huge investment on these platforms. Almost all of the online platforms present the option to create ads on Instagram, Facebook, Twitter, Google and YouTube. The prices for all these ads are not that high (depends on their scope), so most of the musicians are now creating those ads for their own music. Especially Facebook and Instagram have emerged as the biggest marketing tools because of the segmenting and targeting the audience options which has made the campaigns effective compared to the other platforms. These social media sites also make collaborations with the digital music platforms such as Spotify and Apple Music in which they trigger the interest of the audience from both sides. All these changes made possible for new or emerging artists and alternative musicians to find some platforms for themselves to be heard. Related to that, Funda Lena wrote:

“The internet, on the other hand, just as it was a platform for alternative musicians to make their music available, is also a platform in the 2010s for many alternative online magazines and music blogs where the songs and performers who are not allowed to exist in the mainstream media are introduced to awareness.” (2017, p.138)

Moving from what Funda Lena stated, it is also important to mention that the control of the mainstream media still continues in Turkey. The new digital media has been a support and also an alternative tool to the conventional media; however, if a musician wants to be on the mainstream media, the rules remain. It is still really hard for an

⁴⁰ In-depth interview with Hakan Kurşun, February 26, 2019.

emerging or alternative musician to be shown and to be accepted by the mainstream media unless they have the power from their record companies or unless they create something “sensational”. That brings us also the question of how much independency is given to the artists which was discussed in Section 3.1.2. As it can be understood that there is a freedom to an extent; yet the dependency continues in terms of reaching the mainstream media to be heard widely. The musicians need guidance, support and capital not in production or distribution stages, but in marketing and promotion.

Lastly, some of the interviewees also mentioned the rise of bloggers and social media influencers all over the world. Notably, the vloggers (video bloggers) on YouTube have become very active and influential amongst the young generation in Turkey. The music played on these vloggers videos or a music suggestion from these bloggers and social media can make it known among millions of people.

To sum up, the marketing in the digital era has shifted all printed media tools and physical promotional activities to online: digital media and digital campaigns have gained power and importance.

3.4.3 Reaching the audience

Audience is the essential part for sales and marketing, and digitalization has affected the tools and strategies to reach the audience. The digital tools used in music listening have brought in new opportunities to understand the consumer. Additionally, the new marketing channels have shrunked the gap between the musicians and the listeners, which also made the artists accessible.

One of the important aspects of marketing is reaching the right consumer. It is important for businesses to market and advertise the products and services to the consumers who are likely to need, want and buy them. In music marketing, that means to reach the target audience for the music it is marketed. It is really important to be able to analyze and know about who will be the audience for that specific music. If you know your audience, you will make plans and strategies according to their needs and wants, which will result in more sales and online listenings.

Relatedly, most of the interviewees reflected that digitalization, especially the online music platforms and distributors, has helped a lot to figure out who is the listener for a specific genre, music or musician. In the past with the physical sales, it was really hard – almost impossible – to get the detailed data of the consumers; the only data the

companies got was mostly the names of the consumers without any further details. However, digital music distributors and platforms created tools for tracking every data about the listeners. These digital tools are now able to gather all the data about who is listening what kind of music, where and when. For example, Spotify established its own Spotify for Artists⁴¹ in which they created a guide for musicians to set up artist profile and to grow a fanbase on Spotify. With Spotify Artist, musicians can learn about their listeners' profile and the number of listenings. Also, Metin Uzelli mentioned that the Orchard Turkey provides a detailed analysis for their customers in which they create reports about the listenings and listeners. Uzelli added that the analysis has become so detailed now; the reports can even show that until which second the music is listened by the listener.⁴² As a result, a better analysis and segmentation of the audience can be made in this digital world we are living in, and as most of the interviewees have told that it got easier to reach the target audience.

Furthermore, the gap between the listeners and the musicians has been lessened with the emergence of the new marketing channels such as social media sites. In the interviews, musicians remarked that they have become accessible from all over the world. Followers and fans from different countries can now comment on the new releases in more than 24 hours. In the conventional era, the artists were not that reachable. To put it differently, in the past, the business and marketing was more B2B (business to business): the record labels were connecting directly to retailers and to media companies, and there was no direct contact to the audience. On the other hand, it can be said that with digital, music business has turned into more B2C (business to consumer) with a direct communication to the listeners. Relatedly, a good example would be our world-wide known pianist Gülsin Onay. To the interview questions, Gülsin Onay answered that most of her dialogue with the listeners is now on Facebook and YouTube. She emphasizes the importance of marketing the concerts on digital platforms and getting comments from the listeners. Almost everyday, she posts about her activities and concerts, and Onay also adds that the social media has positively affected this relationship between the musicians and the listeners.⁴³

⁴¹ For more information: <https://artists.spotify.com/guide/your-music>

⁴² In-depth interview with Metin Uzelli, February 12, 2019.

⁴³ Online interview with Gülsin Onay, February 25, 2019.

However, mentioning that the digital platforms, media and channels has made it easier to reach the audience does not mean that this transformation has made it easier to reach out to the “masses”. To put it differently, new means has given the opportunity to understand the target audience, but they do not promise to be heard by masses. Compared to the physical era, the advantage of the digital world is mostly about these new tools and channels giving visibility to every kind of music and musician. Yet, this visibility is limited because there are millions of musical data online available today. Nowadays, many people produce their own music and upload them on online channels. For this reason, the challenge is to gain a real visibility by impressing the editors of these digital platforms and the listeners. Only with the result of a strong visibility and with the help of the mainstream media, there may be the possibility to be heard by an extensive number of people, i.e by masses. That again indicates the need for a powerful marketing in this digital business model we have. Because of that, most of the musicians are collaborating with the labels, producers, or marketing and PR agencies on the marketing stages in order to develop successful marketing plans in Turkey, like in most of the other countries.

All in all, as a result of the digitalization in the music business, the conventional processes has lost their importance. In comparison, what we see is that the music marketing has become more and more significant with the rise of the new media. From the answers to the interviews and from the observations of the current situation in the music industry, it is understood that if a musician has a compelling marketing plan and strategy, they will be the ones who will survive in the race of digital music world.

3.5 The future of the music industry in Turkey

This research has given an overview of the history of the digital transformation in the music industry, and the analysis part looked for the main changes and effects of digitalization from the viewpoints of musicians and the music industry professionals, based on the available reports and the interviews made. In the last question of the interview, the interviewees were also asked about the future of the music industry in Turkey. This last question was aiming at understanding of possible development areas and future challenges which may occur in the music industry of Turkey.

The interviews and the current reports showed that the rise of the importance of the live performance will continue in the upcoming years all over the world including the music industry in Turkey. We believe that the live industry would never die since the moments are still precious for the audience and fans, and the new technology promises the opportunity to improve the concert experience. It can be foreseen that the digital adventure will be included (and has already included) to the live music industry which will result in memorable atmospheres. In addition, the digital tools and equipment have made it possible for live-streaming of concerts online. This means that the concerts will be available from everywhere, and the developments in the sound technology (i.e. 3D sound and immersive audio technologies) will carry the real concert experience to anywhere possible. Even with that, there may be instantaneous sound and video recordings of that experience which requires engineers who are both talented in visual and sound quality. Another conclusion would be that the streaming platforms and tools will be diversified accordingly in the near future.

Additionally, it is obvious that the new sound systems and recording technologies have enabled the digital replacements of most of the instruments. In other words, as also mentioned previously in the technological advancements section, almost all instruments can now be replaced with their digital equals. Because of that, in addition to the rise of the electronic music, we will probably see that some instruments, such as piano, guitar, etc., will lose their significance in recordings. However, as Cihat Aşkın mentioned in our interview the local sounds and instruments will keep their positions, and the virtuosity on those instruments would be important for the recordings made.⁴⁴

⁴⁴ In-depth interview with Cihat Aşkın, March 12, 2019.

Furthermore, the rise of the YouTube could not be neglected which shows that the music videos has been gaining significance. The Musically country profile (2019) showed that Youtube is the most popular music-streaming service in Turkey. The young generation in Turkey prefers mostly to listen music and to watch music videos on YouTube instead of other platforms. That shows there is a huge potential for the music industry in Turkey to reach more and more people in Turkey by creating good sound along with the attention grabbing videos and visuals.

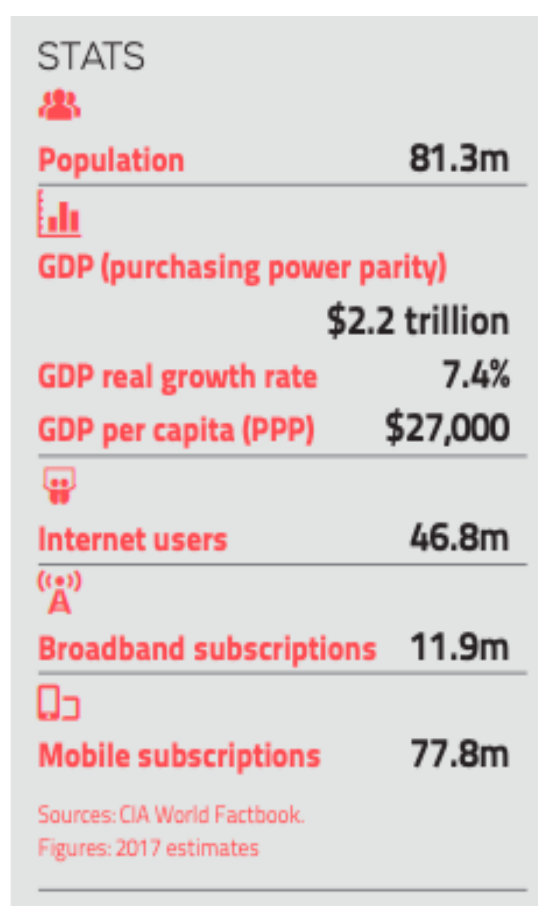


Figure 3.5.1: Turkey country profile statistics (Source: Musically, 2019)

The reports show that Turkey has a huge potential in the digital music industry. In Musically Turkey’s market profile report which was published on January 2019, it is quoted that:

“Bülent Forta, general coordinator and board member of Mü-Yap, estimates that around 1m people in Turkey subscribe to a music streaming service – still fairly small for a country of 81.3m inhabitants. He believes there is still considerable room for digital growth. “A large part of the catalogues has still not transferred to digital,” he says. “There are also no music videos

of many tracks. In addition, the number of subscribers is not yet at the desired level. Thus, it can be foreseen that the digital market will grow with big steps in the coming year.” (2019, p.1)

The Figure 3.5.1 shows the statistics of Turkey clearly. As Bülent Forta said with a population of 83.1 million people and with 11.9 million broadband subscribers, it is really low that only 1 million of this population pays for music streaming services. This proves that there is a huge potential in Turkey for the growth of the music industry. In that report, it is also mentioned that per-capita recorded music revenue in Turkey remains one of the lowest in Europe (Musically, 2019, p.2). The market has a very big potential with its younger consumers; however, it is really important to find the best strategies to attract the whole populations’ attention to pay more for music and streaming platforms. In other words, it is again really important to have a good marketing and sales strategies by knowing the needs and wants of the target population.

4. CONCLUSION

The music industry in the world has been in a transformation in the last two decades. The technological developments have improved the sound and recording technologies which resulted in a significant change and evolution of the music industry. The digitalization of the music industry has resulted in the evolution of the music production, music distribution, music marketing and music consumption, and this change has brought in the new tools to the industry. This current research asked the question “How do the music industry professionals and musicians in Turkey perceive the effects of the digitalization in the last two decades?”. The aim of this thesis was to reveal and provide an academic view on how the music industry of Turkey is affected by the global digitalization by looking from the eyes of the music industry professionals and musicians of Turkey.

The history of global music industry showed that the digitalization in music started with the invention of the CDs in 1980s. After all the technological developments mentioned throughout this thesis, we reached a period that the music is now consumed on digital platforms rather than the physical products such as cassettes, CDs, or vinyls. These physical products have lost their importance and power as it was in the conventional era. In this digital world, music is shared online by the digital distributors and consumed on the digital streaming services.

In addition, the continuous improvements in technology since then have also affected the recording practices with new equipments which brought the end of the major studios and major labels. The recordings and music production has started to be made with portable equipments, in boutique or home studios, and at small periods of time. Consequently, the business models in the industry have been also transformed from conventional to digital business models.

The results from the interviews demonstrated that the lives and work of the music industry professionals and musicians have also evolved according to the requirements brought by digitalization in music industry in Turkey. The traditional business model included powerful label owners and producers; in other words, the whole production

process was in the hands of the major labels. Most of the big labels and studios has changed their working strategies, services they provide, and their deals with the musicians. Furthermore, the digital business model has brought the end of this dominance of the major labels and opened the way for the independent musicians to be heard. It is really important to mention that even though this freedom is still somehow limited in Turkey especially because most of the artists need the support and guideline of big labels in sales, PR and marketing, what digitalization has brought to the industry resulted in a big diversity with the elimination of many borders.

Furthermore, the musicians reported that the concerts have become the main income source for them. Where the money comes from in the industry has shifted from the sales of the recordings to the live concerts. With the rise of digital distribution of music, all the reports showed that the physical sales declined, and the digital revenue has increased day by day. However, the digital revenue have not reached the level as it should be, so most of the musicians mentioned that they are not satisfied with the digital income. That turned the attention to the live industry.

This research also pointed out that marketing channels and strategies has also altered with the emergence of the online marketing. Today, music is primarily marketed on social media sites such as Facebook and Instagram. Musician – audience relationship got closer and easier, and musicians have to be active on these sites to make their self-marketing. The new tools have brought the opportunity to know the target audience better; however, that does not mean to reach the masses.

Lastly, this research provided a report showing that the music industry in Turkey has also been entirely affected by digitalization, parallel to the rest of the world. As a result, what we saw is the conventional processes mostly regarding production and distribution have lost their importance as they had in the past. Nowadays, the digital industry has its own new rules and ways in music production and music distribution, and it is seen that music marketing has gained huge significance.

Besides all these conclusions, this research also showed that the potential of the music industry of Turkey. The reports showed that Turkey still has a big market for digital music and music streaming. There is the need for stronger sales and marketing strategies which will foster the market and drive the population to pay more for music.

However, in this conclusion, it is also important to mention that there are unanswered questions for the music industry in Turkey. These unanswered questions, which can be called as “grey” areas, keep the steps for further digitalization of the music industry in Turkey slower and harder. The digital music industry in Turkey is immature compared to the rest of the world. The word “immature”, here, means that the music industry in Turkey is still in a process of transformation from conventional to digital. To work with a record label is one of the conditions in order to be registered to MÜ-YAP and MÜYORBİR. In the case of an independent musician uploading the music only by digital intermediaries, there is the risk for not being protected and not collecting the rights properly since without a record label it will not get in the MÜYAP catalogue. This stays as one of the unsolved areas in Turkey which, in my opinion, limits the independency of a musician. How can this be solved to improve the independency as in the rest of the world may be a significant question for the future.

Another issue is about the industry reports available. As mentioned throughout this thesis, there are MÜ-YAP reports and IFPI reports on the music industry of Turkey, which are reflecting the general situation with the sales numbers and total income data. However, these reports do not provide enough data and coverage. There are not many specific data available from digital platforms such as Spotify or Apple Music; most of the data they’ve published are mostly global, not country specific. From those platforms, we know that the musicians earn very little amount of money according to the number of listenings; however, the data is closed, so it was not easy to provide a clear numerical results on that topic.

In addition, the rock music group in Turkey “Redd”, very recently in May 2019, has raised its concerns and questions about Spotify and its power in Turkey⁴⁵. Spotify is a powerful digital music platform in Turkey; however, according to many musicians the main issue is that Spotify does not have enough concentration and care for the music industry in Turkey. That has created big criticism towards Spotify and many questions about the reasons for that behavior of a global music platform, even though Turkey has a big potential in digital music.

⁴⁵ For more information: <http://www.milliyet.com.tr/redd-in-spotify-gorusmesinden-dinleyici-olarak-ne-anlamaliyiz--molatik-11676/?Sayfa=2>

All in all, this research provided an extensive report on Turkey's music industry with the history of digital change and current status of the industry. The research gathered many information from different market reports available and from the experiences' of the people in the industry and provided an academic view to the music business and management in Turkey. This study wanted to contribute to the current literature on Turkey by giving a general coverage on many aspects as the results of the ongoing digitalization in the music industry. The future research may be conducted for deep investigation on the grey areas which were mentioned above or with a more specific focus on marketing or sales strategies to reach more people in Turkey using its potential.

REFERENCES

- Aitken, P.** (2014). The Internet. *Grove Music Online*. Ed. Retrieved 7 Nov. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256904>
- Aşkın, C. (2019).** Personal Interview. 13 March, ISTANBUL.
- Mumma, G., Rye, H., Kernfeld, B., & Sheridan, C.** (2003). Recording. *Grove Music Online*. Ed. Retrieved 4 Nov. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000371600>
- Baydur, D. (2019).** Personal Interview. 19 February, ISTANBUL.
- Boyce, C. & Neale, P.** (2006). Conducting In-Depth Interviews: A Guide for Designing and Conducting In-Depth Interviews for Evaluation Input. *Pathfinder International*. Retrieved 3 Mar. 2019, from http://www2.pathfinder.org/site/DocServer/m_e_tool_series_indepth_interviews.pdf
- Brennen, S. & Kreis, D.** (2014). Digitalization and Digitization. *Culture Digitally*. Retrived 3 Mar. 2019, from <http://culturedigitally.org/2014/09/digitalization-and-digitization/>
- Casette.** In *Encyclopædia Britannica*. Retrieved January 17, 2019, from <https://www.britannica.com/technology/cassette#ref134564>
- Coldewey, D.** (2012). 30 years ago, the CD started the digital music revolution. Retrieved on 4 Mar. 2019, from <https://www.nbcnews.com/tech/gadgets/30-years-ago-cd-started-digital-music-revolution-flna6167906>
- Crossman A.** (2019). An Overview of Qualitative Research Methods. Retrieved 3 Mar. 2019, from <https://www.thoughtco.com/qualitative-research-methods-3026555>
- Digital Music Nation.** Retrieved from https://www.riaa.com/wp-content/uploads/2013/01/BPI_Digital_Music_Nation_2013.pdf
- Eiriz V., & Leite F.P.** (2017). The digital distribution of music and its impact on the models of independent musicians. *The Service Industries Journal*, 37(13-14), 875-895. DOI: 10.1080/02642069.2017.1361935 <https://doi.org/10.1080/02642069.2017.1361935>
- Engin, B. (2019).** Personal Interview. 28 January, ISTANBUL.

- Erek, C.** (2019). Personal Interview. 24 January, ISTANBUL.
- Foçan, Ö.** (2019). Online Interview. 19 February.
- Hosoi T., Kim J., Stainken D., and Caro F.** (2015). Disintermediation in the Recorded Music Supply Chain. Retrieved December 20, 2018, from <https://blogs.anderson.ucla.edu/global-supply-chain/2015/08/disintermediation-in-the-recorded-music-supply-chain.html>
- Hracs, B.J.** (2012). A Creative Industry in Transition. The Rise of Digitally Driven Independent Music Production. *Growth and Change*, 43 (3), 442-461.
- Global Entertainment and Media Outlook 2014-2018, Turkey summary.** (2014). PWC (PricewaterhouseCoopers) Report. Retrieved from <https://www.pwc.com/gx/en/global-entertainment-media-outlook/segment-insights/assets/turkey-summary.pdf>
- GMR 2017, IFPI.** <http://www.ifpi.org/downloads/GMR2017.pdf>
- GMR 2018, IFPI.** <https://www.ifpi.org/downloads/GMR2018.pdf>
- Karadoğan, C.** (2019). Personal Interview. 13 February, ISTANBUL.
- Kurşun, H.** (2019). Personal Interview. 26 February, ISTANBUL.
- Kusek, D., Leonhard, G., & Lindsay, S. G.** (2005). *The future of music : manifesto for the digital music revolution*. Boston : Berklee Press, c2005. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=cat01696a&AN=itu.b1233382&site=eds-live>
- Kuyucu, M.** (2013). Yeni Medya ve Dijital Müzik: Yeni Medyanın Müzik Endüstrisinin Ekonomik Yapısına Etkisi. In *International Symposium on Language and Communication: Exploring Novelties*, Izmir University, Turkey, 17-19 June.
- Lee, M.** (2012). The 360 deal and the ‘new’ industry. *European Journal of Cultural Studies*, 16(1), 77-99. <https://doi.org/10.1177/1367549412457478>
- Lena F.** (2017). *Cultural Diversity in the Music Industry of Turkey* (Doctoral Dissertation). Available from Council of Higher Education (YÖK) Thesis Center. (No. 496068).
- Leyshon, A.** (2001). Time-scale (and digital) compression: Software formats, musical networks, and the reorganization of the music industry. *Environment and Planning. A* 33, 49-77.
- Musically Turkey.** <https://musically.com/?s=turkey>
- Musically** (2019). *Turkey Market Profile*. Retrived 29 March, from

<https://musically.com/wp-content/uploads/2019/01/Country-profile-Turkey-2019.pdf>

MÜYAP. (2018). Türkiye Müzik Endüstrisi. Retrieved from <http://tr.mu-yap.org/wp-content/uploads/2018/06/T%C3%9CRK%C4%B0YE-M%C3%9CZ%C4%B0K-END%C3%9CSTR%C4%B0S%C4%B0-2018.pdf>

Napster. In *Encyclopædia Britannica*. Retrieved December 23, 2018, from <<https://www.britannica.com/topic/Napster>>

Nalbant, A.K. (2019). Online Interview. 25 February.

Özdemir, T. (2019). Personal Interview. 22 January, ISTANBUL.

Qualitative Research Methods: A Data Collector's Field Guide. *Family Health International*. Retrieved on 3 March 2019 from <https://course.ccs.neu.edu/is4800sp12/resources/qualmethods.pdf>

Raks'ın fabrikasına alıcı çıkmadı. (2009, 9 December). *Hürriyet Gazetesi*. Retrieved from <<http://www.hurriyet.com.tr/ekonomi/raksin-fabrikasina-alici-cikmadi-13151106>>

Rogers, J. (2013). *The Death and Life of the Music Industry in the Digital Age*. New York: Bloomsbury Academic. Prints

Rossing, T.D, Moore, R., and Wheeler, A. (2002). *The Science of Sound*. San Fransisco: Addison Wesley.

Sayan, A. (2016). Dijital Müzik Ne Sağlar, Ne Sağlamaz?. Retrieved on October 17, 2018, from <http://m.bianet.org/bianet/toplum/180412-dijital-muzik-ne-saglar-ne-saglamaz>

Snapper, P. (2019). Personal Interview. 16 February, ISTANBUL.

Schmuck, P. (2016). From record selling to cultural entrepreneurship: the music economy in the digital paradigm shift. In Wikström, P., DeFillippi, R. (Eds.), *Business Innovation and Disruption in the Music Industry* (pp.13-32). Cheltenham, UK: Edward Elgar Publishing.
doi: <http://0-dx.doi.org.divit.library.itu.edu.tr/10.4337/9781783478156>

Spotify Artist. <https://artists.spotify.com/>

Spotify Technology S.A. Announces Financial Results for First Quarter 2019. (2019, April 29). Retrieved from <<https://investors.spotify.com/financials/press-release-details/2019/Spotify-Technology-SA-Announces-Financial-Results-for-First-Quarter-2019/default.aspx>>

Uzelli, M. (2019). Personal Interview. 12 February, ISTANBUL.

URL-1 <http://tr.mu-yap.org/turkiye/#>

URL-2 <https://www.pro-music.org/legal-music-services-europe.php>

URL-3 <https://www.cnnturk.com/video/bilim-teknoloji/teknoloji/muzikte-dijital-devir>

URL-4 <https://evolutionmusicmarketing.wordpress.com/home/past/>

Yağmuroğlu, E. (2019). Online Interview. 7 January.

APPENDICES

APPENDIX A: Interview Questions

APPENDIX A

For record labels / producers / sound engineers / managers:

- 1) Could you please shortly explain your position/role in the music industry (and in your company?)
- 2) How long have you been working in the music industry?
- 3) Are you a musician?
- 4) Which services are you providing (at your company)?
- 5) How many musicians does your record label have currently? (officially signed)
 - a. Are they all Turkish? Do you also have international artists?
 - b. Are they all from the same musical genre?

For musicians:

- 1) Could you please shortly explain your position/role in the music industry as a musician?
- 2) What is your musical genre?
- 3) Do you work as a full time musician?
- 4) Are you signed to a record label? If yes, how would you define your label's position in the music industry in Turkey?
 - a. Do you think that it is still needed to work with a record label?
 - b. What are the opportunities and disadvantages to be with a record label?
- 5) Do you have CDs / recordings?

For digital distributors and platforms:

- 1) Could you please shortly explain your position/role in the music industry (and your company **xxx**?)
- 2) How long has **xxx** been active in the music industry of Turkey?

- 3) Why did **xxx** enter in the music market of Turkey?
- 4) What is **xxx** now? Which services are you providing (at your company)?
- 5) How many musicians does **xxx** Turkey have currently? (officially signed)

For all:

How has digitalization affected the music industry in Turkey? Could you please explain how you **perceive** this digital transformation in the music industry?

- a. How is your work changed? / How has digitalization affected the way you **produce** music? (Technically, economically, etc.)
 - i. Have you changed your business model (mainly for record labels / producers)?
 - ii. What are the new services you provide with digitalization?
- b. What about **music distribution**?
 - i. How do you distribute the music?
 - ii. Are you collaborating with digital distributors? Why and why not?
 - iii. Is your music streamed on digital platforms? If yes, could you please indicate which ones? Do you think that digital platforms are needed?
 - iv. Is your music distributed by digital distributors? Do you have physical copies of your music? (*for the artist only*) If yes, why?
 - v. Do you think it got easier to share the music with digitalization?
 - vi. Do you think it got easier to reach the targeted audience with digitalization?
- c. What about the **income sources**?
 - i. What are your main income sources in the music industry today? (physical vs. digital income, downloads, online streaming, concerts, etc.?)
 - ii. How have the income sources changed?
 - iii. Are you satisfied with the digital platforms in terms of income?

- d. What about the **marketing** of the music?
 - i. What has changed in the last two decades about music marketing?
 - ii. How do you market your music? Which channels are you using? (Do you use social media? Do you have a website?)
 - iii. Do you think it got easier to reach the targeted audience? How is the artist-audience relationship changed?
 - iv. Do you have music videos? Do you think that music videos are important for today's music industry?

- e. What about the **music quality**?
 - i. Do you think that the quality/artistic value of music has changed in the last two decades? If yes, what has been changed? Why?

- f. **Future** of the music industry
 - i. How would you position Turkey in the digital music industry and its future?
 - ii. What do you think about the future of the music industry (both global and Turkey?)
 - iii. Which ways / platforms will be used?
 - iv. Do you think that there is a potential in digital music for Turkey?
 - v. What challenges may occur in the future?

CURRICULUM VITAE



Name Surname : Öykü Özkurt
Place and Date of Birth : Istanbul, 12.12.1992
E-Mail : ozkurtoyku@gmail.com

EDUCATION :

- **B.A.** : 2015, Koç University, College of Administrative Sciences and Economics, International Relations
- **B.A.** : 2016, Koç University, College of Administrative Sciences and Economics, Business Administration (Double Major)

PROFESSIONAL EXPERIENCE:

- 2019 January – Present: Operations Associate of the Istanbul Music Festival at Istanbul Foundation for Arts and Culture (IKSV)
- 2016-2019: Assistant of the Istanbul Music Festival
- June 2018: Venue Coordinator of 46th Istanbul Music Festival
- June 2017: Venue Coordinator of 45th Istanbul Music Festival
- March-June 2016: Internship at the Istanbul Music Festival
- July 2014-July 2015: Longterm Internship “PEP” at the Marketing Communications department of Mercedes-Benz Türk