Around The World In Indie Days

(Culminating Experience)

An operational project/ business plan for an independent music TV show

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Index

Preface

This culminating experience outlines my proposal for a music show conceptualised for Indian television and the Indian independent music market. This paper includes a business plan, market research data, industry and competitor analyses and a marketing plan, all of which support the show's business model.

The purpose of this paper is to methodically put down an idea for a music show that has been playing on my mind for a while now. When I learned last June that all Music Business Masters students at Berklee Valencia were required to work on a culminating experience, I finally found a great chance to gather my thoughts around the project and put them down in an organised fashion. This is also the culmination of those thoughts.

A significant portion of the market analysis in this report was conducted in collaboration with my classmates Alejandra Menendez, Bret Ewen, Chris Uribe and Rozelle McBarnette at Berklee Valencia as part of another project we did together. Parts of the material gathered from that research undertaking have been, with their due consent, utilised in this business plan. I thank them for all the support they've offered me.

And finally, I'd like to thank my professor and CE advisor, Dr Emilien Moyon, for his consistent support; Carl and Kareem, my good friends, for agreeing to feature in the pilot; and my parents without whom I'd be little more than a twinkle in an unknown eye.

Introduction

Indie (n) – independent/ of Indian origin

Music on television started out in the early 1920s primarily as a marketing tool intended to boost the sales of recorded music. One of the first artists to have a visual aid accompanying her single was the erstwhile US blues superstar Bessie Smith. Her video, ‘St Louis Blues’, was a simple two-reel recording of her performance of the song, which ran in theatres three straight years from 1929 through 1932.

Television sets soon started to gain popularity among households around the world, and a majority of the popular musicians of the era began to perceive music videos as a great alternative to live performances. The Beatles, in 1964, through their mock documentary ‘A Hard Day’s Night’ experimented with attributing visuals to their music, and the very next year, American singer-songwriter Bob Dylan released his first music video ‘Subterranean Homesick Blues’, which played in the prelude to his 1965 Don’t Look Back tour of England.

Countless blues, country and rock bands of the era – including Queen, David Bowie and many others – followed in their footsteps, taking full advantage of the visual medium to express their art in a new, more creative way. Music shows on television played these videos on heavy rotation during fixed slots in the day, offering an alternative marketing means parallel to the radio. In 1981 came the US-based music channel MTV, which played music 24 hours a day.

Musicians now had an additional aesthetic element to their songs, which helped turn them into overnight superstars (Madonna, Duran Duran); directors sprung up whose expertise lay solely in music video production; and by the first half of the 1990s the music video business had erupted into a full-fledged market operating under the umbrella of the music industry. Big US acts of the late 1980s and early 1990s – including Nirvana, Pearl Jam, Metallica and Def Leppard – took full advantage of this new trend.

Surprisingly, this period bears witness to a period in Indian music that, too, saw the emergence and rise of independent artistes – groups of musicians in pockets all over the country striving to free the nation from the kitschy throngs of Bollywood. Taking inspiration from a vast multitude of Western and Indian composers, these musicians formed bands, sang in English and other native Indian languages, and played open-air venues and small pubs to crowds of as less as 100 who bought tickets at throwaway prices.

Over time, this group of passionate musicians and gig goers – now known as ‘scenesters’ – came to define an entire generation of highly discerning, enthusiastic, DIY-spirited youth that would do everything in its grasp to support and nurture a music scene they could identify with on a deeply personal level. From Calcutta-based band High to Shillong rockers Great Society, and Bombay hard rock group Indus Creed to the New Delhi folk-fusion maestros Indian Ocean, the Indian diaspora of independent artistes is testament to a slow albeit steadily growing market that – even though not nearly as big – has found a spot right along the mainstream music market dominated by Bollywood.

Today, major cities in India including New Delhi, Mumbai, Bangalore, Shillong and Chennai are home to over 5,000 bands and DJs who dabble in a wide variety of genres ranging all the way from hip-hop and rap to rock, metal and a majority of the music styles that EDM encompasses. Music programming has become innovative and embraces a variety of platforms, and music content telecast on major youth TV channels across the country including Channel V, 9xM, and MTV India – with shows such as Launchpad, Rock On, and MTV Roots – are proof that the market is growing and viewership is steadily on a rise.

Since the early 2000s, music festivals such as Sunburn, Storm, Escape, MAD, Ragasthan, and India's biggest multi-genre music event Bacardi NH7, solidify brands' belief that this market is here to stay and will only grow bigger. Small to medium sized gigs in tier 1 cities spread gradually to tier 2 cities, and eventually settled into music-themed restaurant chains including the popular Blue Frog, Hard Rock Café and Kino 108 many among others. Today, weekly independent music events are a common occurrence at big and small venues alike, encouraging more and more artistes to venture beyond their bedroom projects and start playing to a live audience. Metal bands have been finding spots at such international festivals as Wacken (Eccentric Pendulum), rock artistes represent the scene at festivals like Glastonbury (Pentagram), and top DJs (Armin van Buuren, Tiesto, David Guetta, and Avicii among many others) have played multiple gigs across the country. As a result, more music than ever is being put out and heard, and a host of television and Web media houses are jumping on the bandwagon to create content around the scene.

But perhaps one of the biggest signs that suggests independent music is now no longer just a ‘scene’ but a blooming industry of its own is the 2014 launch of MTV India’s new independent music channel Pepsi MTV Indies. I have had the good fortune of working on the launch of the channel in its years of inception, and have interviewed many independent and Bollywood artists during the research stage, a majority of whom were of the unanimous opinion that the vast scope for content and the sheer volume of emerging artists merit a voice, a medium of their own.

Today, both Vh1 and 9xO (owned by the 9x media group) feature segments on Indian independent music besides catering to international music, but in perhaps what may be termed as an unprecedented occurrence, India now has a 24-hour full HD music channel with original programming that caters exclusively to independent music. The media already exists. It’s now time for content to catch up.

Executive Summary

I plan to pitch to MTV Indies a show entitled Around The World In Indie Days (abbr. ATWIID) that features emerging Indian indie artistes in collaboration with emerging talent from cities abroad with burgeoning independent music scenes. In essence, this show will pick some of the finest young Indian talent

from across genres, take them to a city in another country, introduce them to independent artistes there and feature a collaboration between them.
The show will showcase independent musicians and give their fans an in-depth view of their lives, and aim to highlight the work that goes into being an independent artiste in today's times. Original music composed by featured artistes, too, will be shown in each 20 to 30-minute episode, and a common narrative thread of experiencing the city and music vicariously through the artiste will be essential to the format.

Episodes will be telecast on television, and promos, lead-up previews and all peripheral content will be uploaded to the Web as part of the launch campaign for every season. After telecast, episodes, too, will be uploaded to the Web. Viewers will have access to all this content at no cost. Except in the case of Web downloads of episode songs, which will be priced minimally.

Our key target demographic comprises a broad cross section of people ranging from hip adolescents and young adults to middle-aged professionals in the age group of 16-35 (male and female). This consumer base lives in tier-1 and 2 cities around the world, is well versed in musical trends, patronises live music events at their local watering holes, supports their independent scene, doesn't always go by what seems popular, knows its genres, artists, labels, and has a keen sense of differentiation between good music and bad. Moreover, their fandom extends to the real life of the artistes they appreciate. Reaching out to this discerning audience group are show sponsors that associate with independent music as part of their core brand philosophies.

Potential sponsors will have a global presence, definite youth connect and music embedded deep into their core philosophies. ATWIID, if picked up by the channel, will be India's first major independent music show shot overseas, telecast on one of the biggest television networks in the world. Its major differentiating factor is its attempt to internationalise Indian talent while also further opening up the Indian live music market to unsigned talent from outside the country. Furthermore, it gives a cultural overview and an industry analysis of independent music markets from cities all around the world and can serve as a great tool for industry dissection.

Industry analysis

The Porter's Five Forces analysis framework provides a general sketch of the Indian independent music content industry as it stands now. A study to this end will help determine the long-run profitability of the industry, the factors that help shape it, the feasibility of content innovation within it, and its competitive intensity and attractiveness in terms of new companies wishing to set up base in it.

Threat of New Entrants – 2

With the heavy proliferation of content and the sheer spike in the number of independent musicians and live events throughout the country, the possibilities and avenues of content creation have only increased. This is furthered by the cheap availability and easy accessibility of content creation technology in the market including digital audio workstations, cameras, software and hardware equipment such as audio interfaces, etc, which come as a welcome relief to the high sunk costs and capital requirements earlier associated with video content creation. Loyalty to existing brands, if any, is very limited, innovations aren't patentable, and economies of scale are practically non-existent, therefore making the threat of new competitors very real.

Threat of substitute products – 6

While audio-visual content, in and of itself, cannot be substituted for the sheer aesthetic value they provide – thus, in a sense making our product a unique offering – there are many Web and TV-based video properties that showcase independent music and artistes that could plausibly stand to eat into our viewership. One particular show that comes quite close in its offering to ATWIID is Dewarists, which features collaborations between independent artists travelling around India. However, the show was recently syndicated to a channel belonging to Viacom 18 (MTV India) from a rival network, and excludes the audience content curation angle introduced by ATWIID. While the cost of switching over to a potential substitute is very little, content quality plays a huge part in determining the jump rate. Additionally, if an artiste who features on our show is also part of another show through which he gains a huge fan following, that could only increase our viewership later on.

Bargaining power of suppliers – 7

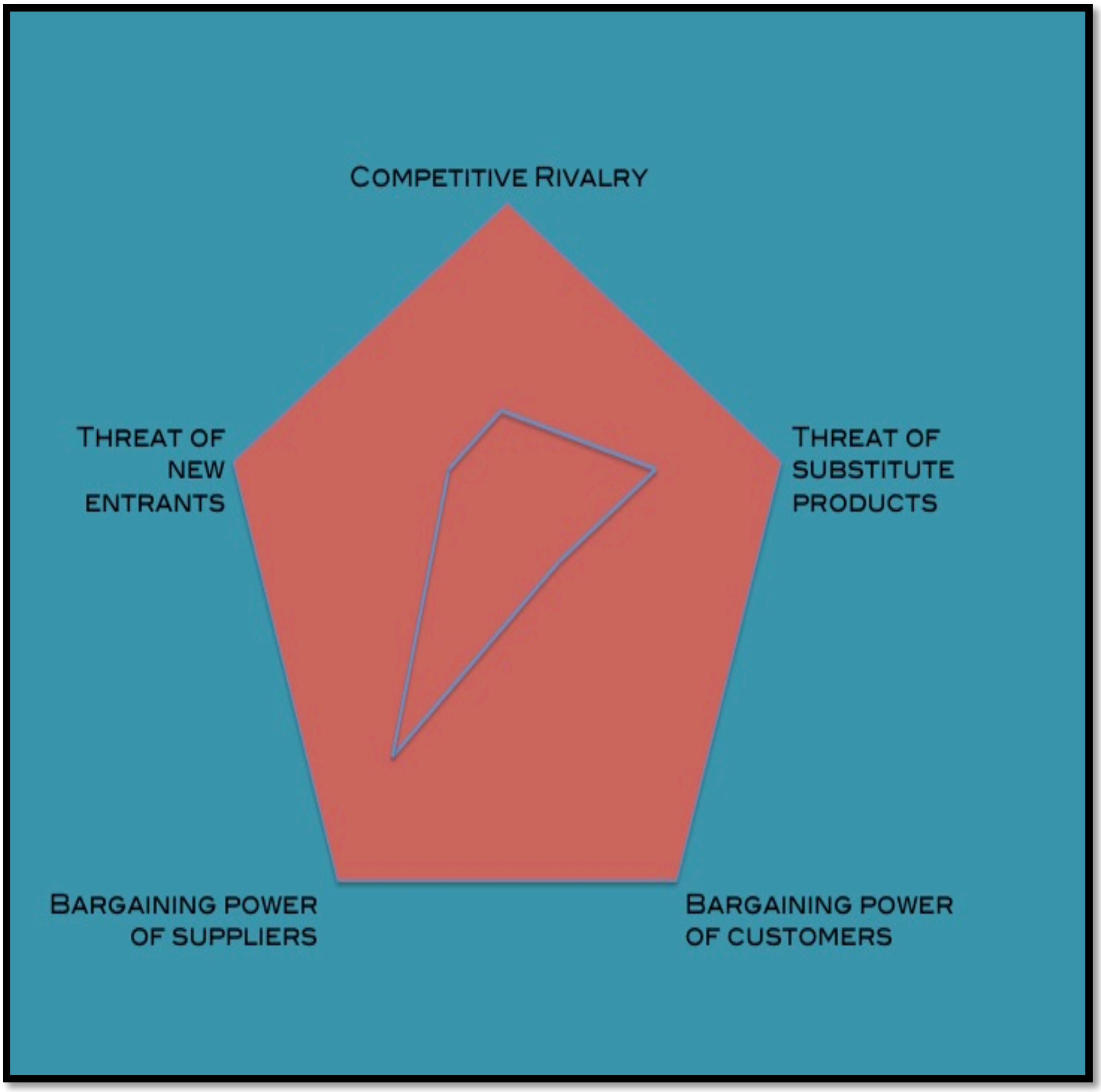
Our suppliers are the artistes we feature who provide us with their time to create the content that we share with our consumers. Since the industry is currently on a boom, the number of artistes is certainly very large. While songs are unique entities that, even if composed by artistes who traditionally belong to the same genre, are always exclusive in more ways than one, we face a very low cost of switching over to a substitute. To add to this, there's a very high competition among emerging artistes, making their bargaining power very low. Just the sheer volume of emerging talent is so big that a majority of independent musicians are known to make television appearances and even perform gigs for no cost at all. Thus, promoters and other large corporates usually are faced with a huge list of alternatives to pick from among performers in any genre.

Bargaining power of customers – 3

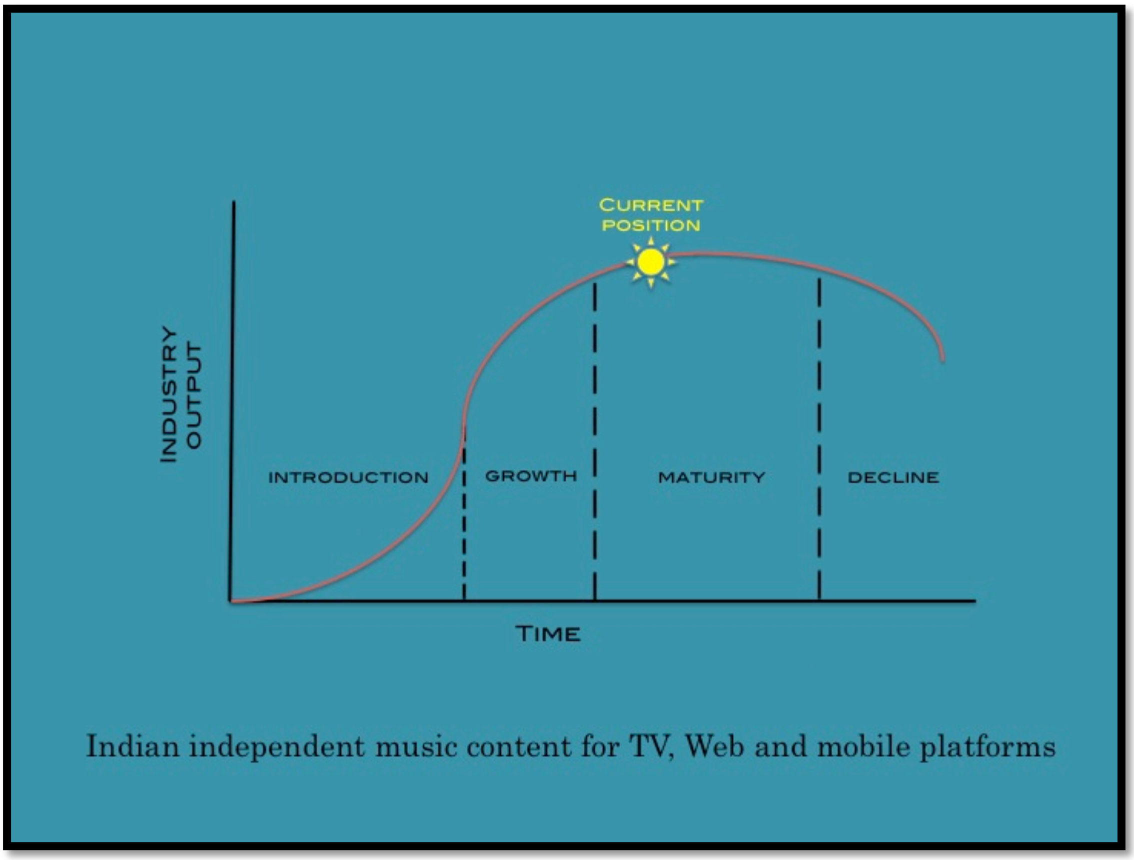
With the vast amount of independent music content floating throughout the market, it's extremely hard to keep track of all the artistes that are part of the industry. From a consumer standpoint, the amount of diversity in independent music content proffers a wide variety of buyers – some with large spending capacities and some with relatively lesser – with a wide number of options.
A major part of the market is mostly still saturated with a younger demographic with limited disposable incomes, and so it would be crucial to provide them with content at low costs that they perceive as high value. Price sensitivity in the market is very high, and within this small subsection of the overall Indian music market the audience dictates what content works and what doesn't, and has alternatives to switch to if they don't like what they see.

Competitive rivalry within the industry – 2

With web series started off by independent magazines (The Music Project by Tehelka), production houses (Metal Bharat by OML), independent musicians themselves (Headbangers' Kitchen by Sahil Makhija aka the Demonstealer), and, of course, original programming by television channels, the options are far too many. The industry is growing at a rapid pace with the rise in the number of music festivals across the country, and festival coverage is gaining prominence. The absence of a regulatory body to control competition poses a formidable threat to programmed content. Thus, the competition is fierce.



Lifecycle Of The Industry



The Indian independent music market has recently surpassed the growth phase and is steadily gaining ground in the maturity phase. Top content producers and media companies are vying for a majority share in the total viewership pie, and independent players are establishing base as well, taking away market share from the big guns. Video streaming as a medium has nearly reached full exposure due to an increase in consumer interest caused by the spread of independent music itself. Indian indie music streaming services such as RadioVeRVe, and music sales portals including Tempostand, OK Listen!, and ArtistAloud – backed by one of India's biggest content aggregators Hungama – allow for artists who had once only dominated local markets to sell their music internationally and syndicate it to film and advertising. Through social media, consumers have begun to reach artistes and initiate interactions with them, causing a shift in music preferences. Recently Control ALT Delete, a Mumbai based promotion agency exclusively for metal music, launched a campaign titled “Our Sponsors”, and instead of featuring the names of brands on event posters it featured the names of all the people who had contributed in their own small ways to make their events happen. Such paradigm shifts in the industry make it essential to closely analyse some of its lifecycle aspects:

Competition

Audience focus is beginning to shift on brand loyalty; a perfunctory glance at social media figures reveal that Coke Studio @ MTV has over 2 million subscribers, MTV Unplugged has over 1 million subscribers and the Nh7 Weekender music festival has almost 300,000 subscribers. In this phase, competition has already begun to look at securing a stronger foothold in the industry by differentiating its content through a careful selection of artistes, genres, live events and peripheral activities. Innovations have to be made at this stage as anything mundane will be undercut by competing brands and properties.

Product

While there is definitely variation in the products related to our market, the level is still minimal and far off from its full potential. A large amount of content still revolves around live and studio sessions, interviews, festivals, gigs, and behind the scenes activities. With ATWIID the audience gets involved right at the creative stage of the entire process, making them so much more than just consumers of content. Moreover, while incorporating all the above-mentioned aspects the show plans to integrate social media, brands and exclusive merchandise into the mix and bring to the table a far more interesting product.

Pricing

With newer revenue models such as Pay What You Want and crowdsourcing taking the lead – funds for the newest season of heavy metal cooking show Headbanger's Kitchen were crowdsourced entirely through India's premiere crowdsourcing portal Wishberry – there is a general sentiment in the market that the audience is not averse to paying for content that offers high value. That said, paid channels on Direct To Home and satellite are offered by a host of providers including Tata Sky, Videocon, Airtel and Dish TV, and MTV Indies is being offered at a nominal price of Rs 9 per month. At this price the network has already clocked a reach of 17 million homes within two months of launch, proving that it is tantamount to make good content available at competitive pricing strategies.

Promotion

Driven and championed by the DIY cause, promotion within the industry is centred around social media. A huge portion of the target market spends most of its time discovering new artistes and genres on the Internet, and keeps track of festival and live event schedules on independent music portals. Most interpersonal communication happens either through word of mouth or closed chat groups, and has proven to be a really effective marketing tool considering the steady rise in the number of people working to build the industry. Companies, too, are now stressing their competitive differences, and try to differentiate their products by dabbling in different genres, offering great peripheral content, or roping in strong brands and media partners.

Distribution

Assimilation and distribution of content is concentrated mostly within media streaming Websites and TV networks. With specific regard to distribution channels the industry is quite at the peak of the maturity phase, seeing as how audio-visual content is already being transmitted across so many platforms such as mobile devices (MTV Indies launched with a mobile app that aids in the easy discovery of independent Indian music talent), Internet-connected televisions (IPTV), and video game consoles, with low barriers to distribution networks.

Competitive Analysis

Industry delineation

A niche industry within the broader ‘audio-visual content for television’ industry could be delineated as one that produces audio-visual content for TV, provides independent music brand integrations to sponsors, and peripheral content for online streaming. This content delves into the process of artiste discovery, travel & lifestyle, music production, composition and distribution, artiste promotion, publishing, and social media. The creation and growth of a new, vibrant subsect within an existing industry is the result of a generation that has successfully brought together various platforms of engagement and melded them with the forms of entertainment they prefer the most. This industry has only begun to explore its full potential since the past five years, and although audio-visual and entertainment content channels are ever evolving, their success is based on the diversity of the distribution networks as well as the experience given to the consumers.

SECTOR	2008 (US$ billion)	2013 (US$ billion)
TV	5.2	9
Print Media	3.5	4.6
Filmed entertainment	2.3	4
Animation, gaming, VFX	0.33	0.9
Radio	0.18	0.4
Music	0.14	0.15

Source: FICCI/PricewaterhouseCoopers

Industry growth since 2008

Competitor Analysis

Popular music channels in India include Vh1, MTV, ETC Music, B4U Music, Zee Music, 9x0 and 9xM, apart from a variety of regional channels that cater to specific states only. Channels that cater to mainstream music generally telecast Bollywood songs through the day, and account for a large portion of the total music viewership and advertising revenues. While Vh1 and 9xO focus on international music and a majority of MTV's music blocks have recently shifted focus to Bollywood music, all these channels have independent music segments, which, compounded by original programming, are plausible competitors. Stiff competition against Channel V was obliterated in July, 2012 when the channel changed its USP and began focusing its content on the youth entertainment genre.

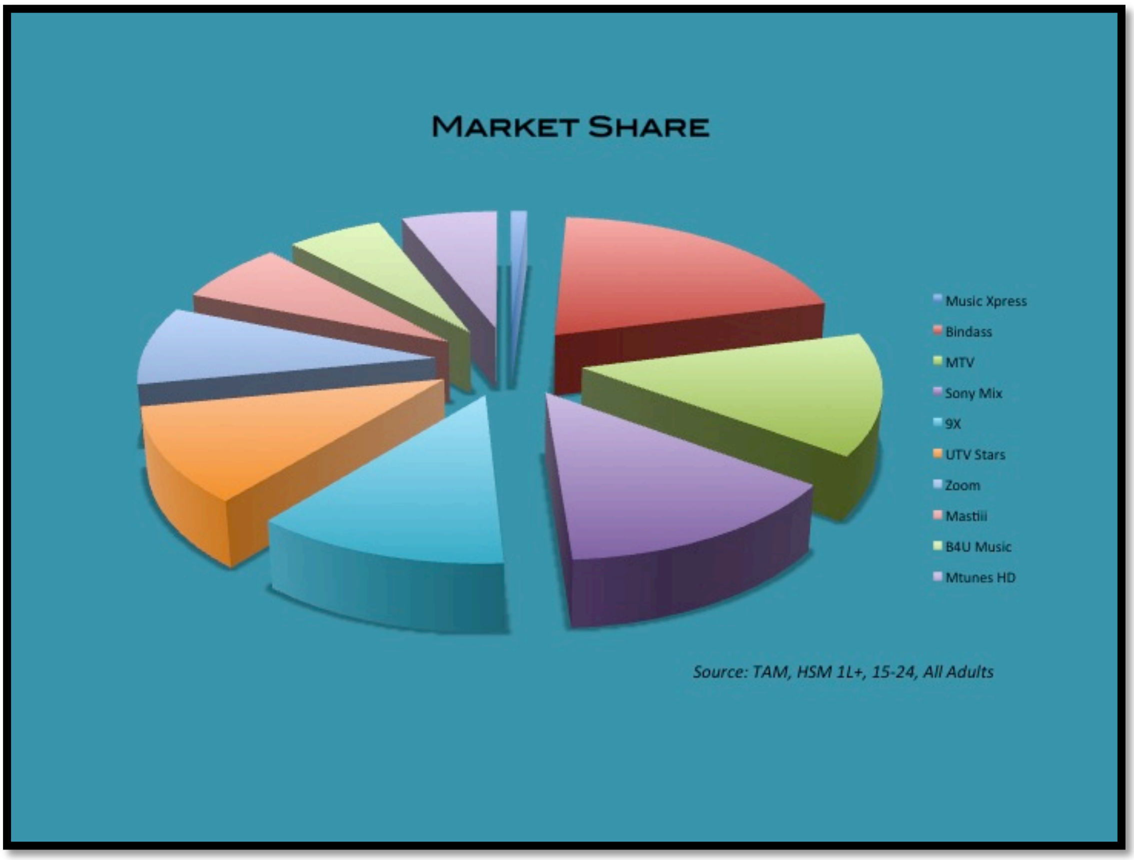


Table highlighting market shares of all players

MTV India – Bollywood music, independent music, shows, youth reality TV

Market share: 14%

Sony Mix – Bollywood music, regional TV & songs

Market share: 14%

9X – International, Bollywood and independent music, shows

Market share: 12%

UTV Stars – Bollywood news, movies, music blocks

Market share: 11%

Zoom – Youth centric entertainment content, fiction & reality shows

Market share: 9%

Mastiii – Bollywood and regional music videos

Market share: 7%

MTunes HD – Bollywood and regional music videos, hosted shows, indipop

Market share: 6%

B4U Music – Bollywood, indipop, bhangra, interviews, chart rundowns

Market share: 6%

Music Xpress – Original & syndicated shows, reality TV, fiction, music blocks

Market share: 1%

Herfindahl Hirschman Index = 860

With an HHI of 860, the industry is definitely very competitive. However, channels like Vh1 India aren't in direct competition with MTV India considering they belong to the same network. By the same analogy, although it is way too early to calculate the exact market share of Pepsi MTV Indies, the dominant position of MTV India in the Indian music market asserts the fact that the channel is expected to get off to a good launch and register high television rating points from the get go. Additionally, both MTV India and its flagship reality show MTV Roadies presently feature among the top 30 Indian brands on social media, so more leverage is gained through strong Web presence. In addition to television channels, a battery of shows created for the Web could also be considered competition in terms of the artistes they feature and their close resemblance to specific features of the show's format.

P-Man Music Files – Rohit Pereira, bassist for metal band Exhumation and vocalist for dubstep act ViceVersa, travels to gigs and festivals around the country interviewing independent musicians, digging deep into the pulse of the scene and discovering all the little quirks that make it, fused with his distinct offbeat brand of humour.

Headbangers Kitchen – Perhaps one of the most popular metal musicians in the country – with over 12 years of touring and recording experience behind him – Sahil Makhija aka The Demonstealer of black/ death metal act Demonic Resurrection produces and hosts this cooking/ interview show. The first half of every 20-minute episode features a live preparation of one of Makhija's unique recipes, and the second half features an interview with an international or Indian metal act.

The Music Project by Tehelka – Through this web series, one of India's biggest investigative journals, Tehelka, gives independent artistes a means to introduce themselves to their audience. The idea is simple – each artiste jams on their instrument while talking about themselves, their music, inspirations and musical background.

Society presents Chaiwala Sessions – 'Chai' is the Hindi word for tea, and Society Tea is arguably one of the oldest and most well known tea brands in the country. Almost entirely sponsor-backed, the Chaiwala Sessions showcase independent acts playing stripped-down versions of some of their songs at roadside tea stalls all across the country. Very recently the show tied up with India's biggest independent music promoter and artiste management agency Only Much Louder to feature some of the most popular Indian indie acts including Swarathma, Nischay Parekh, Spud In The Box, The Bicycle Days and The Supersonics.

Industry Attractiveness

Judging by standard criteria, it is possible to get a balanced view of the level of attractiveness of the industry:

Growth: Demographic trends suggest that more and more youth between the ages of 15 and 25 are beginning to take up music as either a fulltime profession or hobby. To this end, a lot of these very people consume video content related to independent music, to get a hang of the different genres dominating the scene and discover other musicians and media outlets. Social and technological trends reveal that with an increase in the sales of media outlets like television, internet connections, and mobile phones, the consumption of independent content has become easier and will only increase in the years to come.

Size: Since this industry is of low capital intensity (i.e. not much capital is required to enter), the critical mass required to promote diversity of competition is very much within reach. With independent music markets the main appeal, initially, is highly localised, and presently it is of the right size to allow for a diversity of competition.

Profitability/ Returns: In many cases the Returns on Funds Employed (ROFE) in the independent music sector have been far lower than the average cost of funds (COF). However, with the backing of one of the most popular youth networks in the country and agency-funded programming this should change.

Market Diversity: For a large part the industry targets a highly niche market segment, especially considering Bollywood music still dominates more than 40 per cent of the music sales in India. However, more and more people even older than MTV's target audience of 18-25 have been part of the scene since its inception, and are continuing to contribute to it and consume content.

The industry for independent music content is, in a way, super fragmented with promoters, managers and even artistes themselves turning into content producers and uploading videos and other content to blogs, YouTube channels, etc and monetising by way of effective cross-channel marketing strategies and Web monetisation techniques. That said, any new content entity that adopts a unique marketing mix to their offering stands to attract the attention of artistes who are always looking for new ways to promote themselves and their music.

Product Differentiation

The primary goal achieved through the show is the production and distribution of quality audio-visual content for telecast on TV and the Internet. A set of fringe activities surrounding the show will put artistes and fans on a level playing platform by letting consumers curate content the way they want to see it, utilising fan resources to build artistes' careers, and monetise off record sales and distribution.

The industry as it seems right now is extremely competitive and a new player might find it unattractive to enter, but both entertainment and technology mediums are continually evolving and with it the consumption pattern of users. ATWIID will act as an Indian and international artiste discovery platform that also presents unique musical collaborations between two very different indie scenes. Audience will have a large say in the content creation process, and even the smallest artistes will be remunerated for their work.

Music released through the show will be put out in the market through the show's website, social media platforms and, at the end of the season, compilation albums. This music will be made available for purchase, and royalties will be split with all featured artistes. A plausible extension of the concept could be a music festival featuring a select few artistes from the show in collaboration with Indian artistes.

The show's key differentiating factor is the international environment it puts the Indian independent music scene into.

Value Proposition

In terms of the consumers' standpoint, the following factors have been taken into consideration to see if the product is a good market fit:

Customer Jobs

Our average consumer intends to keep himself updated with the goings-on of the Indian and international independent music scene. Not only does the average viewer want statistical information about his favourite artistes' gigs, album releases, singles, and collaborations, he also wants to delve into the artistes' lives, get to know them up close and personal and have a say in the way they view this all this content.

Consumer Pains

One of the biggest hurdles our consumers face is the unavailability of an information source where they get to curate the material that is put out.

Additionally, fans of the independent music market want to see their favourite Indian indie artistes make an impression on the global music market by featuring alongside indie artistes from major cities around the world.

Consumer Gains

Viewers are hoping for a one-point portal for video content. The deal inked by Pepsi and MTV India has in the offing a monthly talent hunt activity that seeks to discover indie musicians from within the country, get them gigs, and thus keep the industry abuzz with activity. Consumers are hoping for more music, diversification into different genres, and finally, an international connect.

Products

MTV Indies' launch programming brief states:

> A plan to telecast “80 per cent music videos and 20 per cent independent content including films, street art, custom-bike design and stand-up comedy. The channel is language neutral and offers content in a host of Indian languages, besides Hindi and English. The repertoire of shows includes Open Files (which showcases the journey of artistes), Unusual Suspects (which features bike designers), Busking (where artistes will perform unannounced at street locations around the country, and Indipedia (which describes the independent music scene in graphic terms).

ATWIID fits perfectly within the programming roster, and will effectively blend In with the other content to reach out to a highly focused target market.

Pain Relievers

By tapping into the tastes of the artists as well as the tastes of the fans, the show will be following the true “pulse” of the independent music scene in India and abroad. This means new independent music content for fans and a foray into international independent music scenes.

Delivering Gains

Through a well-rounded programming approach the channel hopes to deliver functional, social and emotional gains to consumers and artistes by nurturing talent, fostering it, pushing it beyond the country's territories and having the world take notice.

Business Model

Key partners

Plausible sponsorship options: Since the show will primarily cater to the independent music market comprising youth between the ages of 18 and 35, our main sponsorship revenue could potentially come from major brands dealing in goods that is popular among this target group, including refreshment/ energy drinks, sportswear, fashion & clothing, music hardware, cellular network, etc. The only key requisites are a global presence and a strong youth connect.

Production house: A film and TV production house whose expertise lies in filming music content (preferably comprising musicians themselves) with strong logistical backing.

Studio experts: A dedicated group of in-studio experts, preferably handpicked from our viewer base, that assists us with collaborations and sound engineering.

Key activities

Primary activity: A TV/ Web indie music show that takes Indian independent artistes to major cities around the world documenting their lives and getting them to collaborate with local musicians there.

Audience participation: Every episode is uniquely suited to the artistes featured in that we hold audience engagement in high regard and take suggestions from them to formulate all creative aspects.

Community engagement: Our main online outlet - the Website - will also double up for an interaction platform where fans interact with each other and create a canvas of ideas for different artistes to pitch to show producers.

Format: No host. The show is in piece-to-camera format where the artiste talks directly at the camera leading the viewer through his journey.

Value Proposition

To the independent music community: We let our viewers into the lives of the independent artistes they so admire. Here's a show where you get to really know the person behind all that music you really like, the way you want to know them. You get to see the city they live in through their eyes, and finally, watch them at work in collaboration with another artiste from your country of origin. One of the main draws – the audience designs aspects of the show.

To the musicians: Each musician gets a 10-minute solo feature in an episode, where he gets to reach out to his fan base, let them into his creative process and show them how music weaves into his personal life. The show provides a welcome break from traditional social media outreach methods and encourages the artist to be part of a collaborative feature helmed by who else but his fans.

Customer relationships

Quality not quantity: Our viewers are just as important to the show itself as the featured artistes. We're going to work on building a tight-knit group of viewers that regularly contribute suggestions, artiste recommendations and help out in whichever way possible. The idea is not to have a huge viewer base - it is to have a thoroughly dedicated one.

Two-way communication process: Our viewers are going to communicate with each other and us on the Web, and suggestions for episode flow are paramount considering its primarily the indie music community that's going to keep the show running. The running credits at the end of every episode will feature the names of contributing members.

Customer segments:

Main viewer base: We're targeting youths between the ages of 18 and 35, the main demographic of the indie music community, from big cities in all countries with access to the Web, a high interest in discovering new music on the Internet and the financial capacity and willingness to spend on music and music related products. This varied group regularly goes to concerts, is up-to-date with the goings on of the independent scene and has a very refined taste in music.

Creative minds: The show will hold in high regard all creative suggestions from this motley bunch of viewers, and, in fact, incorporate them in every way possible to offer a unique viewing experience designed by the fans.

Key resources:

Musicians: Technology that is both inexpensive and easily available has given rise to a continually emerging community of independent musicians around the globe - across genres. Our aim is to tap into this community, and extol its creative genius.

Independent music community: We pick our cities and musicians through an online poll that requires our viewers to make suggestions and vote for featured artistes. Our viewers don't just sit back and watch the episodes; they're an integral part of them.

Studios: In every city we travel to we're going to tie up with a local studio (preferably where one of the artistes does all their work) and shoot there.

Channels

Main outlet: This is primarily a television show with an extensive peripheral presence extending to the Web and mobile. The aim to sign to MTV Indies, which has a strong youth connect, an independent, DIY thought process, and music in its core brand philosophy.

Interactivity: The Web will be used to implement innovative audience engagement strategies and extend the reach of our community. Through our website and mobile app we will take content suggestions for each episode and initiate personal interactions between an artiste and his fan, and make it part of the final episode ready for telecast on TV and YouTube**.**

<u>Cost Structure:</u>

Web presence: Most of our web outlets can be set up for free - including our Facebook, Twitter, and Tumblr accounts. However, a significant amount of money will be spent on the initial creation and subsequent maintenance of our Website where most of our audience interaction will take place.

Production: A large chunk of the sponsorship money will be spent in production, crew management, transportation, stay, food and salaries for the artistes.

Talent: Every featured artiste will be paid.

Marketing, publicity & PR: The show will primarily rely on its viewers to spread the word after initial spends have been made on traditional media outlets including TV, Web, print and outdoors. These costs will appear on the P&L statement of MTV Indies, which it will bear using sponsorship money.

Revenue streams

Sponsors: Our primary revenue stream is sponsorship. Moreover, featured artistes get paid for their effort and time.

In-show mentions and paid segments: Music brands looking for innovative marketing opportunities can get in-show aston band, strap and ticker mentions, and logo displays. Moreover, any music equipment brands (guitars, speakers, amps, mixers, mics, etc) willing to lend gear for the shoots will merit in frame integrations.

Collaborative effort: The song created by the artistes at the end of each episode will be uploaded to our Website and other publishing platforms for download, revenues from which will be routed back to the artistes.

Government aid: Lots of countries offer government financial support for portrayal of their cities as places of cultural tourism.

Financial aid: Lots of governments offer financial support to initiatives that may increase cultural tourism in their countries.

Miscellaneous

Musicians' perspective: It's a great time to be an independent musician. There's a vast array of social networks that not only helps you put your music out there but also gives you a great sense of who your fan base comprises. That said, there's also an overwhelming number of artistes today, and you need to be innovative with your marketing strategies. Through the show you have a great opportunity to show a side of yourself that traditional forms of social media wouldn't otherwise highlight.

Consumer behaviour: The independent music community is a fast evolving one and is extremely supportive of the musicians they like. They purchase music, attend concerts, invest in merchandise and go to any length to ensure their favourite acts have the resources to keep making music.

Show flow: Position this as a show by artistes for fans. Starting with the musicians to the questions to the collaboration, everything is decided by the audience. The show flow a 5-6 step online process put up on our website, which will invite suggestions from our audience, and the best ideas for each episode will be made part of the show.

Personal connect: The idea to is make the show design as personal as possible. To this end, if a viewer were to suggest bringing an artiste over to his studio/ home for a jam session or recording, that will be arranged for.

Value Chain

The value chain of activities needing to be performed relate to the show in this circumstance, and not necessarily to the network that the show will be pitched to. However, one of the primary aims of the network will be to develop a bond between artistes and the audience through video content centred around independent art. Taking this into consideration, the value chain is innately centred on catering to every prerequisite for the production of video content and its worldwide distribution. The following is the description of the Primary and Support activities involved in the process of content creation:

Primary activities

Research and development: MTV Indies, as a channel that closely observes popular culture and publishes its observations and opinions in the form of videos and text in the public domain across a variety of platforms, will have to stay constantly apprised on developments in the global and Indian independent music scenes and possess a keen sense of popular genres, artists and trends. Based on these observations the producers then decide the tone, approach and quality of the show's content.

Inbound logistics:

a) Pre-production: An in-house team of producers will manage all the activities related to the production and post-production stages of the show. This includes camera, lighting, transport, stage, designs, crew, etc.

b) Team of curators: Ideas acquired from the audience in the initial stages of development will be refined by the production team and the next stages of creative development will be carried out.

Operation:

a) Production: The actual creation of the content will include various on-ground aspects such as managing a crew (floating and in-house), all talent associated with the show, supervisors, creative directions, producers, production executives, the audit team, etc.

b) Post-production: Mainly focuses on the packaging, editing and designing of the videos and all related content to be put out. The in-house crew of the production house that the show is outsourced to will handle edits, peripheral content rollouts for digital, sound design, levelling, etc.

Marketing and sales:

a) Sponsorship: As an anchor sponsor-backed channel (Pepsi), and 3-4 other major sponsors putting money behind its flagship programs, MTV Indies – as also publically declared in their launch – have the financial backing for three months' worth of original content. Brands that are of specific relation to the show include beverage/ food/ music equipment companies that identify with the independent sentiment (or wish to venture into that territory), have a strong youth appeal and a multi-country presence.

b) Syndication and partnerships: Quite a lot of MTV India's current catalogue of shows is syndicated to other parts of the Middle East and South East Asia for syndication. Moreover, the channel plans to enter the Sri Lankan and Bangladeshi independent music industries, too. If the markets there suggest any kind of interest in this content, syndication is a bright option.

c) Brand integration: Besides anchor brands, the channel will also accept regular advertising. In return, as has been done for other shows on MTV

India, the programming team will devise in-show brand integrations and product placements to generate revenue.

d) Online social media marketing: The marketing and digital teams will work in tandem with featured artistes and encourage them to make mentions of the show on their social media outlets. These teams will also engage closely with the audience through the channel's Website and social media to gauge traction and invite suggestions for content.

e) Outdoor/ print marketing: Time-bound/ focused specifically on certain regions

g) Cross-channel promotion: The Viacom 18 network is a multi-channel network operating across market segments. Channels such as Vh1, MTV India and Comedy Central routinely advertise each others' properties on TV and social media, and news channels such as CNN-IBN are perfect to reach a wider cross-section of the audience. On social media, MTV has a collective presence of over 10 million subscribers, which could be utilised as a great PR tool.

Outbound logistics:

a) Release: Beta tape delivery from the production house to the channel's MCR (Multi-channel Control Room) will be handled by a runner from the production house. Uploads of all our content on the Web (on our platform and various others) will be managed by the programming and digital teams.

b) Distribution: The show will be made available to consumers across regions through strategic partnerships with other TV and Web streams and portals.

Quality management: Close working relationships between the research & development and programming teams will ensure that this function delivers relevant, edgy, engaging video content that far outdoes the ocean of audio-visual music-related content out there in the market.

<u>Support activities</u>

Employee Management: The hiring of a production house and the creative director, chief cameraman and his assistants, lighting and sound crew, etc will be undertaken by the channel programming team. All day-to-day functions will be managed by this outsourced crew, who in turn report back to the channel programming team and the in-house show producers.

Legal Management: A subsect of the channel programming team is the research and legal team, which handles contracts for all featured artistes, liaises with the production houses and metes out payments. This team will also work closely with artistes' management teams in securing permissions for their music featured on the show and to periodically send them the royalties generated through the release of the collaboration.

Procurement: Obtaining permissions and licenses to shoot wherever required will be one of the main necessities of the production process.

a) Location: The in-house team of producers will brainstorm with the creative director and producer to figure out locations for every season. A producer might be sent to the city in advance of the shoot to perform a reconnaissance and decide which locations work best for video shooting.

b) Equipment & logistics/ technical riders: All equipment will be provided by the production house to whom the show is outsourced. The company need only have basic camera gear, sound and light equipment and travel shoot accessories as dictated by the rider.

Technology development

a) Tools for streaming: The in-house digital team will work on a watertight online structure to push out the show and all its peripheral content across social media, ensure seamless online streaming of all the videos, keep interactions with fans to the maximum, and liaise with the app development and maintenance company as needed.

b) Website/ portal management: A special online editorial team has been put in place for MTV Indies, which manages all the content on their Website. This team will work with the digital team to manage the show's Web presence and update textual content on all its platforms.

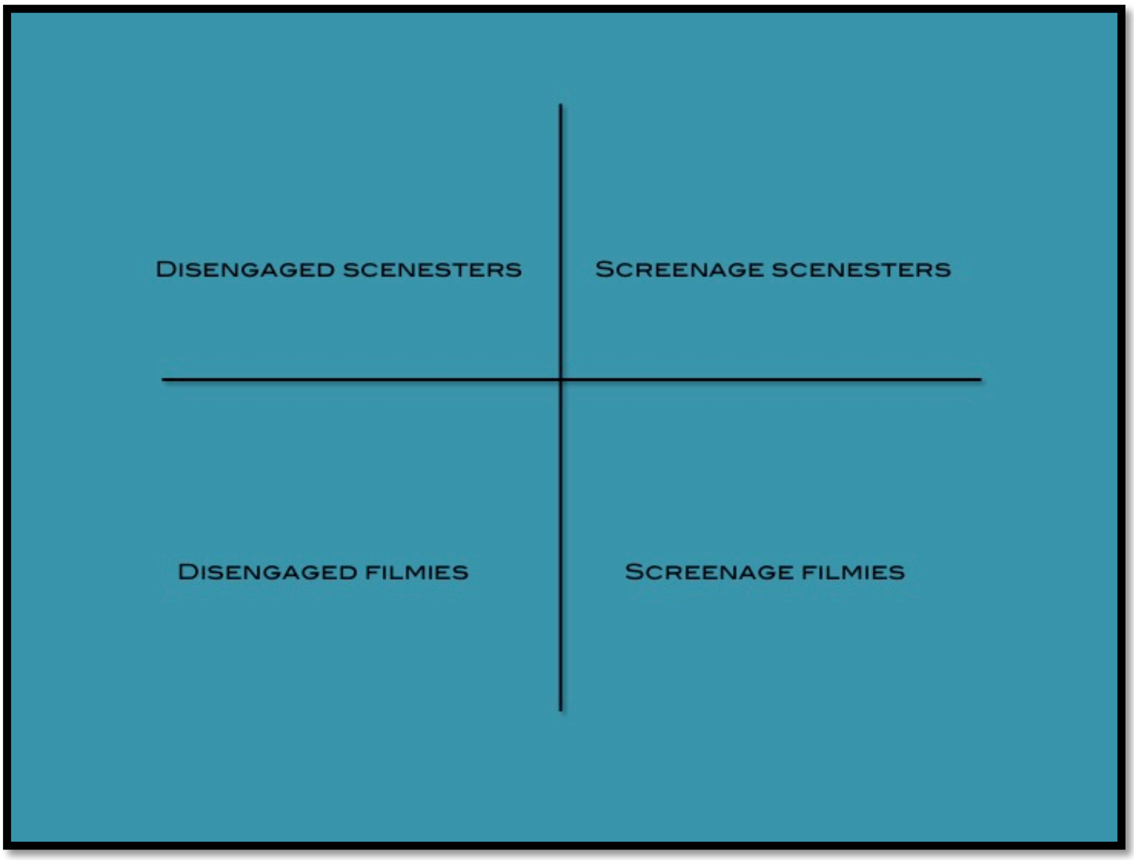
c) Crowdsourcing: One of the show's most attractive features is its openness to audience suggestions in terms of the artistes featured and the context and content of every episode. An open platform will be provided online for our viewers to write in with ideas, suggestions and artiste recommendations. This will be officiated through efficient crowdsourcing technologies – built on the show's website – through which consumers can talk to each other and the show's curators, and ensure only the best content finds its way to the final product.

Firm infrastructure: The informal, relaxed company culture and easy interdepartmental communication and strategising initiatives make it possible for people from all teams to pitch in with ideas and suggestions at every stage of the production.

Market Analysis

Even outside of independent music, India's media consumption patterns across a variety of platforms seem to forecast a time not so far off into the future of young professionals across the length and breadth of the country immersed in the latest technology, consuming, sharing and critiquing cutting-edge content. Some statistics presented by research group IdeateLabs suggest that as of 2014, India – a country of 1.2 billion people – has 900 million mobile phone subscribers, 130 million smartphone users and over 200 million Internet users. In essence, one-tenth of the country uses cellular networks, one-thirteenth has presence on at least one social network, and one-sixth uses the Internet. This era of new age, youth consumers from tier-1 and tier-2 cities can collectively be referred to as the "screenagers", who use the Web to search for content, form impressions about brands based on this content, and actively look to seek and share their experiences with peers. In five years, India's largely untapped rural market will grow twice as big as its urban market, with its population skewing significantly under the age of 35 (our target market) than other BRICS countries (Brazil, Russia, India, China, South Africa).

In terms of consumer segmentation, the most relevant map in this case has two distinct criteria: audience's social engagement and love for independent music content.



Screenage Scenesters – This segment is a big part of the independent music scene in that it closely follows indie artistes, attends gigs, buys merchandise and music, has interactions with musicians, other fans and gig organisers on social media, and engages in conversation, opinion-posting and general banter on social media. This is the ideal audience for ATWIID as this segment is the most discerning lot, aren’t hesitant to speak up about their likes and dislikes, and are always willing to contribute to the scene in any way they can.

Disengaged Scenesters – This segment, too, keeps itself up-to-date on their local independent scene and is very passionate about music, but has no inclination towards social media platforms. They might attend gigs, pay for music and possess a highly refined sense of content, but they will seldom express their opinions on a public forum. While the show is aimed at this lot too, it is difficult to incorporate their suggestions into our development process as they hardly ever express themselves openly. This group is also the most likely to spread word about the show by word of mouth.

Screenage Filmies – This category comprises mainstream (Bollywood) music aficionados who have a very active presence on social media. While much less than a majority of this group listens to indie music or contributes to the scene in any way, they’re more than likely to give indie artistes’ a perfunctory listen owing to the large amount of time they spend on social media networks keeping themselves apprised on the Indian music industry. The aim is to reach out to this group, appeal to their tastes and convert them into diehard fans.

Disengaged Filmies – People in this segment comprise a majority of the Bollywood audience who might be very knowledgeable about Indian film music but lack the inclination to listen to or support independent musicians. They are big on radio and mobile phone usage (especially ringtones), but a big percentage of this audience is unilingual, making it difficult to promote Indian music that isn't in their native languages.

Target consumer segment

The show's main objective is to target Screenage Scenesters – people with a high intensity of digital and social media interaction – in the age group of 18-35. This group thrives on deep and close connections with artists whose music they enjoy. This connection manifests itself in their undedicated support for independent artistes who they discover through shows like ours. Due to their high levels of engagement on social media sites including Facebook, YouTube, Twitter, Tumblr, etc, the show's reach becomes exponentially larger. Since most of their time is spent on the Web, any piece of content or information related to it posted on the Internet is immediately picked up by them and shared to their friends. Thus, a direct interface to fans is created from where we get valuable information about consumer preferences and tastes. The close relationship we build with this group makes us attractive to brands who wish to reach out to this astute, perceptive, trend-setting audience.

Brand Segment

Most TV programming revenue in India comes through sponsorships, unless a network (such as Viacom18) is also closely involved in activities such as merchandising, consumer products, films, live events, etc. In the case of Pepsi MTV Indies, industry sources have pegged Pepsi's investment at Rs 3 crore (30 million) a year, about which channel head Aditya Swamy had this to say:

> We don't want 200 advertisers; 20 will do. We want to work with key clients and people who have invested in the space of independents. It's not a small investment for the kind of space that they have invested in.

ATWIID will, too, primarily rely on sponsorship money to meet with production and talent costs. In order to present the show to a plausible client, the channel must make a strong case by presenting data gathered from a highly mixed worldwide audience base comprising both independent musicians and content consumers. The data encompasses music tastes, consumption preferences and patterns, and audience levels of engagement with their independent scenes. These consumers are well-versed in musical trends, don't base their likes and dislikes on popularity quotients, identify and appreciate a mix of genres, artists, labels, and differentiate good music from bad. Their fandom extends to the real life of the artists they support, and will go to any length to make music a sustainable career for musicians - by promoting their music, buying records & merchandise and going to concerts. Through these questions we aim to gauge audience interest, intended level of participation, the feasibility of our content format, the practicality of our monetisation structure, and get a general sense of their opinion on our contribution to the independent music community.

The Market Survey

A mix of exhaustive qualitative and quantitative studies performed by Spain-based production house Mascletà Media – on online forums and through live interviews – involving participants from a host of countries all capable of being categorised as Screenage Scenesters threw up largely favourable results. The main aim was to:

- Provide a strong basis for the formulation of marketing plans
- Reaffirm our knowledge of the audience's wants and needs
- Measure sales trends and monetisation opportunities
- Gauge audience openness to sponsorship from brands
- Develop a content structure that involves consumer input

The company discovered that music was the most preferred form of digital entertainment compared to video games, sports, movies and television. Seventy-two per cent placed music at the top of their list, and a clear majority (80 per cent) said they made a point to catch up on their favourite form of entertainment at some point during the day. An overwhelming 89 per cent was interested in discovering independent artists from various cultures and countries. It was also enlightening to find that the audience wanted a say in the production and conceptualisation of the series they patronised. Multiple responses suggested increased interest in a show after the producers had incorporated their opinions in it with regard to content and selection of artistes.

Attached to the end of this document are the results of the quantitative survey represented in chart format.

The Focus Group

Personal interviews were conducted with varied sample audiences in both India and Spain that included men and women between the age groups of 20 and 40 across a wide range of occupations. From Spain, a group of four from the Universitat Politecnica d' Valencia was chosen, comprising a 20-year-old Valencia local studying electrical engineering, a 21-year-old Italian studying veterinary science, an 18-year-old Alicante local studying in high school and an 18-year-old law student from Como, Italy. From India, a Mumbai-based 28-year-old ad firm executive, a 37-year-old independent artiste from Bangalore, and a 25-year-old social media professional from Kolkata.

Excerpts from the interviews:

1. How big a role does social media play in your consumption of entertainment? (Facebook, Twitter, Youtube, etc.)

   Social media plays a fundamental role in the consumption of entertainment content. Mainly because it is the best, easiest and fastest way to share any kind of information no matter if it is music, photos or video content. They follow most of the entertainment content they consume online rather than conventional ways such as radio or TV. They consider that the conventional is less common.

2. Would you prefer an individual celebrity (Curator) be in charge of the direction of the show or a team of producers?

   They all agreed that they would follow the show more for the famous artist or curator as opposed to the content or the genre of the show. They added that some people would make the show more attractive to watch. For instance, if the curator were Daniel Marley, (a Reggae singer and composer) he would give more credibility and attractiveness to the show than rather than having Enrique Iglesias as a host. They also provide the example of the comedy "Two and a half men" that was affected in terms of ratings and the number of fans after Charlie Sheen left the TV series.

3. Would you want to have input in the direction of the show?

   "Now-a-days the interaction between the producers of the content and the followers is the most important thing" the interviewees stated. It is not only important to give your opinion and to know that it is heard; feedback and interaction (sometimes in real time) are some of the things that have changed thanks to the social media. Fans want to be part of the projects in some way and feel like they have influence in the decisions of what they like and follow.

4. Does brand sponsorship affect your chance of watching a show?

"Of course, it is common that brands aid in reaching more people" They affirmed. Furthermore, there are some brands that back and help to identify the quality and commercial image of the shows or events they sponsor. The interviewees also considered that when an event or show is not well accepted by fans, it would affect the image of the brand.

5. What are some of your favorite brands?

To answer this question, the interviewees gave a large number of beverages and alcohol drinks brands rather than clothes, electronics, stores, food etc. They think that brands that sponsor music should have a fresh image, have an innovative presence in social media and maintain close interactions with consumers through events, festivals, shows, sport tournaments and more. The brands they clearly related to the music and entertainment industry are: Estrella de Galicia, Red bull, Coca-Cola, Heineken, Jagermeister, Jack Daniels, Ray-Ban and Bacardi.

Marketing Plan

A solid marketing plan to support the show will ensure all our communication reaches our audience on the platforms that they frequent. These platforms include the Internet (Twitter, Facebook, YouTube and other video streaming sites, music blogs, music news portals, entertainment websites, etc), youth television channels, cinema halls, print (magazine and newspapers), mobile and radio.

In close collaboration with sponsors, the show will devise a marketing strategy that kicks off with a launch event featuring Indian artistes from the first season of the show (and international, possibly, depending on their availability and fee). This will subsequently be clubbed with a print and TV ad campaign routed out to sister channels within Viacom18 and also other networks at a cost to company. The social media outlets of MTV India and its all flagship shows will be heavily utilised with specific focus on the MTV Indies Web portal, which, headed by the ex-editor of Rolling Stone India, has been new newly launched to disseminate information about Indian indie music.

A lot of focus will also be put on featured artistes' social media outlets. Our belief is that every artiste attracts a unique set of fans, and through collaborations these fans discover the work of artistes whom they may not have known previously. Thus social media in itself plays the role of a fan aggregator, and the show's aim is to facilitate a process through which fan engagement and artiste discovery become a continual, automated process.

One of the major components of the show's marketing plan is to position itself as an international player in the audio-visual independent music market. Although the show's production is handled by an Indian channel, the network's reach is global, and all featured artistes will be given as much international media coverage as can be leveraged through its reach.

A dedicated website, too, will be put in place – with a backlink to it resting on the MTV Indies portal – that contains information about the show, artistes, seasons, videos, behind-the-scenes footage, B-roll, bloopers, fan messages, artiste testimonials, sponsor advertisements, blogs, etc.

Revenues & Finances

A guesstimate of the first season budgets across verticals will be provided by the programming team in tow with the production team. This finance sheet will essentially take into account Viacom18's internal resources which will come at no extra cost to company and external resources that the company will need to hire in each stage of the production.

In order to keep costs to a minimum, two freelance production crews from India will be flown out every season, and production for the episodes will be split equally among them. According to current market prices, costs can be estimated thusly:

Crew

Executive producer – INR 5,000 per shift

Assistant producer – INR 3,000 per shift

Production manager – INR 1,000 per shift

Show director – INR 5,000 per shift

Cameraman – INR 2,000 per shift

Audio engineer – INR 2,000 per shift

Interns/ runners – INR 500 per shift

The total cost of one crew per shift is INR 18,500. Therefore, the per season (12 episodes) split between 2 crews is 6 episodes per crew. At an estimated 5 days per episode (which equals 5 shifts), the total number of shifts required to shoot the season by two crews equals 60. Hence, the total cost for all shifts for both crews = INR 11,10,000.

Travel

With 7 members to a crew and two crews in all (14 members), and an estimated INR 80,000 per member, the total costs for travel are benchmarked at INR 11,20,000. Since 12 Indian artistes will be flown out of the country in each season, the total costs for that add up to INR 9,60,000. Total travel expenditure can be estimated at INR 20,80,000.

Food & Accommodation

At an estimated INR 7,000 for food, accommodation and miscellaneous daily expenses for artistes and the crew (a total of 26 members), the total month-long expenditure for talent and production is INR 29,40,000.

Talent fee

Every international artiste will be paid an average of INR 1,00,000 for an episode. For 12 episodes, the total expenditure adds up to INR 12,00,000. Every Indian artiste featured will be paid an average of INR 20,000 for an episode. For 12 episodes, the total expenditure adds up to INR 2,40,000. Thus, talent fee overall is estimated at INR 14,40,000.

Total

In all, the total expenses for the first season, going on the floor in August, 2014, stand at INR 75,70,000 (€94,625). Factoring in cost variations and accounted expenses at 5% (INR 3,78,500) brings the total to INR 79,48,500. Contingencies, earmarked at 3%, add up to INR 2,38,455, pegging the net total at a modest INR 81,86,955 (€100,209). The sponsorship amount, thus, will be an even INR 90,00,000 (€110,160), giving the network a profit margin of close to INR 9,00,000. A percentage of this amount (approximately INR 4,00,000 – INR 5,00,000) – if used for the creation of consumer products, publicity campaigns or the marketing of the show before launch date – will be figured into the budget beforehand. Thus, revenues from sponsorship will subsequently need to be higher (circa INR 1,00,00,000) in order for the network to turn a profit.

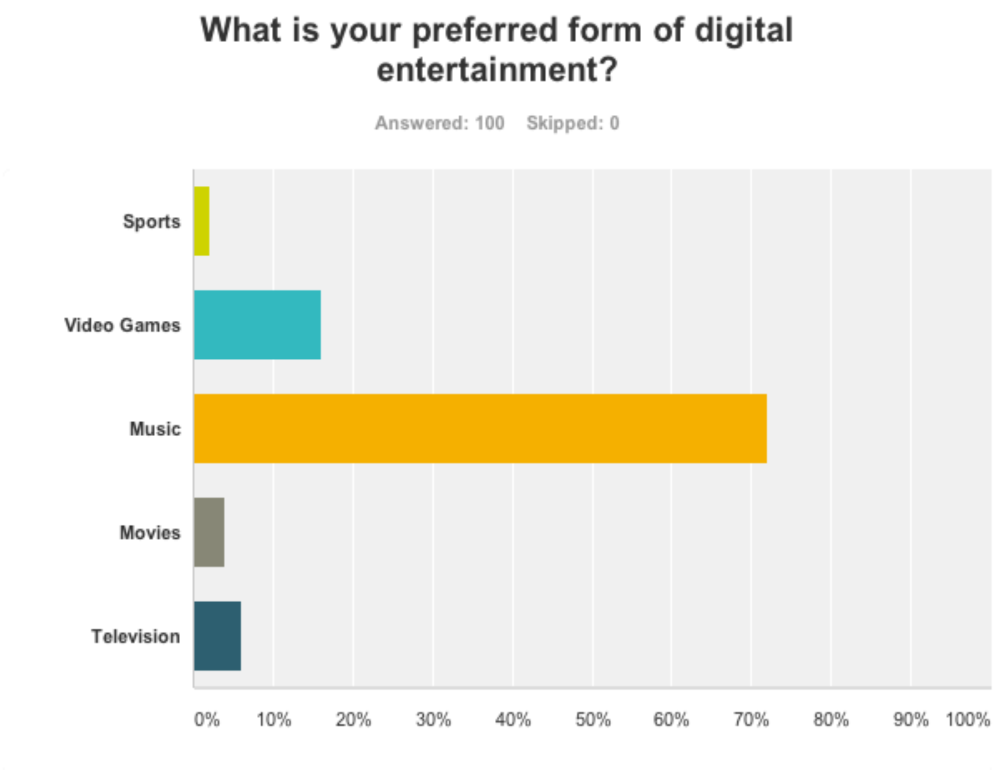
Resources for pre- and post-production have not been figured in as an additional cost into the show PAF (Personnel Action Form) as these are the network's resources and work on a payroll, not additionally cost-prohibitive to the show's budget. These resources include producers in the conceptual stages, editors, graphics, still photography and VFX teams, the digital and social media teams, editing software applications, distribution through syndication to other territories, and other related in-house resources within the company.

Survey Result Analysis

PAGE 1

Q1

Customize Export

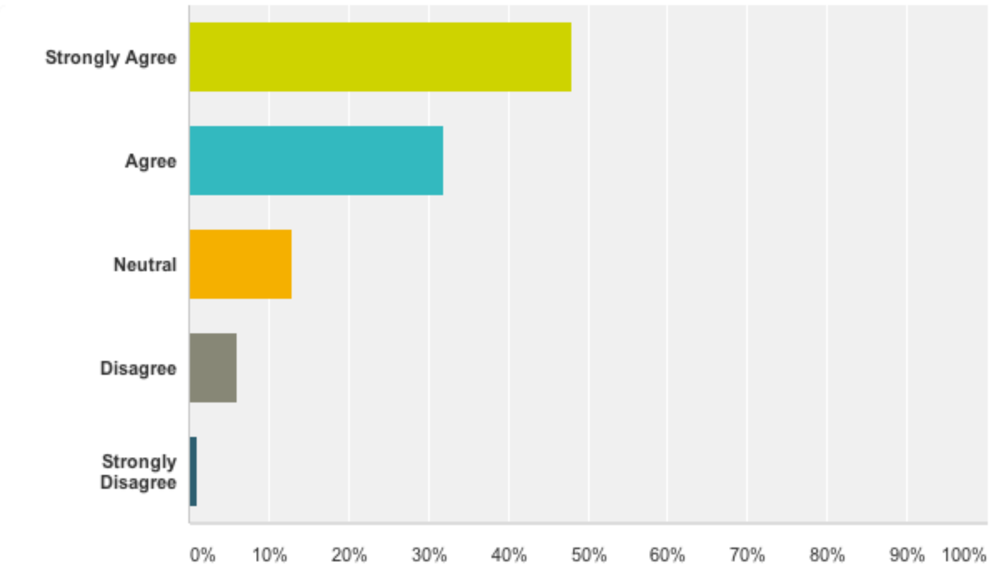


Answer Choices	Responses	
Sports	2.00%	2
Video Games	16.00%	16
Music	72.00%	72
Movies	4.00%	4
Television	6.00%	6
Total		100

Q2 Customize Export

I make it a point to catch up on entertainment during my day.

Answered: 100 Skipped: 0

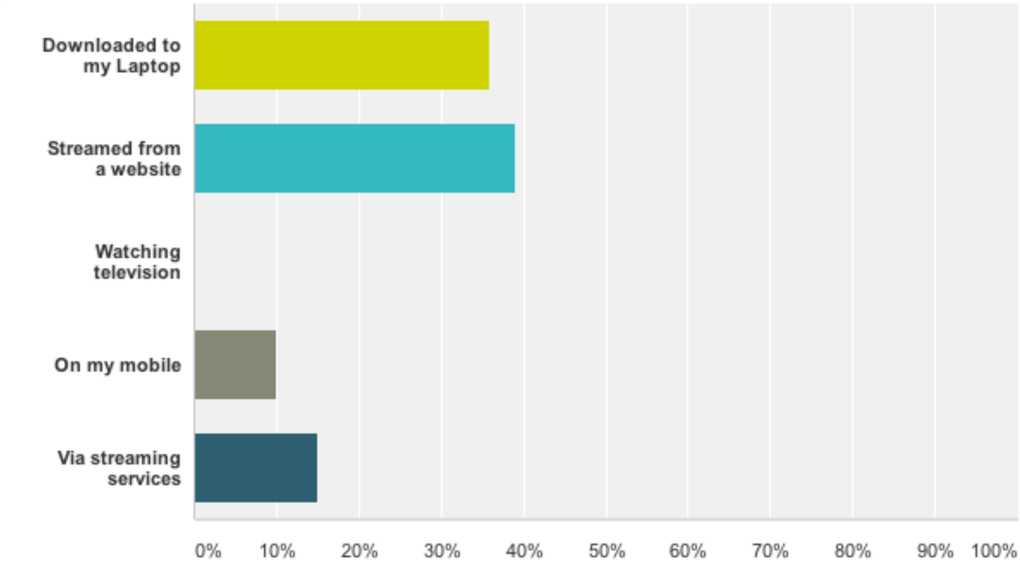


Answer Choices	Responses	
Strongly Agree	48.00%	48
Agree	32.00%	32
Neutral	13.00%	13
Disagree	6.00%	6
Strongly Disagree	1.00%	1
Total		100

Q3 Customize Export

My preferred method of consuming digital entertainment is...

Answered: 100 Skipped: 0

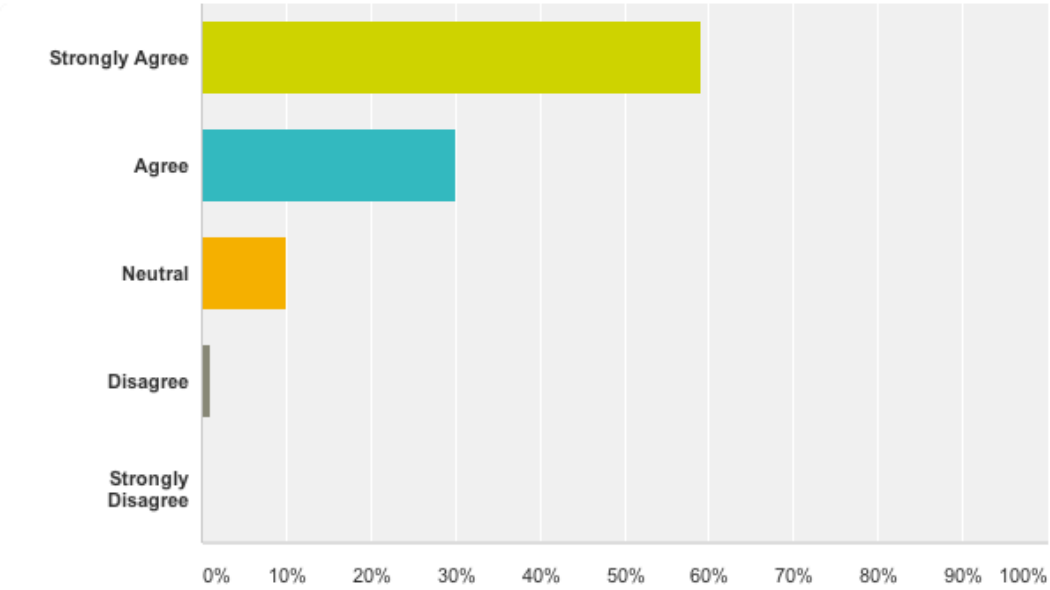


Answer Choices	Responses	
Downloaded to my Laptop	36.00%	36
Streamed from a website	39.00%	39
Watching television	0.00%	0
On my mobile	10.00%	10
Via streaming services	15.00%	15
Total		100

Q4 Customize Export

I am interested in discovering independent artists from various countries and cultures.

Answered: 100 Skipped: 0



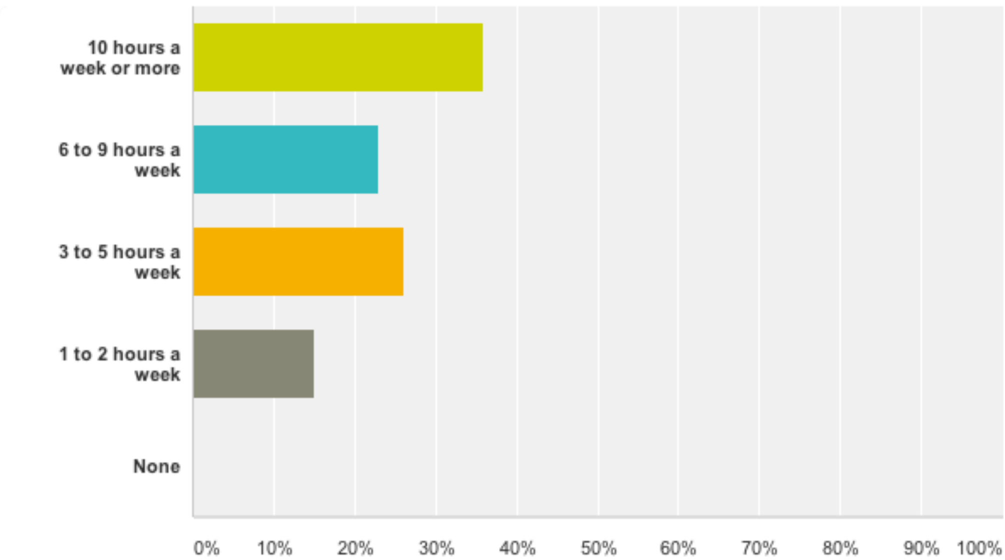
Answer Choices	Responses	
Strongly Agree	**59.00%**	59
Agree	**30.00%**	30
Neutral	**10.00%**	10
Disagree	**1.00%**	1
Strongly Disagree	**0.00%**	0
Total		100

Q5

Customize Export

Considering your current commitments, how much leisure time do you have to dedicate to being an audience of the product described?

Answered: 100 Skipped: 0



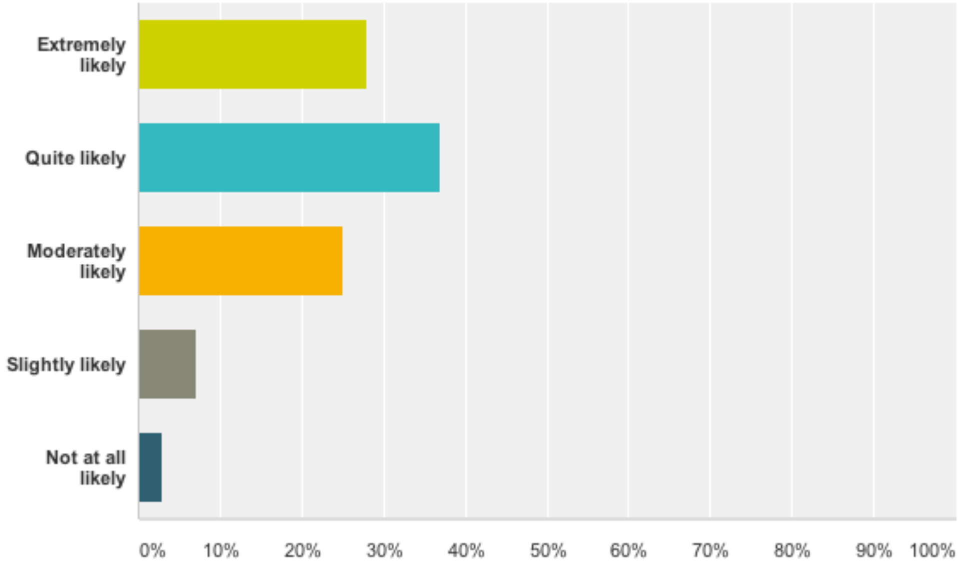
Answer Choices	Responses	
10 hours a week or more	36.00%	36
6 to 9 hours a week	23.00%	23
3 to 5 hours a week	26.00%	26
1 to 2 hours a week	15.00%	15
None	0.00%	0
Total		100

Q6

Customize Export

How likely are you to recommend this product to others who like independent music?

Answered: 100 Skipped: 0



Answer Choices	Responses	
Extremely likely	28.00%	28
Quite likely	37.00%	37
Moderately likely	25.00%	25
Slightly likely	7.00%	7
Not at all likely	3.00%	3
Total		100

Q7

Export

What content would make a web series about independent music more appealing to you?

Answered: 53 Skipped: 47

Responses (53) | Text Analysis | My Categories

Categorize as... | Filter by Category | Search responses

Showing **53** responses

balls aasf adfasf sadf
4/23/2014 3:22 AM View respondent's answers

Album recommendations from different time periods
4/23/2014 2:54 AM View respondent's answers

Music reviews (open discussion) Music recommendation
4/23/2014 2:52 AM View respondent's answers

Live performances, biopics
4/23/2014 2:30 AM View respondent's answers

Animal Collective!!
4/23/2014 2:11 AM View respondent's answers

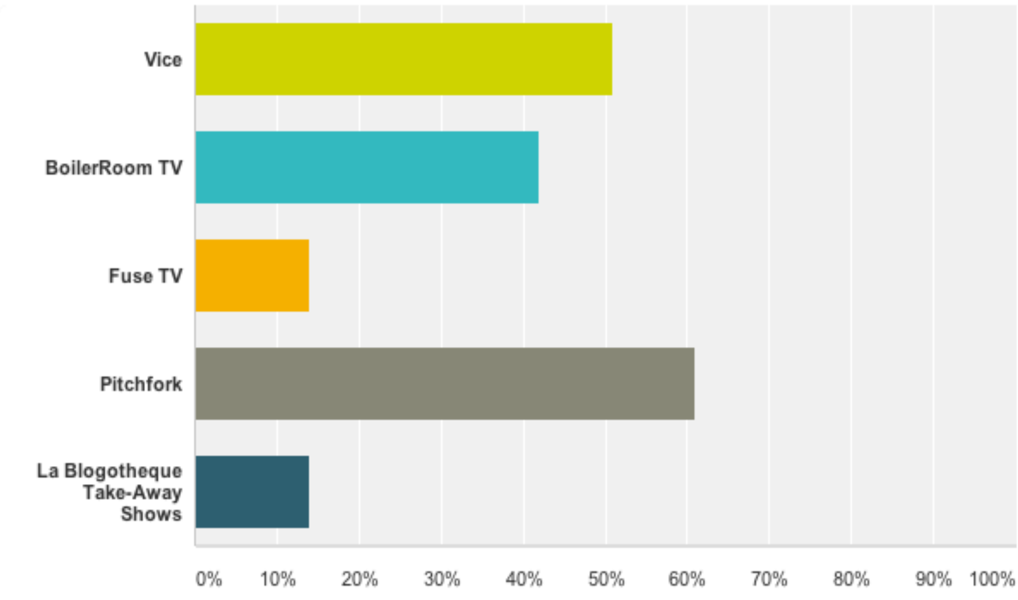
More information on the scene itself, where it plays out rather than the individual people.
4/23/2014 1:19 AM View respondent's answers

Non-US content
4/23/2014 1:11 AM View respondent's answers

Q8 Customize Export

What other entertainment platforms do you utilize to discover and follow independent artists?

Answered: 100 Skipped: 0



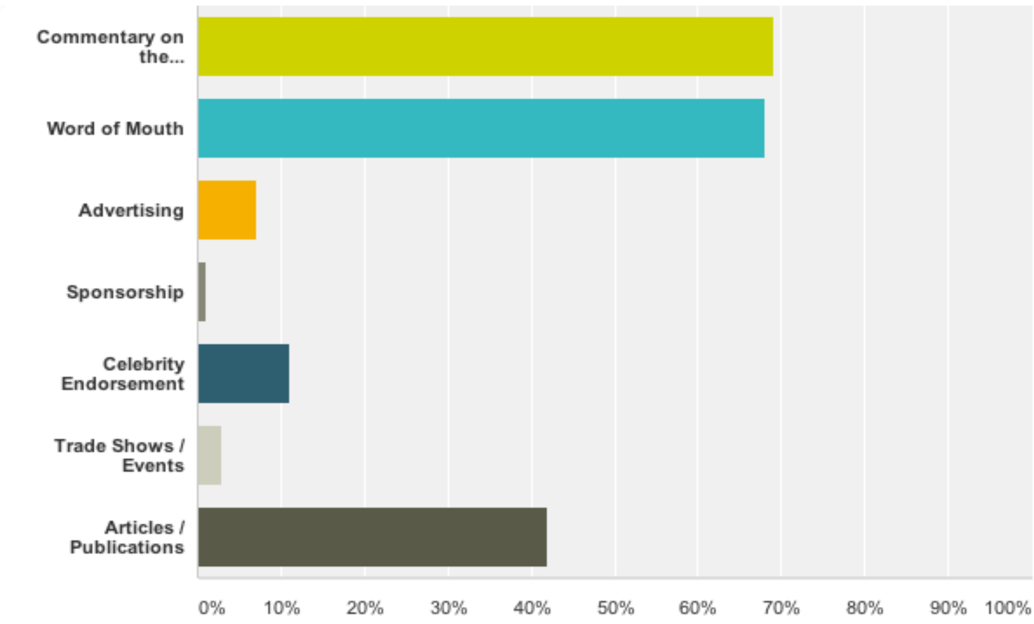
Answer Choices	Responses	
Vice	51.00%	51
BoilerRoom TV	42.00%	42
Fuse TV	14.00%	14
Pitchfork	61.00%	61
La Blogotheque Take-Away Shows	14.00%	14

Total Respondents: 100

Q9 Customize Export

What factors most influence your decision to commit to a web series?

Answered: 100 Skipped: 0



Answer Choices	Responses	
Commentary on the Internet/Website	69.00%	69
Word of Mouth	68.00%	68
Advertising	7.00%	7
Sponsorship	1.00%	1
Celebrity Endorsement	11.00%	11
Trade Shows / Events	3.00%	3
Articles / Publications	42.00%	42
Total Respondents: 100		

Q10

Export

What is your favorite current music based web series?

Answered: 43 Skipped: 57

Responses (43) | Text Analysis | My Categories

Categorize as... | Filter by Category | Search responses

Showing 43 responses

i hope you fail
4/23/2014 3:22 AM View respondent's answers

Take-Away Shows
4/23/2014 2:54 AM View respondent's answers

Pitchfork Sputnikmusic Consequence of Sound The Needle Drop Vandals on the Wall reddit ..../mu/
4/23/2014 2:52 AM View respondent's answers

La Blogotheque Take-Away Shows
4/23/2014 2:30 AM View respondent's answers

the needle drop
4/22/2014 11:46 PM View respondent's answers

Theneedledrop
4/22/2014 11:46 PM View respondent's answers

Nardwuar
4/22/2014 11:45 PM View respondent's answers

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