

MARKETING AND NOVEL TRENDS IN INDIAN MUSIC INDUSTRY

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Abstract: With the change in time and technology, the Indian Music Industry (IMI) has grown at a massive rate; the statistics show that almost every person in India is a customer of this industry, by accessing the majority of music online. The change in the trend toward digitalization due to better telecommunication networks, cheaper internet rates and improved performance of the mobile phones in recent times influenced the music industry. A study is conducted to observe the behavior of people associated with the music industry in India. It mainly focused on the constraints faced by the people working in the music industry, the socio-economic condition of beneficiaries and the new trends in marketing used for the same. Stratified random sampling method is used in the study and approximately 450 respondents were requested to fill the questionnaire. Descriptive statistics, factor analysis, kaiser-Meyer-Olkin test were applied to the database collected. After evaluation of primary and secondary data, the study suggests that more professional training institutes need to be opened and more professional degree programs need to be started by the universities related to music or relevant for the music industry. Affordable consultancies need to be established so that regular and specific guidance pertaining to career and growth can be rendered to the beneficiaries. Prospective students need to be made aware of the job avenues in this industry.

IndexTerms - Indian, Music, Marketing, New Trends, Online Music.

I. INTRODUCTION

Indian Music industry is mounting at a massive rate; the statistics shows that nearly every person is in one way or the other is a customer of this industry. As, majority of the people listen to music in one way or the other. With time and technology, the music industry has also evolved. Not only the methods of music production have changed but also the system of purchase and accessing the music has advanced. Now a day's the customers' access majority of the music online. Recent data has revealed that music streaming contributed 27% growth to the Indian music industry in 2016. This resulted in the increase of the overall revenues from Rs. 570.7 Crores (\$85.78m USD) in 2016 to Rs. 725.6 crore in 2017. The data for the year 2018 is under the process of evaluation, which according to experts has to be even a bigger figure.

As per the information by the business standard report, the revenues from music streaming grew at an enormous rate of 37.26%, the revenues from digital music contribute to 91% of India's recorded music revenue. It means that the trend in the music industry is now shifting towards digitalization and online streaming. Surprisingly the Last year's, digital revenue alone was Rs. 665.6 crore, or Rs. 95 crores greater than the music industry's combined revenue of Rs. 570.7 crore in 2016.

Better telecommunication networks, cheaper internet rates and improved performance of the mobile phones has resulted in creation of this new trend. Commenting on the development, Mr. Shridhar Subramaniam, Sony Music's president of India and the Middle East, said: "Last year's figures were phenomenal, and we were expecting the market to do well this year as well, but a 27% growth in 2017 has exceeded our forecasts. Additionally, he also stated that "Going into 2018, our aim is to make music even more accessible, affordable and unlimited. To sustain this growth, the industry will start laying the groundwork for a subscription ecosystem."

Piracy or pirated content provided by websites is a big delinquency as it is eating away the profits of the genuine workers and stealing their worthy remuneration. Extant of this malice can be understood by the fact that, according to a 2017 study by IPSOS for Indian Music Industry (IMI), an IFPI affiliate, 94% of the 900 consumers who took part in the survey admitted to using some form of piracy to access music.

India is a very different market consisting of numerous religions and ethnic groups. The childhood of a person greatly affects his/her perception of music. That is the reason, the songs in Punjab area are somewhat having similar instruments and drum beats however the same is true for the songs composed in the hilly areas of Nagaland and other states of India.

When the western world was enjoying the popularity of CD music sales, which brought annual global recorded music revenue to its all-time high of \$14.6 billion. The Indian music industry was not part of it; in fact, the Indian music industry was never the

part of CD revolution. However, now the Indian music industry is gaining massive activity through internet streaming and live shows organized by the stakeholders.

According to Shridhar Subramaniam, Head of Sony Music India, said that “India was never a CD market and we never really had a download business either”. “We had a brief cassette era, and one of our biggest revenue streams up to around four years ago was ring back tones. (Mobile phone tones).”

One of the factors resulting in the growth of the industry is the advancement of the mobile technology. India recently surpassed the U.S.A as the world’s second-largest smartphone market, which is estimated to reach 450 million users by 2020. Additionally, 96% of these mobile phones are expected to be manufactured in India by use of indigenous as well as imported technology. This manufacturing process has direct ties to music streaming. That is the three of India’s largest streaming services—Jio Music, Wynk Music, and Gaana—are run by local telecom and internet companies (Reliance Jio, Bharti Airtel, and Times Internet). So here we can see the relationship between the mobile phone manufacturing, internet providers and the music platforms.

Music is sound which can be heard alone or with the picture (moving or still). No movie can be popular without effective musical effects and tracks. When it comes to this, there is a deviation in trend in the U.S.A, majority of the music revenue comes from syncing licensing, that means placement of music or tracks in film’s soundtracks, ads, video games, etc. this trend is steadily growing. However, in India it is still considered an emerging trend in terms of business volume. India put forwards the opposite scenario; the local music industry is essentially synonymous with Bollywood, which releases over 1,000 movies annually and soundtracks account for nearly 80% of the country’s revenue. The dependence is mutual, as films won’t have solid opening weeks without good music and enthusiastic moviegoers often show up in theaters just to hear a hit song. Those music labels which target and prioritize Bollywood capture most of the market share in India.

In business where there is demand there has to be supply, as a result of which the global players in the music industry have penetrated the Indian market. Three global players—Sony Music Entertainment, Universal Music Group and Warner Music Group have entered into Indian market and are now facing tough competition from local music companies like Zee Music, whose digital assets are managed by Sony. Zee music, in a small span of 3 years, has captured an estimated 30% market share of Bollywood sound tracks sales. On the other hand, T-Series, which has signed a long-term licensing agreement with Amazon India, runs the most successful YouTube channel in the world in terms of number of views, covering approximately 22 billion customers till recently. Times Music which is a media conglomerate and belongs to “The Times Group”, alongside Times Internet runs the popular Bollywood and regional record label Junglee Music and is also the national representative for Warner/Chappell Music.

It is worth mentioning that “Sony” is the largest and oldest foreign owned label in India, which is celebrating its 20th anniversary and controlling an estimated 25% of India’s music market, they have a policy of continuous acquisitions of Bollywood films and regional gamut. On the other hand, an in contrast to the strategy of Sony, Universal’s strategy is to focus primarily on marketing Western and other international range. Additionally, Warner has the smallest presence of the global giants, relying on Sony and Times Music for publishing and distribution.

Radio is an important element when it comes to the music industry. All India Radio (AIR), the national public broadcaster completely regulated India’s FM radio market, and it wasn't until 1999 that the government started to provide private radio licenses. The country’s first international radio station, Radio Indigo 91.9, is a mere 11 years old. Now in the industry there are many private owned radio channels but they are all not more than 6 to 7 years old. This industry is now booming and is tremendously supporting the artists and music industry. But still a lot has to be further achieved.

II. MARKETING TOOLS USED IN THE INDUSTRY

In the industry, there are many tools and techniques which are used to market the songs and videos. Some of the traditional tools are radio, banners and hoardings, TV, print media advertisements etc.; the new trend is online and internet-based marketing strategies. Let us discuss in more detail. Advertisement: In Music Industry traditional marketing tools like Radio and Television are used for advertising the music. Various Ads are coming on radio and TV in a regular interval for the promotion of the Music made by different artists. Electronic ads: Electronic ads are the modern way of promoting music over the internet. Now a day’s music is assessed through online streaming so music companies and music artist promote their music with the help of Electronic Ads in the various websites. Physical: A physical marketing tool is a traditional method of marketing the music adopted by the various young musicians to promote their new albums in which they perform the part of the music in public. Event management: Many singers promote their music by organizing the events. These are performed in the parties, online concerts, weddings, formal parties, festivals, and the big concerts organized at the national and international levels. These events are performed where the audience is huge or in large numbers. Branded merchandise: In Brand Merchandise, musician display their brand or logo on various things like t-shirts, watch, bags, hand watch, purses etc. Vehicle stickers: Vehicle stickers are used to market the music in the big cities of India like Mumbai, Delhi, and Kolkata etc. Stickers are pasted on the back of the vehicle like car, auto-rickshaw, and buses. Hoardings: Hoardings is another method, used in India to promote film music and album music. When the new music launched, then to promote that music, hoardings are used in which posters of the film music or album music are displayed. Now electronic hoardings are used to promote the music. Phone back cover: Many music companies are promoting their music by using phone back cover. They print their music logo, pictures on the phone back covers and sell that in the market. Celebrities meet and greet: A

meet-and-greet event is one that has been arranged so that a famous person can meet and talk to people. In this type of meet famous music celebrities have a session with the public or journalist to answer their questions. Demo marketing by using well-known artist: In this type of marketing, artists usually perform on the truck and derive around the town or city. The main and popular method of demo marketing which artists use in India is organizing the concert in shopping malls. Digital promotion: Now the music industry shift towards digitalization. Promotion of music is done through digital media like TV and YouTube ads. On YouTube, ads are coming in the starting or middle of the video when the viewer plays video. These ads are for a few minutes or seconds. Mobile ads and SMS are also used to promote music digitally. Selection of website in which the product will be associated: Musician usually selects that website on which they get the maximum response or the maximum number of viewers who approach their music. They select the most popular website to promote their music. Digital promotion on other social sites: Indian music system shift towards digitalization i.e. to promote music they use the internet. The music is advertised on various social sites like Facebook, Twitter, LinkedIn, Google +, Pinterest, Instagram etc. Page sharing of well-known pages/ bloggers or celebrities: Various musician or celebrities create their blogs to reach the large number of people over the internet. This type of marketing technique is used nowadays and is very popular. They promote their music or album information in the blogs.

2.1 Non-conventional marketing tools

Fake marketing software tools (fake views maker) done by hackers: With the help of hackers, some artists hack their channel on YouTube and increase their viewers count. In this way, viewers were increased on their channels. Hacking traffic and diverting traffic of the website: Hackers hack the websites which is more popular and divert the traffic towards the other website in which they are instructed to do so.

III. LITERATURE REVIEW

Jason Berk (2017), focused on the recent evolution of music management and promotion and sought to discover what methods and practices are most effective. This study tried to determine the extent of the industry's response to changes. By conducting in-depth interviews, which were conducted over the phone with four music industry professionals. The interviewees were selected via convenience sampling. The study finds that the methods of promoting artists and their music remain relatively unchanged. Social media and digital marketing have taken a primary role in today's promotions, but the traditional methods of advertising in print are still used to reach various target audiences. While these tools can be used for self-promotion, industry professionals are in agreement that support of labels' personnel and budgets are invaluable for artists. The trend of streaming music continues to grow in popularity, but it has not eliminated the demand for hard copy CD.

Rajnish Jain and Shilpa Bagdare (2011), the study examines the influence of music on consumption experience and explore the relationships between musical variables and consumer responses in the context of retailing. The paper is based on the review of studies conducted over the last 30 years, empirical and conceptual, dealing with many music related variables and their impact on various dimensions of consumption experience. The studies report that music influences consumption experience at cognitive, emotional, and behavioural levels, specifically regarding attitudes and perceptions, time and money spend, and moods and feelings, in retail experience.

Jan Kašpír (2012), this work captures the development of the music industry, mainly the ways of promotion and distribution. The aim of this paper is to summarize the history of the recording industry and the impact of technological evolution on the music market – the way the inventions like compact disc, the internet, or data compression influenced record sales and what did or didn't the main players in the industry do to adapt to the newly established digital age environment. The researcher concluded that an uncertain future is awaiting the recording industry. It gives a complex picture of the background of the recording industry – where did the problems, it is going through, come from and how are they dealt with. It is certain that the traditional business model, which was set in the era of highest cassette and CD sales, cannot be applied to the modern era of digital music. There are a few possible ways the industry can take, depending on whether people will prefer to pay more money for ownership of music files or will rather have online access to extensive music libraries through subscription with regular fees.

Deepak Paul and Dr. M.J. Xavier (January 2016), He studied that the Indian music industry is different from the music industry in any other part of the world. Film music still dominates close to 65 percent of the music sales in India. Most of the Indian songs are composed for films. He studies digital download, Tethered download, Permanent download. The study concluded that Indian music labels, unlike the major labels, constantly try to curb piracy, are in the continual process of discovering talent at a grassroots level, exploring new sounds, and then taking the risk to invest in Indian artists. With the advent of digitalization and in turn a growth in avenues for monetizing talent across different streams, the time may be ripe again for investments in talent across production, support, marketing, and promotion.

George, Sam Citation George, S. (2017), the aim of this research was to critically examine the use of viral marketing within the music industry. Specifically, how peer to peer communications can be utilized to gain a higher. The researcher studied the uses of peer-to-peer communications through social media, the role of branding in the music industry and how specific audiences can be targeted through online platforms. Questionnaires and qualitative methods were used to collect the data. By conducting semi-structured interviews, the researcher was able to collect deep and insightful data based on the narrative of each participant. The results showed that throughout the music industry it is crucial to develop a strong brand image and consumers who are engaged with a brand are more likely to engage in peer- to-peer communications. As the most likely demographic to engage in peer-to-peer

communications, this research suggested that millennials would be the most beneficial group to target a viral marketing strategy towards.

Ram K. Nawasalkar, Pradeep K. Butey (2012), This paper describes how to recognize and percept emotions from brain signals while listening to the Indian classical music measured with the electroencephalogram (EEG) device. Similarity index (SI) is used to find the interdependency between different brain regions of musicians and non-musicians while listening to the music and in a condition of rest through EEG signals. In the present paper, the relationship between emotions and classical music are analyzed. The Indian classical music is found to be more effective on emotional status as compared to rock music in the state of quiet wakefulness. Indian Classical Music can be used as a tool to relieve tension/ stress and to relax. Future work will explore and investigate by means of the similar relationship between emotions and different raga's as per the samay chakra.

Oliver Kunze (2007), The researcher study what consumers are looking for when downloading music and what different consumer groups might look for in commercial online music services, based on their current level of music downloading, and their likelihood of purchasing music online in the near future. Interviews were used to help derive variables used in the design of a questionnaire. A web survey of 211 samples was used as a data collection method for this study. The results suggest that performance and time loss aspects of perceived risks are playing an important role, while social and psychological aspects of risks are of the least concern to consumers. Where different types of users are concerned, those with the most experience of downloading music are the least profitable segment to target.

Gianfranco Walsh (2003), The researcher investigates and analyze Internet-related consumer music procurement behaviour and its effects on traditional music procurement using a Web questionnaire with a sample of more than 4,000 Internet users. Four motive factors for the willingness to pay for online music were found and subsequent cluster analysis identified three meaningful and distinct downloader groups who are willing to pay for online music: demanding downloader; general download approvers; procurement autonomous. Consumer price sensitivity for two different commercial online music distribution models was very similar and most users had similar ideas as to how much a commercial download service should cost. Implications for marketing research and practitioners are discussed.

M. Sabesh Manikandan (2012), found that the revenue from the music industry was Rs.1782 crore in 2006. Out of the Rs.1782 crore, 1027 crore were earned through digital (total online + mobile music) music and Rs.756 crores was earned through the physical sales. In 2007, the total music revenue was Rs.2747 crore. The digital music revenue and physical music revenue were accounted Rs.2027 crore and Rs.650 crores. The total music revenue was Rs.4954 crores in 2010 out of Rs.4954 crores, Rs.4504 crores was by online and mobile music and Rs.550 crores was by physical sales. The research is descriptive in its nature which consists a variety of quantitative data mainly based on the music and its impact on economic development in India.

Valerie L. Vaccaro and Deborah Y. Cohn (2004), Found that the study provides a strategic analysis using a services marketing framework of 3 business models in the music industry: the traditional music industry; renegade peer-to-peer music file trading; and new, legitimate online downloading services. Key recommendations are made on how new; legitimate services can succeed using convergent marketing strategies.

Brett Michael Dugan (August 2011), the focus of this study was to identify the social media marketing techniques that are most effective in motivating a consumer to support an independent artist or band. Participants were contacted via Facebook and were asked to complete a survey written by the researcher. The survey assessed the participants' Facebook, Twitter, YouTube, and UStream habits. Specifically, the questions gauged what types of media have they shared via their social network, what types of media have they accessed via their social network, and how the media affected their motivation to support an artist. Participants in the study demonstrated both Maven and Early Adopter characteristics. The most frequently used platforms used by the population were Facebook, Twitter, and YouTube. Research showed that using these platforms to share music videos, concert footage, interview materials, and free MP3 downloads were effective social media marketing tactics on the population.

Ruyi Zhao and David Arnott (2016), this paper is aim to provide a better understanding of the music industry of an emerging country (South Korea) compare to the leader in the industry (The United States). The four elements of the marketing mix are used to explore their music industry and to identify the differences and similarities behind their successes through empirical study. The study shows that their promotion of the music industry is similar, but the distribution strategy is different, and their product and price are completely different. The similarities found are mainly related to the globalization through the internet. By contrast, the differences are derived from the historical, cultural, and economic aspects.

Samidha Vedabala(January 2016), The researcher aims at understanding 'globalization' in the context of Indian classical music. It deals with exploring and analyzing the phenomenal changes incorporated in Indian classical music because of the new ethics and values of globalization. The work is an effort to critically explain various components of present Indian Classical Music in the globalized generation.

Sumit Mahajan and Vaibhav Tripathi (2015), the recorded music business has always led the way for creative industries in the digital world. That leadership continues even today as the music industry's digital revolution enters a new phase, driven by the consumer's desire for access to music rather than ownership of music. These fundamental shifts in consumer trends, coupled with

the way technology is providing new ways to engage consumers and connect artistes with audiences, are bringing to the fore new business challenges and opportunities. As the business models of music companies evolve across the stages of content creation, sustenance and consumption, mature Business Process Management (BPM) service providers, with proven expertise in servicing media and entertainment conglomerates, can ensure stability and sustainable growth.

IV. OBJECTIVES OF THE STUDY

1. To know about the constraints faced by the stakeholders in music industry.
2. To study the socio-economic status of beneficiaries in the study area.
3. To study the new trends in the marketing of music products.

V. RESEARCH METHODOLOGY

5.1 Data collection

The study has observed the behavior of people associated with the music industry in India. The study is based on comprehending the constraints faced by the people working in music industry, the socio-economic condition of beneficiaries and the new trends in marketing used for the same. For this reason, both the primary and secondary data have been assimilated in the study.

5.2 Primary data

In this study the researcher has used stratified random sampling method. Here the data was collected from the people associated with music distribution and beneficiaries in the Himachal and Punjab region. The data was amassed by personally distributing the questionnaire to the above mentioned. Approximately 450 respondents were requested to fill the questionnaire by selecting the alternate choices available in it. After preliminary examinations, out of 450 filled questionnaires only 396 questionnaires were found to be complete and valid, this constituted 88.00 percent response rate for the study.

5.3 Secondary data

The secondary data has been collected in the form of various websites, doctoral thesis, research papers, books and research articles related to the topic.

5.4 Instrument Development

The questionnaire comprises of three sections namely 1st section, 2nd section and 3rd section. The study has investigated the behavior of people associated with music industry, it's distribution and beneficiaries on five point Likert scale. Where for each item, 1 represents strongly disagree, 2 for disagree, 3 represents neither agree nor disagree, 4 as agree and 5 represents strongly agree. In order to accomplish the objectives of the study the researcher has inculcated 10 statements in the first section, 10 statements in the second section and lastly 6 statements in the third section of the questionnaire.

VI. ANALYSIS

6.1 Adequacy and Scale Purification

By conducting Factor Analysis test the researcher can evaluate the sampling adequacy and sphericity. Hence in this research this test has been inculcated. To analyze if the data collected is fit for conducting Factor Analysis, KMO (Kaiser Meyer Oklin) test was executed on the available data before applying factor analysis test on the same.

Table 4.1: KMO and Bartlett's test

Adequacy	0.728	
Barlett's Test of Spherity	Approx. Chi-square	184.113
	Df	247
	Significance	0.0001

Here, as the value of KMO is 0.728 the researcher has concluded that there is no multicollinearity in the data. Moreover, the data will have no or exceedingly little multiple loading in the rotated factor loading table. Therefore, we have assimilated the available data for the research purpose.

6.2 Singer and marketing issues (after implying factor analysis)

Section – 1

S.No.	Statement	Mean	Standard Deviation
1	You feel that music industry has helped you to become financially better than earlier.	3.124	.324
2	You feel that you are doing well in your own small music business.	3.014	.142
3	You are able to meet your personal needs better after entering into music industry	3.136	.351
4	Your debt is going down day by day after entering the industry	3.141	.266
5	You are satisfied with the efficacy of your career or business.	3.563	.221
6	You feel that the marketing strategies you are using to propagate your work is good	3.248	.168
7	You use electronic marketing methods more than conventional marketing methods	2.812	.374
8	You feel that electronic marketing methods give faster results as compared to conventional methods	3.596	.321
9	Your other acquaintances who have been working in music industry have also become financially better than earlier.	3.113	.297
10	All in all you feel that your decision to become a singer has helps you to achieve your personal practical goals	3.225	.314

1=Strongly disagree, 2= Disagree, 3 Neither Agree nor Disagree, 4=Agree and 5=Strongly Agree.

From the above table it is evident that the statement with the highest value is, You feel that electronic marketing methods give faster results as compared to conventional methods ($\bar{X}=3.596$), followed by You are satisfied with the efficacy of your career or business. ($\bar{X}=3.563$), You feel that the marketing strategies you are using to propagate ($\bar{X}=3.248$), All in all you feel that your decision to become a singer has helps you to achieve your personal practical goals ($\bar{X}=3.225$), Your debt is going down day by day after entering into the industry ($\bar{X}=3.141$), You are able to meet your personal needs better after entering into music industry ($\bar{X}=3.136$), You feel that music industry has helped you to become financially better than earlier. ($\bar{X}=3.124$), Your other acquaintances who have been working in music industry have also become financially better than earlier. ($\bar{X}=3.113$). You feel that you are doing well in your own small music business. ($\bar{X}=3.014$). You use electronic marketing methods more than conventional marketing methods ($\bar{X}=2.812$) with standard deviation of 0.374. The mean value of all variables was found above mid value (d=2.8) and less than 5 on 5 point scale, which indicates that the respondents are moderately satisfied with respect to the music industry.

6.3 Music producers and marketing issues (after implying factor analysis)

Section – 2

S.No.	Statement	Mean	Standard Deviation
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1	You feel that because of music industry you are able to earn appropriate amount of money.	2.341	.323
2	You feel that you are getting enough clients to meet your requirements	3.146	.132
3	You are able to meet your personal needs better after entering into music industry	3.074	.176
4	From music production you are able to invest in other avenues. Like land, bonds, shares, financial instruments, precious metals etc.	3.126	.293
5	You are satisfied with the growth rate of your career or business.	3.498	.224
6	You are happy with the marketing techniques you are using to proliferate your work	3.341	.253
7	You prefer electronic marketing techniques more than conventional marketing practices	3.259	.243
8	You feel that electronic marketing methods are more efficient as compared to conventional methods	3.486	.354
9	Your other known music producers who have been working in music industry have also become financially better than earlier.	3.015	.311
10	Ultimately you feel that your decision to become a music producer has helps you to achieve your personal practical goals	3.365	.382

1= Strongly disagree, 2= Disagree, 3 Neither Agree nor Disagree, 4=Agree and 5=Strongly Agree.

The above table depicts that the statement with the highest value is you are satisfied with the growth rate of your career or business. (\bar{X} =3.498), followed by you feel that electronic marketing methods are more efficient as compared to conventional methods (\bar{X} =3.486), Ultimately you feel that your decision to become a music producer has helps you to achieve your personal practical goals. (\bar{X} =3.365), you are happy with the marketing techniques you are using to proliferate your work. (\bar{X} =3.341), you prefer electronic marketing techniques more than conventional marketing practices (\bar{X} =3.259), you feel that you are getting enough clients to meet your requirements (\bar{X} =3.146). From music production you are able to invest in other avenues. Like land, bonds, shares, financial instruments, precious metals etc. (\bar{X} =3.126). Your other known music producers who have been working in music industry have also become financially better than earlier. (\bar{X} =3.015). You feel that because of music industry you are able to earn appropriate amount of money. (\bar{X} =2.341). Additionally, the mean value of all variables was found above value ($d=2$) and less than 5 on 5 point scale.

6.4 Demographics

The data collected from the research pertaining to the demographics analysis expounds that majority of the respondents were males and their descending age group hierarchy starts from 30 to 34 followed by 35 to 39, 40 and above, 26 to 29, 20 to 25 and finally 17 to 19. As far as the monthly income is concerned the descending order is 10.1k to 15K, pursued by 4.1K to 10K followed by 1K to 4K and lastly 15.1K and above (where K = 1,000 Rs). Additionally, considering religion the researchers found that maximum respondents are Hindus followed by Muslims and lastly by others religions.

VII. SUGGESTIONS

1. More professional training institutes needs to be opened.
2. More recognized professional degree programs need to be started by universities
3. Students need to be made aware of the job avenues of this profession
4. More target oriented management system needs to be incorporated by the concerned departments.
5. Free or affordable consultancy needs to be established so that regular and specific guidance pertaining to career and growth can be rendered to the beneficiaries and negative dogmas can be removed.
6. Better connectivity and infrastructural development is needed to be further fostered.

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