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FACULTY OF ECONOMICS

MASTER'S THESIS

**MUSIC ARTIST MANAGEMENT OF BALKAN MUSIC
CELEBRITIES IN SLOVENIA - THE CASE OF UČITELJICE**

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INTRODUCTION

Before technological evolution, the music industry was driven by record labels. Record labels invested money in the potential singers and if an investment was successful, they earned from selling Compact Disc (hereinafter: CD), played songs and shared song author's rights. Live concerts were the least interesting for record labels. They took care of the artist's public relations, brand building, CD distribution, promotion, etc. On the other hand, celebrities did not have much choice, since record labels had their hand on public relations, CD distributors, radio stations and authors. It was almost impossible to succeed without having record label's support. Artists' earnings stemmed primarily from selling CDs and played songs on the radio, to a lesser extent from authors' rights if they contributed to the song writing as well. Fans as a third party could only buy albums in certain shops and could only see celebrities on Television (hereinafter: TV) or in a magazine, hear them while listening to the radio or see them on a live concert once in a while.

However, the appearance of digital media and the invention of audio coding format (hereinafter: MP3) changed the habit of buying music and shifted the influence of record labels to artists. YouTube changed the way we look and listen to music, while social networks changed the way we connect with celebrities. Nowadays, having YouTube channel and a bit of viral luck, stars are born every day without a third party included (Allen, 2015). For the first time in the history of music business, celebrities can speak directly to their fans and get replies. For example, Lady Gaga hosted Skype chat for her fans in January 2013. Anyone was able to call and talk to her if he or she was chosen. Fan base became one of the most important success factors in the industry. Social networks made this major change, since they are celebrity's personal marketing channels (Owinski, 2013). Evolution also changed the way music artists earn money, because it shifted it from selling CDs to live concerts. This forced record labels to improve their business models and find ways to start earning from live concerts, which was not their expertise. In addition, new competitors who were specialized in live concerts emerged on the market, so most record labels disappeared or merged. Today, the three biggest record labels control over 85 per cent of the market (Nielsen, 2011). Their business model is based on the 360 degree model which basically means they are getting a profit share from every artist's activity, including brand endorsements and live concerts. These changes led to a very important and influential shift. Today, the artist's manager who replaced record labels is the most important player in the industry (Allen, 2015).

Most worldwide music celebrities have at least two managers, the business manager and the personal manager. The business manager takes care of business operations and money, while the personal manager takes care of personal decisions and everything the artists need. Artists also sign contracts with the record labels and/or live concert organization

companies. Together they take care of all aspects of an artist's career. Worldwide music celebrities perform live in concert arenas or sports stadiums.

One of the most successful Slovene managers, Dušan Junger, believes that artist management of the Balkan singers slightly differs from the above mentioned international celebrity musician's management. In the Balkan region, singers usually have one general manager and several regional agents who take care of their territories; these may be a whole country or only a region. Record labels do not have much influence and they mostly support singers who bring them money in 'the old way', this is by selling CDs or played songs on the radio. There are only few artists who release CDs for the territory of Balkan. For example, when comparing it to the United States of America (hereinafter: USA), song protection and authors' rights are very poorly regulated and it is almost impossible to earn a living from selling CDs. Local public relations managers are also very important because they usually work for an agent who is responsible for booking an artist in a specific territory. Agents usually get 10 per cent of the price they booked the artist for. When an agent books an artist, he or she performs in disco clubs, under tents or at open air events.

Ervin Simonič, one of the most successful Slovene organizers continues that the most popular artists for live concerts in Slovenia are Serbian and Croatian singers. Most Serbian singers operate on their own: they do not invest much in public relations, they perform at smaller venues and their general manager is in most cases also an agent who books concerts for the Slovenian territory. The most successful commercial Croatian artists operate with agents or regional managers, some of them even have managers especially for Slovenia. In some cases, their support system is only their booking representative and sometimes this person is included in the decision-making process of an artist's career. Croatian singers, when compared to the Serbian and Slovenian ones, invest more in public relations and perform at bigger venues. In Slovenia, the music industry circle is closed and a full monopoly for booking Croatian artists is in the hands of the agency M-error (Kreativno mesto d.o.o.). M-error also takes care of their clients' public relations. In general, the Slovene music industry is not very successful in Slovenia. There are many reasons for that, but the most important two are that Slovene singers do not invest enough in the production and they fail to adapt to trends if compared to their south colleagues. An example of a very successful entrance to the Slovenian music market is the Croatian group Učiteljice.

The group Učiteljice was established in 2014 by Dušan Bačič and Bojan Dragojevič. They are a well-known and respected song writing duo. Dušan writes melodies and texts, while Bojan is the producer. After many hit songs, they sold to Balkan celebrities, they decided to form their own group. Dušan and Bojan organized an open audition and more than 150 girls applied. They handpicked three of them and named them Učiteljice. Matea from Croatia is the lead vocal, Ana from Slovenia plays the violin and is the back vocal, Silvia from Croatia plays a tambura (similar to guitar) and is the back vocal.

Their first song was Nema natrag (released on May 9, 2014), a duet with a well-established and known singer Jasmin Stavros, followed by Noči u Brazilu (released on May 14, 2014) with a legendary Balkan singer Neda Ukraden. Those two duets were strategically planned to fasten the process of being recognized. This is how they were able to get media's support and they instantly build relationships with fan bases of both well-known singers. Their third song Nisam ja tvoja Učiteljica (released on October 1, 2014) was their first released solo song. Their final and a major step forward was their fourth song Generale, a duet with the most popular Balkan singer Severina. As of today, Generale has more than 43 million views on YouTube and is still considered as a mega hit when released in 2014 (December 11, 2014). An important success driver for the Slovenian market is that one of the girls – Ana Vurcer -- is from Slovenia. The decision to take her in the group for this particular reason was not planned, but it turned out to be a great one. Učiteljice started to perform live right after releasing the first two songs. Their primary markets are Slovenia and Croatia.

The **purpose** of the master's thesis is to improve our understanding of event artist management of Balkan music celebrities in Slovenia in order to successfully cope with the industry's challenges and help the music industry players make better decisions.

Goals of the master's thesis include:

- to analyse artist management of Balkan singers in Slovenia in general and describe their support system,
- to analyse the strategy of the group Učiteljice and determine the reasons for their success,
- to provide suggestions for future artist management for the group Učiteljice.

Research question is: How do successful artist managers of Balkan singers operate in Slovenia: what is the role of celebrity support system and which are the key drivers of success?

Methodology. Artist management is not a very popular topic and few books exist on this topic. Moreover, there is absolutely no book or other type of reading on artist management in the Balkan region. To investigate the state of play in the industry, I use a secondary data from social networks, YouTube and the M-error agency. I also rely on my knowledge gained in 5 years working with the most successful Balkan celebrities in the region.

The majority of information about the artist management in Slovenia is sourced from the primary data, which I got from in-depth interviews with the leading experts in their specific fields. In order to understand how the system works, I conducted interviews with Dušan Junger, who has been in the music business as a manager and an agent for the past 20 years and is in charge of the booking department in M-error agency. In order to get

information about event management and how organizers think, I conducted interview with Ines Bule, an event and booking manager from the company Euterpe, which is currently one of the biggest event organizing companies in Slovenia. More about events explained Ervin Simonič, an event organizer with more than 20 years of experience and a foreign owner of one of the most successful disco clubs in Slovenia. I also interviewed Dean Windish, a representative of Menart record label who is also deejay (hereinafter: DJ) with his own brand Dee Jay time and a radio speaker. How Slovene authors and singers see the situation explained Aleš Vovk (Raay), a Slovenian hit maker and a member of Eurovision winning duo Maraaya. To understand the success of Učiteljice, I engaged Dušan Bačič, one of the two creators of the group, who is a well-established hit maker and has more than 20 years of experiences in the industry. Moreover, he was able to show the authors' perspective. To understand media and public relations, I talked to Teja Pelko, an entertainment journalist of the most visited portal in Slovenia 24ur. The television business explained Aleksander Prosen Kralj, who has been an entertainment journalist on POP TV for 7 years, while radio stations was covered by Nejc Odlazek, a co-owner of media 24, and Davorin Obajrin, a music editor of radio Aktual. Additionally, I also talked to Denis Dumančič, a frontman of the group Leteči odred and a songwriter and to Mladen Jakovljevič as well, who is a performer under the name Djomla KS and a songwriter.

Structure. I divided my work in four major parts. In order to make it as logical as possible for the reader, I start with evolution of the music industry, which faced several challenges. This is how a reader is able to understand how much the industry changed through the years and what did those changes bring to artists, managers and the industry itself.

The second part starts with the music industry in Slovenia. I describe how music industry works for an event organization and artist support system to branding, online promotion and social networks. It gives an insight of how organizers think, how artist act, what does the booking manager do and how is he or she different from the agent. I also draw a comparison with foreign countries to see how other countries that are more successful in the music industry operate.

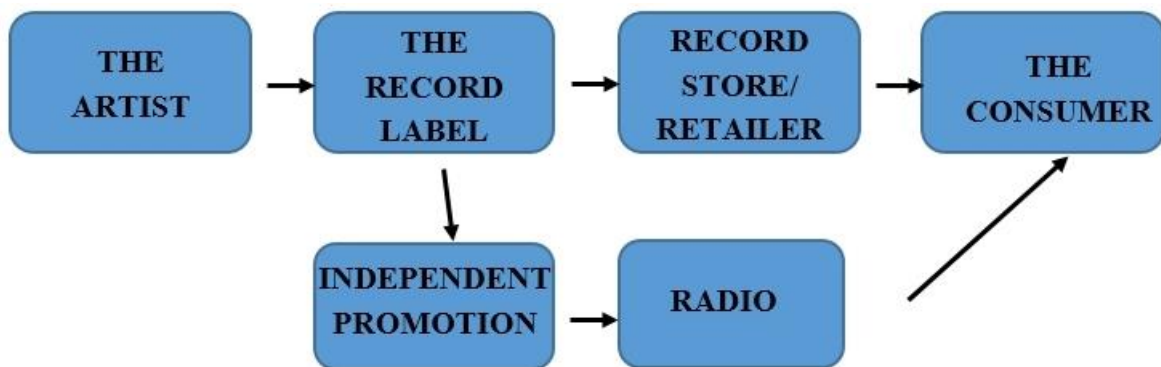
The third part is a detailed analysis of the group Učiteljice. I used every aspect of the music industry described in the second part and presented it on the case of Učiteljice. Last but not least, there are suggestions and my findings that could help the group Učiteljice become even more successful in the future.

1 EVOLUTION OF THE MUSIC INDUSTRY

For a very long period, people were only able to listen to music when it was performed live. Every performance was a unique experience, since it was impossible to replicate the circumstances. The first who started the change was Thomas Edison with the invention of a phonograph in 1877. The device was later improved, but it took Emile Berliner another

ten years to invent a gramophone and records in 1887. From the invention on, music was being recorded, played on the radio and even listened to in regular households, who were able to afford the gramophone. Next, a very significant change followed in the year 1982, which was more than a hundred years after Edison's invention. It was the invention of a CD format. Because the CD sales were rapidly increasing and consequently, multi-billion companies purchased the then independent record labels. The music quality became less important, since multinationals took over and artist brand images and their revenues became the most valuable factors of success (Kusek & Leonhard, 2005).

Figure 1. Business structure before MP3 and technological revolution



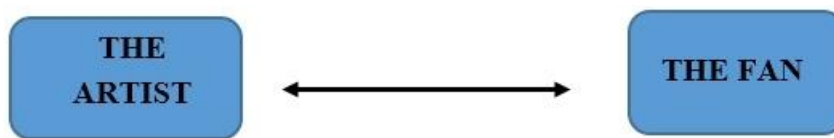
Source: B. Owinski, *Social Media Promotion for Musicians*, 2013, p. 19.

At that time, there were only few music stars and they were known all over the world. Record labels would invest in them regarding the promotion in traditional media and they would pay recording hours in the studio and then sell CDs, which represented majority of revenue for artist and record label. Artist would rarely go on tours and if they went, it would be for a purely promotional purpose with the goal of selling CDs. Artists had managers, but their roles were not as influential. The first and the last word came from the record label (Allen, 2015). As we can see in Figure 1, an artist without record label could not do much, since record labels controlled the promotion and the distribution of CDs or in other words, the revenues.

A next huge innovation shook the industry in 1994. It is still used today and it is called MP3. A small digital file was not a threat to CD at the beginning, but slowly record labels experienced a decrease in revenues and started thinking about piracy and copyrights. The invention of MP3 along with the technology, evolution changed everything about music. How music is being sold, listened to, how musicians earn money, the influence of record labels, artists' marketing and their brand building. Innovation brought positive and negative changes. Today, consumers are buying or streaming music anywhere and anytime; they only need internet connection. Music stars are their own marketing channels and they do not need record labels for mass promotion, since they can be quite successful as a niche singer. Nowadays, niches are very popular, since the supply is exceeding the

demand and every person can search for music he or she likes. It is a phenomenon we are watching in other industries as well. However, with online possibilities of promotion, the musicians can also become global stars without a third party included. The negative side is the fact that anybody can be a music star. It is more difficult to succeed, since the number of competitors is enormous. It is also almost impossible to reach the results of stars, such as Madonna or Michael Jackson. The reason is in a high number of music stars and a growing number of niche music genres. Another problem is piracy and copyrights, which are not controlled by all countries so musicians and record labels are losing money due to the illegal downloads and file sharing (Owinski, 2013).

Figure 2. The new business structure



Source: B. Owinski, *Social Media Promotion for Musicians*, 2013, p. 21.

2 CHALLENGES OF THE MUSIC INDUSTRY TODAY

There are many challenges that the music industry is facing. I divided them according to how they completely affect the industry, the artist and the manager. The artist and management perspectives are based on the Balkan region, since it is the area I have been studying.

2.1 Perspective of the industry

Music is moving from selling a product to selling services. Not so long ago, selling CDs was the most important part of the music industry, which represented the biggest and constant share of revenue. Things were shaken up with the invention of MP3 and platforms for buying or exchanging music online. According to the authors of the book *Future of music: Manifesto of the digital music revolution* (Kusek & Leonhard, 2005), some of the biggest challenges are:

- Music today is more available than ever

In the last years, music has been used and enjoyed more than ever before. It is much more available due to the MP3 invention and platforms used for sharing, buying or listening to music under certain conditions.

- Countless options for consumers

With music availability and artists being able to market themselves, music fans have countless possibilities to listen whatever they want. There are million artists and many genres which cause the dispersion of music fans. Other marketing researchers (Van den Bergh & Behrer, 2011) see it as an overall problem in CRM in many industries. Consumers went from being loyal to one to being faithful to few, because the supply is exceeding the demand and they can choose what they want and under what conditions. Lack of loyalty and the supply exceeding the demand results in believing that it is almost impossible to reach the success of Michael Jackson or other older artists.

- Music is not a product anymore

Music it is becoming a service - the number of sold CDs is decreasing rapidly, which forced the music industry to find new ways of getting back the lost revenues. Live concerts were only part of a promotion for selling CDs, but nowadays, live performances are one of the most important incomes for artists. Today, revenues are split between live concerts, tours, selling merchandise, etc. The change also forced artists to search other ways of making money and therefore they are becoming songwriters, promoters, producers, fashion designers, etc.

- Artists are brands

It became crucial for the artist to act like a brand, so his fans know what he or she stands for. For most of the fans, the most important is the connection with their idol or the beloved singer, because in this way, they feel special and get unforgettable experiences.

- Consumers want more for less

It was easy to sell albums for more than 10 dollars and people were willing to travel and wait in a line to buy a CD. Today, they do not travel or wait anymore. They are even not prepared to pay the same amount of money for a CD. Apple says that the whole album costs between 10 and 12 dollars, but is very hard to keep such prices when an album is not a new release anymore.

- Illegal file sharing is one of the biggest problems.

Statistics of the International Federation of the Phonographic Industry (The Recording Industry Association of America, 2016) shows that 2015 was a milestone year, because for the first time, digital formats sales exceeded the sale of physical formats. Most of the revenue growth comes from an online streaming. However, not all countries regulate illegal downloads and all countries of the Balkan region are one of them. A person can illegally download whatever he or she wants without any consequences.

2.2 Perspective of a potential music star in the Balkan region

Artists today have many more opportunities to succeed, but on the other hand, they have greater problems. Their source of income switches from selling CDs to live concerts, which starts a war for best songwriters and managers. Moreover, since record labels do not have money to invest in the future stars as they had before, entry barriers are extremely high.

- Artist “want to be” is just a fish in the sea

Many people want to become singers. In the USA for example, 31 percent of teenagers are convinced they will be famous one day (Van den Bergh & Behrer, 2011). Furthermore, Dušan Junger believes there are many talented individuals and many of those who are not and just want to be famous and sing. Many TV shows help individuals become famous, some text writers have their own singers under contract and there are some that fight on their own. However, it is very hard to succeed. There is a limited amount of hits that can be made in one year, a limited amount of support management and a limited number of concerts that can be organized. There are an unlimited number of people fighting for a few spots that are available for the stars.

- Entry Barriers

Gatekeepers in the music industry are everywhere. In the Balkan region, the industry is relatively small and all people involved know each other. Managers, songwriters, singers and journalists are all connected. They are all gatekeepers as well. An artist needs a great team to grow, but there are only a few good teams in the Balkan region. Moreover, number of outstanding and powerful people working as a support system is very small. Let's have a look at someone who is talented and has a lot of money to start a career. He or she needs at least: Songwriter, General manager, Booking manager and PR manager.

Furthermore, they all charge a lot of money or demand a profit share. In most cases, market entry for singers in the music industry is very costly, but to stay among the top artists is even more expensive. For example, buying a song from a known author gives credibility to a beginner. It also gives a higher possibility to buy the "hit song" but they cost from 5,000 euros up to 12,000 euros, not to mention those respectable authors who would rarely sell a song to a no-name singer. Marketing or promotion costs and costs of making a video have to be added as well. Releasing one song (recorded song + video) might cost from 12,000 up to 20,000 euros. Even after investing a lot of money, nobody can guarantee success and to release the whole album with minimum ten songs, the newcomer will approximately need 100,000 euros. Besides song releasing costs, some authors form a group, which is sponsored with songs, resulting in the fact that such songs are not for sale anymore. Those authors usually invest money to get the group ready for

performing. When this group performs, an author gets percentages of the honorary. In this way, their songs are worth much more than a one-time payment they would get for selling a particular song.

After a few years, those singers or groups usually decide to separate from the author in order to earn more and to gain creative freedom, because if working for the creator, they have to do as they are told. It is possible to leave the creator, but usually individual singer or a whole group has to pay a fee, which returns as a percentage of investment. Examples of such stars are Učiteljice and also Jelena Rozga - currently one of the biggest stars. Jelena started in the same way, with the group Magazin, whose creator is Tonči Huljič, a Croatian hit maker. After 15 years, she decided to separate from the group, which was very hard at the beginning, but nowadays, she is among the three most wanted singers in the countries of Ex-Yugoslavia.

Market entry is in most cases very expensive, but there are exceptions. One of them is Djomla KS with his hit song "Gajba puna piva". Djomla or his real name Mladen Jakovljević explained that he made a break into the music industry without any costs. Mladen wrote a song himself, made a video from a movie scene which did not cost much and he did not pay any PR manager to help promoting the song. Djomla is more of an exception than a rule. However, it seems like the success came overnight, but it did not. Only his first song that got attention turned out to be a mega hit. He claims he is lucky to have a talent for writing songs. The story behind is that Mladen has been trying for years, but people just did not take him seriously. Djomla wrote hundreds of songs and nobody listened to it.

- Investing money does not guarantee success

Starting a career as a singer means that a person needs to have a lot of money in order to invest or luck to sign a contract and get investment from a record label, a songwriter or a manager. However, investing money does not guarantee success. Mostly, artists fight and struggle until they release one hit song, but this may take time. It is even harder in the future for those singers who release a huge hit song at the beginning. If the artist's first song is a mega hit, people judge every following work according to the hit song and it is almost impossible to meet their expectations. Artists with forty years of a career can hardly brag about ten mega hits, because it is impossible to know how to do the hit song. Denis Dumančić, a front man of the group Leteći Odred and a well-known text writer commented that writing a song is not very hard, but writing a hit song is extremely hard. Denis wrote hundreds of songs, but only a few turned out to be mega hits. The fact is that nobody knows how the public will react to the song. People sometimes believe they have a hit and nothing happens and sometimes a no name person tries and releases a song, which becomes a mega hit. According to Denis, there is no recipe for a hit song. It is a strange art and nobody can certainly tell how booming will a particular song be.

- To get on top is hard, but it is even harder to stay there

It is very hard to become an A star singer and many believe that being on top makes things easier. Well, the truth is that things get harder on top. The pressure comes from everywhere and the most important part is keeping very demanding fans satisfied. Whenever a top celebrity releases a song, fans expect something more. Stars under pressure sometimes disappear for a while with a goal of coming back with some new material. Their second goal when stepping in the media shadow is to make people start missing them. A real-life example is Neda Ukraden. She has been among the most popular artists in the Balkan region for the past forty years, but she disappeared a few times. She took time to prepare new songs for her fans and came back stronger. There was a hard time and she was not performing for a few years, because she did not have a hit song. However, Neda managed to achieve that people never got tired of her, and after forty years, they still want more.

Furthermore, a problem is that not many artists last "forever." Anita Elberse in her book explains that hits are the most important factor for a long lasting and a successful entertainment career (Elberse, 2013). As mentioned before, music career is a constant battle and only a few can say: "I have a career more than 40 years." Singers' preferences change, some decide to live a usual lifestyle or they simply make few career mistakes and people forget about them. For example, one of the biggest successes in Slovenia was Bepop, a group that was selected through a very successful television show. A time came and they decided to stop performing. Today, they all have families and a normal life far away from the newspapers and cameras. Alternatively, other examples are group Karma and Colonia that were very successful and would do anything to get the old fame back, but till now, they were just not able to find a way to do it.

2.3 Perspective of a Manager/Agent in Slovenia

Managers are super people, who take care of their celebrities personally and professionally. The managers' role has increased since selling CDs is not profitable anymore for the Balkan celebrities. Losing one part of an income had to be substituted and celebrities started to perform live as many times as possible. Live performances increased the demand for business and booking managers.

The problems that managers face in the Balkan region are:

- Finding the right artist, in fact, few of them

There are numerous music artists, but not all have the potential to grow and earn enough money for the team. As a manager or an agent, one needs to follow all kinds of singers and be the first to recognize the talented and trendy artists. The problem is that the competitors will watch and want them too. In the Balkan region, signing a contract increases the artists'

price. Suddenly, many managers or agents are interested in one particular artist, which normally leads to a dirty game with an intention to get the artist under another agency's wings. Moreover, the fact is that a manager or an agent in the Balkan region is in 99% of cases not able to survive with managing only one artist. Dušan Junger explained that the provision for an agent or a manager are around 10% and only a very good artist can perform in Slovenia up to 30 times. The number of performances more or less depends on the price and popularity ratio. When summing 30 times 120 euros, if considering that an artist costs 1,200 euros, one understands why a manager or an agent needs more artists or more expensive artists to survive.

- Legislation

If we start with the booking part, Ervin explains there is a huge problem with legislation. For example, the event's organizer has to pay an artist's net price, plus tax for the artist, plus 22% tax, because it is paying a service from another company. Additionally, considering the costs mentioned above, an organizer has to pay the rights for playing music. They have to pay to Sazas for live music and to IPF for music played from stations (for example when the DJ is performing). When calculating all these costs, organizing a live concert costs a lot of money. Continuing with the songs, a lack of legislation is allowing people to download and share music for free without any consequences. If this part was solved, artists would get some profit at the end of the year, due to the author's rights. This is how singers would be able and willing to perform live for a lower price. Consequently, another source of profit would improve the price or popularity ratio, since the price would be lower and therefore, an organization of live performances would be cheaper. Moreover, a problem occurs with work allowances for foreign artists. Artists need to have all kinds of papers and additionally, they have a limited work allowance, which means they cannot perform unlimited times in Slovenia or in other words, not enough times to meet the demand.

- Artists can be hard to work with

It is hard for both sides in the music business. Junger explains that an artist is sometimes just a doll that others are playing with. They have good days, bad days and their attitude directly influences the business. Artists are under a huge pressure – concerts, interviews, shootings, meeting with sponsors, fans, recording songs, etc. There are days when they are not able to put 100% into work so they sometimes make mistakes. A real-life example is Justin Bieber who decided he will not be taking pictures with fans or meet with his fans before or after the concerts anymore. Justin Bieber said during one of his concerts (Justin Bieber, 2016): "...It has gotten to the point that people won't even recognize me as a human, I feel like a zoo animal, and I wanna be able to keep my sanity," he wrote on the post. "I realize people will be disappointed but I don't owe anybody a picture and people

who say "but I bought ur album" know that you got my album and you got what you paid for AN ALBUM! It doesn't say in fine print whenever you see me you also get a photo."

Justin has made the decision which was probably not approved by his management team, because it is a good thing for the business to take pictures. Some companies who organize events sell fan tickets or "meet and greet" tickets as well, which cost much more than regular tickets, so they earn extra from fans who are prepared to pay 1,000 euros and more to take a photo with their idol. It is also good for Justin's fan base because fans love it and they need to know that it is possible to take a photo with him. Moreover, those fans are making a promotion for free, they are posting photos and they send it to everyone they know because they are so proud of it. However, what an artist decides, it is not always good for the business, but we need to understand that singers are only human.

3 MUSIC BUSINESS IN SLOVENIA

Slovenia can hardly brag about successful musicians. It was a homeland of some worldwide celebrities, for example, Avseniki who made millions performing traditional Slovene music all over the world. They were even on the list of 100 richest Slovene in 2007. Slavko Avsenik and his brother Vili earned money from organizations that took care for authors' rights. In the German association GEMA, they were the second most played artists for an extended period (Javornik, 2008). The second example is Laibach, who are a niche band performing a very specific mixture of various music genres, but they found their way into the world. The rock group Siddharta was also very successful. They were the first and still remain the only one who sold out the Football Stadium Bežigrad. In this record evening in September 2003, more than 30,000 people were singing together with the most successful rock group in Slovenia at that time (Slovenska tiskovna agencija, 2003).

In Slovenia, there are no celebrities as people know them in the USA. Slovene mega stars do not live in villas and they do not drive expensive sports cars. Most of them are happy if music brings them enough money, so that they do not have to go to work. Celebrities in Serbia and Croatia are much closer to the world celebrity standards. They can afford huge houses and fast cars and live life standards far above the average in their country (Javornik, 2008).

Dean Windish believes that the music industry in Slovenia is like any other industry, not very successful. Slovene people have a tendency to not respect what is theirs. For example, let's have a look at the company Elan and jumping skies. They were producing the best skies for high jumps in the world, but they closed the production line and sold it to foreigners. Another example is jealousy – in Slovenia one cannot have much money because everybody will hate you. This is the reason why everyone who is the best in its field leaves the country, because it is valued more in foreign countries. Another problem is

that Slovenes do not acknowledge celebrities. Nobody is a celebrity in Slovenia and also media does not support the term music star or music celebrity. Only one singer managed to position himself as a celebrity in twenty-five years and his name is Jan Plestenjak. Nowadays, music genre is not even recognizable anymore. Everyone is in the folk music genre, which became the mainstream. The biggest and the only alternative is Rock, which is not good, because there is a genre in between that is missing and can lead to changes. Folk music has been the same for years and will still remain the same. In the Balkan region, there is a need for a revolution like the disco was, to move the music industry forward.

Raay Vovk explains that celebrities in Slovenia do not just happen. Except for Jan Plestenjak and Helena Blagne, no one managed to get the "diva" or "celebrity" title. He believes the major problem lies in the fact that Slovenia is very small and celebrities fail to be distanced and mysterious, which are among the most important factors for getting the celebrity status. The fact which supports Raay's thinking is known as pixy dust phenomena (Lindstrom, 2011, p. 154), which suggests the balance between the fantasy and the reality, the distance and the familiarity a celebrity should keep. However, in Slovenia, one can meet a music star without wishing to meet him or her. The second problem Raay sees in the fact that all singers want to be famous and forget that their first plan was to become a music celebrity. Last but not least, Raay mentioned a short-term instead of a long-term strategy that most of the Slovene artists are following. Junger added that it was different in the past when many Slovene celebrities were able to sell out halls on their own, remembering Saška Lendero and Turbo Angels that he represented, before specializing in the management of Croatian music artists. Junger also mentioned the problem of respect and strategy. He described that Slovene singers would have an agent or a manager, but would operate on their own as well. An example is a personal relationship with the owner of a disco club, a case when they would forget about a manager and rather close the booking deal themselves. Consequently, instead of performing for manager's price of 1,500 euros, singers avoid paying the percentage to them and close the contract for 1,000 euros. The illustrated scenario is just an example, but Dušan said he had many problems with the Slovene artists who were not following the rules and many of them lost managers or agents, because it is nonsense to invest into a star which one "kind of represents." Their Croatian colleagues, on the other hand, would never argue with managers or agents and they would never even think of talking with the disco club owners on their own.

Dean continues with Italy, which is a country that does not need a legal reason to support the national music industry. On Italian radio stations, 70% of Italian and 30% of international music is played every day. Also, other media, such as television and magazines support primarily Italian celebrities. Moreover, Dean explains: "I guess they figured out that people like to know what is happening to local celebrities. It is logical because journalists can get real information in real time easily, compared if they would be hunting down American celebrity and trying to get exclusive news. It is logical since

journalists can get information from first hand in real time and do not have to copy the news from world-leading media." However, Raay Vovk claims that the situation in Slovenia is reversed: "Instead of media chasing celebrities we have "wanna be celebrities" willing to do whatever lazy journalists want them to do just to get the front page and become famous. Journalists are allowed to be lazy and do not have to search for good stories because too many individuals are wishing and begging them for articles." Raay continues he sees Slovenia as a country, where everyone is competent to criticize and give an opinion about everything and it is so in music as well.

Moreover, Dean explains he hears comments about how stupid Slovene song lyrics are, but if we take a look at international song lyrics, they are not very intelligent as well. He believes the real problem lies in the fact that Slovenes are ashamed of their mother language and youngsters do not have an idol singing in the Slovene language. Ervin Simonič, one of the most successful event organizers in Slovenia and a creative mind behind the brand Euterpe cannot even imagine that Slovene singers would perform on the main square in Zagreb on New Year's Eve as Croatian do in Slovenia. He continues that Croatian music is one of the national priorities and Croatian radio stations play mostly Croatian music. In Slovenia, a law that regulates playing Slovene songs on radio stations was introduced recently and it is already showing growth in Slovene hit songs. However, Leo Oblak, the owner of group Infonet, which is the major radio station owner in Slovenia, explained in an interview (Rebolj, 2013) that radio playing only Slovene music cannot survive on its own. Infonet established new radio named Radio S which is playing only Slovene songs and they got many listeners, but the problem was they could not find the advertisers. Without paid advertisement, the radio station cannot earn money and cannot survive on its own. Moreover, Leo's researchers proved that the optimal percentage of Slovene music for listeners on his radio stations is 10% and 90% foreign (mostly meaning songs with English lyrics).

Furthermore, Dean explains that people in Slovenia accepted international music stars like their own. When Severina and Jelena Rozga perform in Slovenia, it is like they are Slovenian. Some even claim that they are bigger stars in Slovenia than they are in their homeland – Croatia in this case. Last but not least, Dean added that an organization of music concerts changed a lot. "Before the year 2004, live music concerts were rare. They were either gathering huge numbers of visitors in halls, and city squares or they were a miniature and very specific genre, while disco clubs were living on performances of DJs and not live performances. Nowadays, except two disco clubs that are specialized in electronic music, no disco club can survive without live performances of mainly Croatian and Serbian singers." Many disco clubs also closed their doors, because local coffee shops started organizing live music concerts under huge tents which are suitable up to six thousand visitors. Raay agrees and adds his view that organizers are afraid. They only trust the booking agents they have known for ages and they are only prepared to book or pay for a singer whose name gives them at least some percentage of certainty, meaning they

reserve only well-established names and do not care about the growing stars. Even private organizers, such as companies preparing New Year's parties for employees have booked the same artist for ten years in a row, because the entertainment of their employees is guaranteed. Junger is arguing that organizers of concerts would like to book more Slovene artists, but they just do not sell enough tickets and even if they do, for example Jan Plestenjak or Modrijani, alcohol consumption as one of the most important parts of revenue from the concert is significantly lower if compared to concerts of the Croatian colleagues.

Dušan Bačič is a very successful songwriter and has more than twenty years of experience in the music industry. Dušan wrote several megahits and gained first-hand experiences, as a band member of Neda Ukraden added that: "Slovene singers have fallen asleep and do not want to wake up. Compared to Croatian and Serbian singers they invest significantly less money into songs, video production, public relations and management. In Croatia, music artists invest loads of money into a song and video, before that they search for the best author and later pay the best PR person hoping to get them enough concerts, so they will be able to repeat the process. Slovene singers refuse to invest and refuse to follow trends." For example, Dušan wrote many great hits for different singers and no Croatian or Serbian singer asked him to write a song for them. However, Dušan rarely gets a call from Slovenia, asking him to write a song. Even when Dušan got a call, it stopped with a phone call, there was never a second step. The reason probably lies in the price of the service and product, maybe also in the fact that songs are in Croatian or Serbian language. However, Bačič never sold a melody to a Slovene singer, so he doubts the language is the problem. This famous songwriter only wrote and sold songs to two young Slovene girls who decided to sing in the Croatian language – Ines Erbus and Nina Donelli.

Aleš Bartol from the Slovenian music group Mambo Kings agrees with Dušan Bačič. Mambo kings are one of a very few Slovene groups who have lived from music for more than twenty years. In an interview for the television POP TV (Vikend v znamenju zabave, 2016) Aleš explained that: "...the Slovene music industry cannot compete with the Croatian. The Croatian music is in his opinion better in general, the quality is much higher, they invest more money in music, and they take care of their careers more precisely." Raay Vovk added that the Slovene musicians believe they can do everything on their own. They fail to understand that one needs a team of competent people to make results.

Junger continues with the fact that the Slovene artists are also very slow when it comes to adapting to trends. They are not leaders at least at pop or commercial music, they have their vision of what people like to listen and they refuse to copy their most successful colleagues from the foreign countries. They are also afraid of changing a music style. World known stars go through a rebranding process every few years. Madonna is a queen in this case, because this is how she managed to stay among the top world artists for such an extended period. Neda Ukraden is a Balkan example of marketing chameleon. She

changed herself many times to follow the trends and offered something new to the fans, but changes also led her to gain the market she did not have. As a result, she still performs in disco clubs after more than forty years of a career at the age of 67. Ines Bule set her side by side with the Slovene diva Helena Blagne, who was one of the most popular singers in ex-Yugoslavia. She was even more popular than Neda at the time. If we can say that Neda excluded time as a career factor, then Helena got lost in time. She failed to rebrand herself and embrace the new music market. She stayed the same for all those years, singing the same music, wearing the same outfits, targeting the same market. However, her fans grew up. They do not party anymore and from a commercial singer, she became a niche singer performing mostly in very specific opera music events.

As Dean already mentioned, Dušan Junger explains it that music events in Slovenia nowadays are based on artists who perform **live concerts**. "They usually have the main star singer who performs with a band. In this case, the main star gets the most of the money earned from the concert and the band gets paid fixed price every time." Let's have a look at Jelena Rozga. Let's assume she gets 10,000 euros for a concert. She has to give ten percent of the booking fee to her representative, in this case the M-error (Kreativno mesto d.o.o). She has a band of four musicians and they each get 300 euros. When we deduct both numbers, she gets 7,800 euros of which she has to pay a tax, but in any case, she gets paid five times more than any other member of her team. Before Jelena decided for a solo career, she was singing in the group Magazin, where she was paid per concert as any other band member. A similar example is the group Mejaši. There are seven members in the group, and they split their revenues equally. For example, if they get 3,500 euros for the concert, they pay ten percent to the booking manager and they divide the rest among themselves.

Junger explains that the second most popular are **semi-live performances**. "It is half playback and half live performance, artist, in this case, uses the matrix as a basis and adds instruments or/and vocal while performing. They can add just a vocal and use pre-recorded matrixes instead of band members, adding prerecorded vocal and instruments is called **playback**." Usually, new singers perform semi-live, since it is a much cheaper version. They do not have to pay the band to play the instruments, but visitors have an impression of a live concert, since vocals are live.

An example of semi-live performers is Učiteljice. To perform live, they would need at least two guitars and drums, but instead of three people they only have one keyboard player. There is another reason for performing semi-live: the artist needs less space on the stage. At the beginning, they perform in smaller clubs and it is a more convenient way to perform for an organizer and an artist. Moreover, if we look at the performance as it was already written, they all perform live. The only difference is the way of performing, which mostly depends on a number of band members and therefore, a number of instruments. All artists perform their songs and also songs that belong to other artists. The main reason is that

most young artists do not have enough songs to fulfill approximately 120 minutes of repertory. This is why they are singing major hits to keep a good atmosphere. Singers with longer careers have enough of their own songs, so they add some other songs just to keep it interesting. For example, Neda Ukraden, a singer with more than 40 years of career and 20 albums, has more than enough songs, including the hit songs. However, she always sings Tina Turner's "Simply the best." Last but not least, if we take a look at venues and event organizers, all concerts of the Balkan singers in Slovenia take place in disco clubs, under tents or open air events or in sports halls.

3.1 Event organization

To continue with venues where an artist performs, Ines Bule explained: "We are talking about open air events, under tent events and events in disco clubs. They are quite similar, but they differ in aspects of how old are visitors, how many of them can they host, when the event starts, etc." Ines explains that currently, it is very popular for a disco club to extend their business to a music festival organization. For example, smaller disco clubs organize festivals few times a year or they make up some reasons for celebration and they organize an event under a tent near the disco club. A good example is Gostilna pri Antonu, which has a disco club in their basement, called Diskoteka Anton. Diskoteka Anton is opened almost all year (excluding summer) and has a program for every weekend, including live concerts and DJs. Disco club can host up to 600 visitors. The booking focus is therefore on an artist that costs up to 4,000 euros, because this is an upper limit if the organizer wants the event to be successful. A maximum ticket price is 10 euros in this area. Moreover, they also organize two traditional festivals and both occur under a tent: Jurjevanje and Antonova Noč. In this case, they host up to 5,000 people and sell tickets up to 20 euros.

Ervin Simonič took a closer look at disco clubs, where the population of visitors is younger compared to the bigger events on open air or under the tent, where visitors are on average older. The reason lies in the fact that disco clubs organize events every weekend, whereas open air or events under the tent happen just a few times a year, depending on the region. The difference is also that tents and open air events begin sooner, at approximately 10 p.m., whereas all disco clubs start with the program after midnight. Older visitors frequently decide to buy a ticket for an open air event or for the event under the tent, because they rarely happen and their needs of going out are fulfilled if they visit an event few times a year. When they do, they want to feel good and not be around ten years' younger people and they want to be home sooner than the younger generation. However, we have to know that open air events or events under the tents often allow entrance for visitors who are under 18 years old. They are not authorized to buy alcohol, due to the law in Slovenia, but they can enter. Disco clubs on the other hand mostly set the age limit and one is not allowed to enter if he or she is not at least 18 years old.

Junger added that disco clubs in Slovenia are divided by the genre of music they play in the club. Most of them organize live Balkan music events two to four times a month and they fulfil all other days with the DJ. Some other disco clubs host more or less famous electronic DJs, Jazz or Slovenian national music performers, etc. Disco club does not have to register according to the music they play in their facilities, but visitors are different. Having different genres in disco club is impossible. For example, nobody in Slovenia hosts Balkan pop singers and electronic music DJs or rock. If they do, those visitors, who want a special genre to be the main one in a disco club, do not show up. With other words, Dušan said: “We as an agency can work with a majority of disco clubs if they wish to have an artist we are representing, but with some, we cannot. Reason is that all music genres do not mix up and disco clubs have limited options of program selection. Disco clubs that have Balkan pop artists in a program can also host Slovenian pop singers and they can host anything that is commercial pop except modern techno, electronic house, and similar genres.”

Ines Bule, who was in charge of an event management team in the company Tuš which among other facilities owns four disco clubs, explained that some genres do not mix. For example, Disco Planets were her four clubs and she could host anybody from Croatian pop, Slovenian pop, even Slovenian national group Modrijani, but not electronic music, rock, Jazz or metal, etc. Ines explained: “People love to listen what is popular and therefore visit events where popular musicians perform.” Anita Elberse (2013, p. 80), a professor at Harvard business school and World known marketing expert describes: “Social influence is a powerful force in markets for popular culture. Because we are social beings, people tend to want to listen to the same music that others listen to, read the same books, and see the same movies. Simply put, we repeatedly show a preference for popular products.” Ines added that the Slovene group Modrijani are an excellent example of how people want what is popular. Modrijani are performing the Slovenian national music, which is almost never played in disco clubs and if it is, then it is in those specialized for this kind of music. Their main venues to perform are the firefighter parties and local village fetes. However, Modrijani somehow managed to succeed to such a level that they were booking the concerts for two years in advance. The success that happened was hard to believe, but people loved them and they still do.

Apart from the popularity, Ines explains one factor that is crucial for booking and therefore music genre diversion and it is called **price/popularity ratio**. For example, Jelena Rozga is extremely popular and people go to her concerts. The price of her service is affordable for organizers and she has a good price/revenue ratio. This is why organizers book her. Ervin Simonič continues that he cannot imagine organizing an event of some famous DJ from MTV. They cost up to 200,000 euros and they are adored by only one segment of people. In a country like Slovenia, which has 2 million inhabitants, it is currently impossible to organize such events. To summarize what was explained Ines described me the differences between event venues which we can see in Table 1.

Table 1. Comparison of event venues

CATEGORY	DISCO CLUBS WITH BALKAN MUSIC PROGRAM	UNDER TENT EVENTS OR OPEN AIR EVENTS
Capacity range	300 – 1500	1000 – 10000
Ticket price range	3 – 10 euros	10 – 20 euros
Average events available to visit	6 times a month	3 times a year
Age by customers	18 – 25 years old	16 – 36 years old
Location	Always the same	Depends on the organizer
Marketing start	3 weeks in advance	3 months in advance
Marketing channels	Facebook, opinion leaders and radio occasionally	Facebook, radio, jumbo posters, occasionally TV, opinion leaders
Ticket selling channel	Their own selling points	Eventim or similar group with numerous selling points
Organizer	Team of disco club	Private organizing companies, communities, municipalities, organizations (for example student organization)
Time frame	12 p.m. – 4 a.m.	10 p.m. – 2 a.m.
Legislation	A club has to be registered and get all the permissions before opening which are then valid for all events	An organizer has to report the event to the police and get the permission

3.2 Marketing of events

Preparing a marketing plan for an event is not much different from any other media plan. One has many possibilities, but the organizers mainly use: Facebook (promoting event), Jumbo posters and Radio stations. Optionally, some of them use TV commercials, but since they are very expensive and budgets are tight, TV commercials are rare in event marketing in Slovenia. Some organizers would also pay content marketing to magazines and portals. There are several definitions of what content marketing is and one of them (Pulizzi, 2012) is: “**Content marketing** is marketing a business process for creating and distributing relevant and valuable content to attract, acquire, and engage a clearly defined and understood target audience – with the objective of driving profitable customer action.” Ines explained that: “Content marketing in real life means organizers would do in interviews with the group Učiteljice for all kinds of media and emphasize that they have a concert shortly somewhere. They would incorporate the concert promotion into the interview itself for example: where can our readers see you in person next time?”

Last but not least, **marketing** is happening **through partners** and **key opinion leaders**, an example of a partner would be Eventim, which is the biggest platform for selling tickets in Slovenia and it is part of CTS Eventim AG company, which is one of the most influential

ticket selling businesses in the world. Ervin explained that Eventim has their channels for marketing including customers' bases. Via email Eventim informs their clients about events in the near future. They also have a website, a web shop and their social network profiles. If an organizer sells tickets through Eventim system, then the organizer can pay for all the promotion through Eventim's channels for a lower price. The second example is the ticket sellers. Those are influential people who know many people and they sell tickets for the organizer in exchange for provision. Ines continues that the key opinion leaders can be bloggers, famous people or just normal popular people. The organizer needs them because their social bases are huge and promotions turn into a mouth to mouth, which is the most reliable marketing method. Ines also gave a real-life example: "A person you know from school and is the most popular kid in school recommends you to visit a specific concert. Key opinion leaders also operate through social networks where they share excitement about the concerts, so their enormous bases of local people see where the popular party lovers are going to hang out."

If we look at the theory, this is how it goes by the definition (Shore & Parry, 2013, p. 204):

1. ATTENTION

The person saw a Facebook event for a concert of the group Učiteljice. He or she considers the price and location of the event.

2. INTEREST

The person talks to friends to see who is going and if many people are going, it is a good sign. Then he or she considers the benefits of going and the price of the total event (taxi, ticket, drinks).

3. DESIRE

Primary motives: having fun with friends, listening to the concert, dancing, and having drinks.

Secondary motives: meeting someone new and not staying at home.

Reasons for not going: maybe everything is too expensive.

4. ACTION

When going on a gas station to buy the ticket.

However, to get the event's attention and consider going to the concert, an artist has to be popular and wanted. If an artist is not popular, then people will not consider going to the event. So, the hardest part is to get people's attention and having a well-known artist.

3.3 Artist support system

A manager or an agent's job is to think about where, how and under which conditions will an artist perform. As it was already mentioned, the music industry in Slovenia is not very competitive if compared to other countries. Therefore, an artist's manager or a music manager in the form that is known in America does not exist in the Balkan region. Ervin Simonič explains that there are a few successful musicians in Slovenia and most of them operate on their own – without a manager, so it is almost impossible to educate music managers. Those singers, who have managers of any kind, either personal or business or public relations, do not earn enough to pay the manager for exclusivity. This is why most managers work with at least three music artists. However, if we look at the definition, (Allen, 2015, p. 1): "...managing an artist means that you are becoming a part of every facet someone else's life." Moreover, Allen (2015, p. 94): "The job of artist manager is to direct the career of the artist and a very common activity of the manager is promoting and selling the musical talents of the artist to people willing to buy music and tickets to performances..." Furthermore, Paul explains how singers' career and how broad manager's responsibilities are (Allen, 2015, p. 13): "Managing artist in the music business is done within the context of the general business environment, which is influenced every day by the economy, technology, politics, social and cultural factors, the price of energy and international tension."

However, we have to know that managing an artist is not the same in all countries and it differs by the type of an artist that one manages. We can see that world known celebrities normally have two types of managers: personal and business managers. On one hand, personal managers are in charge of major decisions regarding the career, such as selecting a song, choosing the right person for personal relations and record label. On the other hand, business managers take care of financial aspect of the career (Passman, 2015).

When compared with a manager who takes care of artist's career in every aspect, a booking agent takes care of booking live concerts. In the Balkan region, a booking agent is most of the time in charge of the whole territory. For example, if its territory is Slovenia, then he or she is booking live performances, takes care of promotion, does event management, public relations, etc. The theory explains (Passman, 2015, p. 57): "...Agents in the music industry are involved primarily in booking live personal appearances (concerts). Music agents are sometimes involved in commercials, tour sponsorships, television specials and other areas, but they do not participate in (or get paid for) records, song writing, or merchandising. They are extremely important and very influential, but their sphere of influence is limited."

Junger continues with the "street" definition of an agent and a manager. They say one is a manager if one has signed an exclusive contract with at least one artist. If one can sell only singers' performances and so can anybody else, then one is an agent. Junger agrees that an

agent has to be someone with influence, grate social capital and many years of experiences. An agent can never stop and he or she is always searching for new business partners and new artists. One needs to have first-hand accurate information about every little detail that might have an influence on artists one represents and therefore, on the whole business. Last but not least, Dušan added that in the Balkan region, a manager is sometimes an agent as well. However, we are also acquainted with examples of agents that operate as regional managers, their primary function is booking the concerts, but since this person is familiar with the region, he or she takes care of the local strategic decision as well.

Dušan Junger has been in the industry of artist management for the past 20 years. Currently, he is running all booking operations for 18 artists, who have signed an exclusive contract with the company Kreativno mesto d.o.o. His agency has been the biggest and the most successful one for the past five years in Slovenia. With the services' complexity, Kreativno mesto d.o.o is the only agency like that in the whole Balkan region. We can say they are in some way a monopoly, since they exclusively represent 18 Croatian, Serbian and Slovenian artists for the Slovenian market, including Severina, Jelena Rozga, and Neda Ukraden. For their clients, they provide a full range of services from management to public relations, sponsors, etc. Dušan Bačič explains that it is very smart to have one company taking care of everything, because it is in their best interest. They do everything possible in all aspects of building a brand, because they get paid for everything. An agency gets paid a provision for every concert booked and every article published, so in this case it is in their best interest to be as successful as possible. They are aware of the fact that if PR is not done correctly, a song will not spread as planned, which means there will be no hit and no booking and the other way around.

Last but not least, let's see how Severina, as the absolute number one, is different from Učiteljice. Currently, Severina is a number one commercial artist in the Balkan region, because she is the most popular. Some even call her the institution. Her price is the highest, the demands for her concerts are unbelievable and she gets the most brand endorsements. She also has one of the best ratings among event's organizers, meaning she brings profits when being the event's main star. All this is important because her business structure is a bit different than others. She is the only one who is acting like a company in which she is the product. She has a general manager who is responsible for everything: the strategic management, public relations, booking management and event management. She is also one of a few who has a company and operates through the enterprise. It is more common in the Balkan region to get paid on the personal bank account and has a status of the artist. However, under general manager, Severina also has a general manager for public relations who takes care of public relations in the neighbour countries via regional PR managers. Her company has its headquarters in Zagreb, Croatia and they operate all foreign countries from there. Moreover, her general manager has many partners across the world, which functions as regional managers or agents. They have the permission to book concerts, but

only when a general manager approves them. Agents do not contribute to any decision-making process; they only arrange live concerts.

3.4 Booking and event management

We already know that the booking manager's job is to take care of live events. Events are part of our lives, they have always been and they are an important component of all societies. A birthday celebration is an event, Mother's Day is an event, Halloween is an event, etc. Events are present in all industries and this is why it is impossible to say how much an event industry is worth. There are many definitions of events and one of them is Goldblatt's (Goldblatt, 2011, p. 6) that describes it as: "Special Event recognizes a unique moment in time with ceremony and ritual to satisfy specific needs".

If we take a look at music events, the main purpose is to have fun. People come to the music events with a wish to dance, meet new people, listen to music, drink something, etc. Special music events in Slovenia are vast events under gigantic tents, open air concerts or halls. Smaller events are in disco clubs where they organize events every weekend for a limited number of people (up to 1,000 people). Special music events are strategically organized. Ervin describes how one organizes a concert. First, one needs a singer and a deliberately chosen date, which means after a majority of potential customers get payment and a purchasing power is as high as possible. The organizer also needs to be certain that the potential customers want to come to the concert of a specific singer. The problem might occur if the singer recently performed live in the surrounding cities. A short period of time might not persuade visitors to come again, since they have already seen the performance not so long ago.

In event management, it is all about people. Either they are interested in the event or they are not. The customer is a king and as an organizer, one does not want to disappoint the visitors. They are searching for a positive, carefree and an affordable experience. As Getz (Getz, 2005, p. 16) explained: "...Special event as an opportunity for leisure, social or cultural experience outside the normal range of choices or beyond everyday experience..." Getz's theory continues that special events are rare, which is not completely true in the entertainment industry, since we have disco clubs, where special events take place every weekend, sometimes even during the week. However, festivals are also one form of special events which happen only a few times a year or every few years, they are rare and they usually attract more visitors than disco clubs.

The first and most important step in the process is to choose the right singer. Organizers have their own booking manager who is specialized in booking the artist and their ratios. One of them is Ines Bule who works for Euterpe. Euterpe is currently the biggest and most successful event organizing company in Slovenia. Last year, they organized 12 major events across the country, which means one big event per month. However, Ines said that

the most important factor when organizing events is price/popularity ratio. The literature (Swarbrooke, 2002) describes price/popularity ratio as a learned skill that the booking managers have. They are not right all the time, but they can correctly predict revenue from the concert up to 10 percent deviation. Moreover, Junger describes the booking managers' knowledge as being vital for providing what the potential guests expect. Without their knowledge, booking would be more like a lottery than a strategy.

According to Ines, when organizing a music event in Slovenia, there are five major costs are: artist, venue, sound system and stage, security and marketing. There are additional smaller costs, but when deciding whether to book an artist or not, one needs to be sure that the artist is able to sell enough tickets to cover almost all of event's five major expenses. The optimal situation is when the organizer can keep the profit from selling drinks. The second important step after choosing the main star is event's marketing. However, marketing is only a supporting process with spreading the word about an event through different marketing channels. If a product is not appealing or in our case, a celebrity is not properly chosen according to the region, visitors will not be prepared to pay the ticket and the event will not be successful.

Event marketing is crucial for the artist as well. It is important how the event visually looks like, how intensive is the marketing before and PR after the event. This is why agents check the marketing activities regularly and even help to improve marketing plans, so that a celebrity gets as much local attention as possible. Event marketing is also the best regional promotion for the artist, where a singer benefits a lot. The performer gets to promote songs and the brand to residents. An emphasis is on the local, since artists never promote themselves locally. When they are preparing a marketing campaign, they choose Slovenia as a whole and not Maribor, Ljubljana or Novo mesto in particular, which means that they reach a smaller number of local people.

Ines also added that there is an exceptional part in event management and those are traditional events that take place every year or every few years. Those events are less risky than others, because visitors are used to coming to this festival at the approximately exact time and location every year. Those events are recognizable, because of the event's brand and not because of the artists. In such case, a calculation is a bit different, because the brand value is in the event itself and not in the performer. For the organizer, such events mean less stress and sometimes even lower marketing costs. However, for an artist, those events are crucial regarding the promotion, because visitors are guaranteed.

3.5 Record label & song releases

Raay explains that in foreign countries, record labels search for talents and they invest in them. The legal part is similar as if an author invests in a singer. After the artist's success, earnings are divided between the artist and record label. The author is sometimes in the

deal and sometimes not, it depends on the fact whether they buy the song or not. However, in countries with a strong legal security against illegal downloading and sharing of songs, authors get paid quite well from a song selling profits.

Since selling music changed and record labels search for a new way of earning money, “**360-degree deals**” or multiple rights deals are more popular nowadays. 360 symbolically explain that a label or a company in the music industry is sharing all profit that an artist earns: traditional and non-traditional earnings. For example, ticket sales and merchandise are the so-called non-traditional earnings. On the other hand, traditional earning is an income that the songs or music brings. A contract or 360-degree model can be signed between a manager and an artist, or a label and an artist or a company and an artist (Allen, 2015). For example, in 2007, Madonna left Warner Music and Warner Bros after 25 years of collaboration. She signed a contract with Live Nation Company, which is the biggest concert organization company in the world. In this case, 360 degree means that an artist shares every income with the organization company. Live Nation for example, invested money in Madonna's tour and paid her some percentage of estimated profits in advance (Kagan, 2010).

Live Nation Entertainment Company exists of (Live Nation Entertainment, 2016):

- Ticketmaster; platform for selling tickets.
- Live Nation; takes care of media and sponsorships.
- Artist Nation; artist management company.
- House of Blues; has six more divisions, including event management and organization.

However, a company like that does not exist in the Balkan region. The closest is the company Euterpe, which organizes more than ten live concerts per year, but they are booking artists according to their popularity and price/popularity ratio. Moreover, they pay the market price for artists and collect all the profit or cover the loss of event on their own. The relationship between an artist and Euterpe does not exist and the only relationship is between Euterpe and a company that represents the artist.

The influence and work of record labels changed through the years. Today, anyone can be a content creator and does not need an intermediary. An online world opened the opportunity of getting whatever we want whenever we want it, without even leaving the house. The growth of YouTube and the appearance of social networks changed the strength of record labels. Before the internet, it was almost impossible to succeed without a record label, but today, one can become a celebrity overnight, building its fan base online. Dean Windish does not believe that influence of record labels decreased so much; the only thing that decreased dramatically is a number of record labels. There were many record labels before, but now, we have only three that are running the whole world. In his opinion, it is

not a decrease in influence, but a shift in power. Those three record labels are now more powerful and more influential than any record label ever was.

As Dean explained, there are three major record labels and according to Nielsen research in 2011, they control over 85% of the music market: Sony BMG, Universal music group and Warner music group. When Nielsen was doing the research, there was the fourth one – EMI group, but Universal purchased it in 2012, so all together, the percentage is between 75 and 90%; it depends on the researcher (Nielsen, 2011). All those record labels have subsidiaries all over the world, for example in Slovenia, Menart is a partner of Sony and Dallas records who is a partner with Universal.

The influence and revenue of record labels changed, because the market changed. Before, an artist recorded an album every two years, but now, it is more popular to release each song separately every three months. The reason lies in seducing the online world. Nowadays, it is more popular and logical to release one song every few months, rather than the full album. The theory (Holt, 2010, p. 243) explains it with the fact that: “Popular music changed significantly with the diffusion of networked digital media in the late 1990.” This means a change of format from CD to the digital form that can be uploaded and transmitted through the internet or in other words, songs became more available to the people. Instead of buying a CD or listen to favourite songs on the radio, fans are able to get a song whenever they want and wherever they want, as long as they are connected to the internet.

Furthermore, Owinski (2013, p. 278) describes it as a release strategy’s change: “... the single song is king rather than the album, and that requires an entirely new look at the time when your material becomes available.” Dušan Bačič added that: “Before people would wait for two years for an album and after that, an artist would go on a tour. Today making album makes no sense because fans want something new every few months and if a celebrity wants to stay in the game, he or she has to give songs to the people.” It is in some ways better for the artist, because instead of having one promotion for the album, they have to do six, for example, one for every song worth promoting. The artist gets the public’s full attention six times and they have something new for the radio stations every time. In this way, more songs get a chance to become hits. After releasing all songs with the potential, musicians release the whole album. Raay continues that before, concerts were only a way of promoting an album: “Celebrities would perform live with the intention of promotion and not from a necessity of earning money for a living. There was also a change in the release, one album before would be enough for two or more years of popularity. However, today when they earn mostly from live performances, they have to create the demand all the time. Moreover, with a CD release, your demand is very high at the beginning, but it is slowly decreasing, since your competitors are releasing something new every few months, pushing you in the shadow.”

The frequency of release depends on how good the population perceives a song. If a singer releases a hit song, they wait a bit longer with the new song. If the song is not successful as it is planned, the team already prepares a new song for the release in the following three months (Elberse, 2013):

- Limited release

Limited release means finding a target group and start marketing the song first. The plan is to attract a smaller audience, but the right one. Then rely on a word of mouth which helps to reach a wider population and create the demand. Later, when the demand is higher, one has to invest more in the mainstream media.

- Wide release

Wide release means that one invests money available in all possible media to reach as broad population as possible and as quick as possible.

Last but not least, a record labels' prediction for the future follows. Many specialists in the field, like Anita, believe that music will be for free sooner or later (Elberse, 2013). Even some artists see the future in that way. David Bowie in 2002 during an interview (Pereles, 2002) for the New York Times said: "Music itself is going to become like running water or electricity," he added. "So it's like, just take advantage of these last few years because none of this is ever going to happen again. You'd better be prepared for doing a lot of touring because that's really the only unique situation that's going to be left. It's terribly exciting. But on the other hand, it doesn't matter if you think it's exciting or not; it's what's going to happen."

3.6 Public relations

There are many definitions of public relations. Public Relation Society of America (PRSA, 2009) describes public relations as: "Public relation is a strategic communication process that builds mutually beneficial relationships between organizations and their publics." To make it easier to understand, Junger describes what Public relations manager of a celebrity in Slovenia does. In the beginning, he or she introduces a new artist to the media representatives and builds a story that would be interesting enough for editors and readers to be published in magazines and posted on portals. A PR manager negotiates cover pages in journals and lengths of particular interviews to get as much space in media as possible. He or she negotiates appearances on televisions and radio stations. Moreover, a PR manager is in charge of song release campaigns which include traditional media, social media, preparing media plans, sending a song to DJs and radio stations. A PR manager follows his clients everywhere and is his or her representative. Furthermore, one takes care of photos and media that organizes the use, checks all posters that are used for the event

promotion and reads all interviews. If something negative happens unexpectedly, it is a PR manager's job to save the artist's name. In short, a PR manager takes care of:

- Promotion of an artist itself and his business.
- Brand building of an artist.
- Saving his personal problems that might negatively affect the business.

Raay has experienced both sides, as an artist and as a hit maker/producer, who sometimes takes care of public relations as well. This is why he can explain that the Balkan music celebrities are in general very popular in Slovenia. Journalists mostly write about Croatian singers, because they usually have PR teams behind them and journalists get a lot of news from first hand in real time. Slovene love Croatian singers and they like to read all about them. They also perceive them as celebrities, which we cannot say for many Slovene singers. When considering entertainment news, editors of portals and magazines are both interested in the news about Croatian singers. They both need news to fill the space available and when deciding what to publish, they are interested in the same news.

Teja Pelko from portal 24ur.com, which is the most successful and the most visited web page in Slovenia, explains what the most important part of a good PR article is. She said that the most significant is the story behind the news. For example, when releasing a song in Croatia, portals and even magazines would barely write any text, because the song is primary information. In Slovenia, the story behind the song has to be interesting enough to convince the readers to listen to a song. Time is also crucial when preparing PR. The articles on portals are more frequently read in the morning during the working week than they are in the afternoon or at weekends when the number of readers is the lowest. For magazines, time is not such a strong factor, since magazines come out every week or month, they are periodicals. If a magazine comes out on Monday, they will write only about news, which happen till Wednesday, since they have to print and distribute the magazine. Moreover, in Slovenia, readers are more interested in what is going on with female singers, not so much with men and they are more interested in stories than in plain information – for example, a song release.

If we take a look at television, there is not much to discuss. There is almost no television in Slovenia that has music talk shows on their program. Some local televisions have their music programs, but their reach is negligible. The best television on everyday ratings (without special events, like sports for example) in Slovenia is POP TV. In the evening program, they also have an entertainment part, which is at the end of the daily news program and it is the most watched entertainment program in the country. In the entertainment part, they would talk about the world and local news about the film industry, music industry, celebrities, special entertainment events, etc. If we compare general news program, which is on air from 7 p.m. till 8 p.m. with entertainment, the entertainment part has a higher number of viewers.

Aleksander Prosen Kralj explained that the reason is negativism. The so-called “soft news,” which is for example an entertainment part in the daily news program, has a higher number of viewers than hard news, which would be politics and economics. Hard news is lately more negative and unstable, since they are reporting about the country’s problems. On the other hand, soft news is almost always positive, talking about celebrities, their lives and song events where people had fun. Moreover, he explained that viewers are more interested in stories than they are in anything else. The trends are local stories in real time. For viewers, the concert as an event is not as fascinating as the journalists’ questions about an artist’s private life. Viewers also adore successful stories and celebrity insights. However, viewers do not prefer scandals, mainly because they have enough problems on their own.

Radio is the third traditional media, which contributes to the artist’s success. The main focus in Slovenia for every Balkan artist is radio Aktual. Currently, they are the most listened radio in Slovenia. They are a bit different than all other radio stations, because they are the only one who is focused on the songs from the territory of ex-Yugoslavia. Nejc Odlazek, who is the head of operations, explained that they are successful because they take the listeners’ wishes into consideration, instead of consulting the firms as other radio stations do.

Junger explains that radio structure is similar in Slovenia, Serbia and Croatia. There are many radio stations which play international songs and they only play songs performed by national artists in their language, since they are obligated to do it by legislation or if there is a mega hit by a national artist. However, there is one very powerful radio that prefers national songs in every country. All three radios have a very high value to Balkan singers, since they are monopolies, because they are the only one who is playing national and ex-Yugoslavian songs:

- Radio Aktual in Slovenia.
- Radio S in Serbia.
- Narodni Radio in Croatia.

The power is not an excellent thing, explains Bačič, who believes that it works contra productive for creativity. The decision whether a song is going to be played on the radio in three countries is in the hands of three people, who have their visions of what their listeners want. Most of the time, their beliefs are not adjusted to what the listeners really want. This is why some singers are only radio stars, which means they are not popular and do not work in real life (they do not perform and get paid for it). Those who are successful in real life cannot get a maximum promotion or are sometimes forced to pay for the power play.

3.7 Online promotion

Promotion by definition means (Definition of 'Promotions', 2016): “Promotions refer to the entire set of activities, which communicate the product, brand or service to the user. The idea is to make people aware, attract and induce to buy the product, in preference over others.” Public relations are also a promotion, but since it is more or less explained in the previous pages, the focus will be on an online promotion.

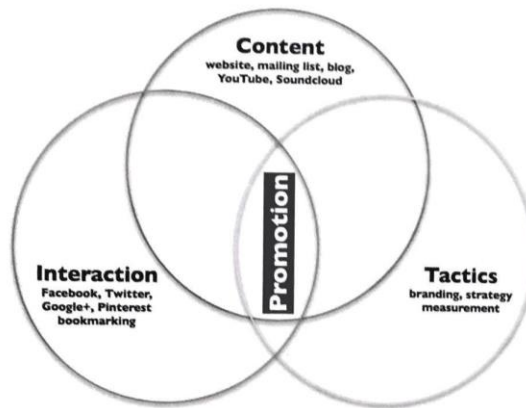
Online strategy according to (Owinski, 2013) refers to the strategy one uses for an online promotion. Strategies can be different depending on what the goal is. However, a strategy that the Balkan music celebrities use is more or less the same by all and copied from worldwide celebrities. The theory suggests that the strategy’s most important part is to focus on several focal points online. The theory also suggests that the main point online should not be social network, since one can lose it without having any influence. The celebrities’ center of the online world should therefore be a website. This is not a common practice in the Balkan region. Rare singers even have a website, but those who have it, do not update it regularly. Most of them use a Facebook page as the center of the online world. The second largest online point is Instagram and the third is relatively new, but is the fastest growing social network, called Snap Chat. Google + and Twitter are not very popular in the Balkan region.

The most important pillars of an online promotion by the definition are (Owinski, 2013, str. 30):

1. **CONTENT:** the places online where you put the material that you generate, like information about your brand, music, videos, or blog posts.
Examples: website, mailing list, blog, YouTube, Sound Cloud.
2. **INTERACTION:** the places where you regularly communicate with your fans, followers, clients and customers.
Examples: Facebook, Twitter, Instagram, Google+, Snapchat.
3. **TACTICS:** everything required defining and refining who you are and you position in the online world. These include:
 - Branding
 - Strategy
 - Measurement

When we put everything together, they over cross and we get a promotion. According to Bobby, an artist has to invest time and money into social networks, which have to be aligned with the artist's branding strategy and other online points, such as YouTube or a website.

Figure 3. A Venn chart of online presence



Source: B. Owinski, *Social Media Promotion for Musicians*, 2013, p 31.

3.8 Branding

Branding is only a part of the promotion, but celebrities would need it even if the online world would not exist. Without a branding strategy, all PR and marketing channels cannot be helpful, because he or she does not know what and why they are communicating. Rare Balkan singers have a branding strategy, many simply have an idea at the beginning, but they lack money to hire a specialist. So, they try on their own and at the end, some succeed and others do not. To continue, being famous and being a brand is not the same thing. Not all brands are famous and not all famous people are brands. **Brand** by definition (Owinski, 2013, p. 39) is: “A promise of quality and consistency.” Furthermore, Bobby (Owinski, 2013, p. 40) explains it: “In a case of a singer, brand means a consistency of persona and a consistency of sound. Regardless of the artist’s music genre, the feeling is the same and you can tell it is no other than the artist.”

The artists who act like brands also have a specific image and can position themselves differently than others. They become different and therefore, more memorable and recognizable, which is crucial since people get thousands of information every day and they forget everything that is not in their interest. The most important part of the brand is an **image**. The brand image is how a consumer feels about the brand. The theory (Allen, 2015, p. 95–96) suggests that: “The image of the artist should be a reflection of their own personal values, but then it should also be a reflection of the values of those who buy the music and concert tickets – the target market.” For example, Madonna is a world known branding phenomena, because she completely changes her image before releasing a CD. Through the years, she changed the music genre and clothes styles, but her brand remained consistent: rebellious and individual. This is how she managed to stay interesting for her fans and they somehow forgot she is getting older every year (Lindstrom, 2011). Martin Lindstrom is a world-known brand builder; among others, he is taking care of the British royal family branding. Martin (Lindstrom, 2011, p. 154) explains: “Among other things,

keeping up a royal image involves maintaining the delicate balance between fantasy and reality, distance and familiarity.” Martin uses the word royal, since he is writing about the English Royal Family, but we can use the same description for other brands, such as celebrities as well.

Pixy dust phenomena: It is a term that describes what happens when a celebrity interacts with the public. When they interact on the level of pixy dust changes, they can either increase or decrease it. The idea behind is that when a celebrity becomes too familiar or accessible, the dust disappears and the brand withdrawals, which means they have to be extremely careful with all kinds of interactions (Lindstrom, 2011).

3.9 Social networks and YouTube

Evolution in music forced artists to focus on much more than just singing and making music. Nowadays, musicians create music like never before due to the technical advancement. Moreover, they can develop an audience for the new music as well (Cruz-Rodriguez & Quiñones, 2015). However, creating new audience brings another challenge. Before, the celebrity was untouchable, he or she was close to being a saint, fans knew a lot less about their favorite singers and they had to buy magazines to collect photos of them. Today, everything is only one click away. One does not need to buy a CD, because he or she can listen to music online for free. People do not have to buy magazines, because they can find everything on the internet. Last but not least, one can simply follow its favorite artist on Facebook, Instagram, Twitter or Snap Chat and get news from the first hand in real time. With an appearance of social media, an artist and a fan can communicate directly without any mediators, such as the press. According to the Music group research, a way of fan communication with a celebrity highly depends on a fan’s age. The older the fans (more than 31 years old), the more they are convinced that the celebrity’s personal life is only theirs. However, younger fans want and search for all information available about their favorite celebrity. They wish to know celebrities in person and have at least a virtual relationship with them. Furthermore, the more the artist reveals about his or her personal life, younger fans feel connected and loyal to them (Cooper, 2014).

The second important phenomenon in the music industry is that the supply is exceeding the demand, which results in the fact that music is available to people on every step and they can choose whatever they want. Countless choices came with the internet and individuals are deciding what they are going to listen. Chris Anderson (2008) believes that the music industry is moving from suiting all, to many niche genres able to satisfy smaller number of people. It is not something that only the music industry would experience. Branimir Brkljač (2016), a founder of the company Terra Panonica who has worked for more than twenty years in the company Studio Moderna, was a guest speaker in SOF marketing festival where he said that: “...Before, someone did a product and then searched for customers, now that someone first does the base and starts with products his or her base

wants.” Branimir also said that: “...Television and radio are dead men walking, and nobody knows where this is all going and what the future will bring”. Bloggers are excellent examples of what Mr. Brkljač said. They built fan bases through social networks on their lifestyle photos and then they started selling their products under their own brand. Alternatively, switching the sentence in order to be suitable for the music industry: the more singers reveals, and the more interesting he or she becomes for people, the bigger is the artist's number of followers and the easier it is to promote songs and concerts or sell merchandise.

What Branimir said about the television and radios has an impact on the music promotion and musicians as well. Today, all kinds of celebrities are competing with each other about who will have more followers on YouTube, who will have more viral posts, etc. The technology changed the way singers communicate with the fans, how often they interact and it gave them a possibility to be able to interact directly, without an intermediary, such as television, radio or magazines. The most important channels of communication for the artist who performs in the Balkan region are Facebook, YouTube, Instagram and lately, Snap Chat. Today, a celebrity is an open person, sharing his or her private life with fans and communicates with them on a daily basis. Marketing and brand building has changed and will continue to do so.

4 UČITELJICE: CASE STUDY

The group Učiteljice was established in 2014 by Dušan Bačić and Bojan Dragojevič. They are a well-known and respected song writing duo. Dušan writes melodies and texts, whereas Bojan is a producer. After many hit songs, they sold to the Balkan celebrities, they decided to form their own group. Therefore, they organized an open audition and more than 150 girls applied wishing to be in the band. Dušan and Bojan handpicked three of them and named them Učiteljice (teachers in English). Učiteljice are:

- Matea from Croatia – lead vocal
- Ana from Slovenia – violin and back vocal
- Silvia from Croatia – tambura (similar as guitar) and back vocal

Their first song was Nema natrag (released 9.5.2014) which is a duet with a well-established and known singer Jasmin Stavros. Then, it was followed by Noći u Brazilu (released 14.5.2014) with a legendary Balkan singer Neda Ukraden. Those two duets were strategically planned, so Učiteljice would be able to fasten the process of being recognized. It was a logical decision, since both singers are well established with more than forty years of a career. This is how they were able to get the media's support and an instant connection with the fan bases of both well-known singers. Their major step forward was their fourth song Generale, a duet with the most popular Balkan singer Severina. Generale today (20.10.2016) has more than 43 million views on YouTube and was considered as a mega

hit when it was released in 2014 (11.12.2014). Their third song Nisam ja tvoja Učiteljica (1.10.2014) was their first solo song released. Učiteljice started to perform right after releasing the first two songs. Their primary markets are Slovenia and Croatia. A very important fact for the Slovenian market is that one of the girls – Ana Vurcer is from Slovenia. The decision to take her in the group was not planned, but it turned out to be a great decision. This is how Učiteljice became very interesting for the Slovenian market and the media as well.

The next fascinating thing about Učiteljice is their business strategy. Before, the entry barriers were mentioned as one of the biggest challenges of the industry from the artist's perspective. Luckily, Učiteljice did not have problems overcoming them, because Dušan Bačič and Bojan Dragojevič were and still are very well established and connected. They handpicked the three girls and signed a contract. They also invested money, skills and social capital under an agreement that Učiteljice will work for them for a certain period. Učiteljice are basically employed by Dušan and Bojan, all three getting percentage of the revenues, but so do Bojan and Dušan.

4.1 Support system and live performances

Učiteljice performed at open-air events, under tents and in disco clubs. If we look at the market segmentation, they are the most interesting for youngsters who are between 16 and 26 years old. Moreover, to understand the success of Učiteljice in Slovenia, we must understand their support system. In the year 2014, Bojan and Dušan signed an exclusive contract with the Slovenian artist booking agency M-error (operating under company name Kreativno mesto d.o.o). Apart from the booking management, M-error also offers services of event management public relations and local management. Dušan Junger, who takes care of Učiteljice in the agency provided the data about concerts:

Table 2. Number of concerts of Učiteljice in Slovenia

YEAR	NUMBER OF CONCERTS IN SLOVENIA	TIMES UČITELJICE PERFORMED AS A SUPPORT GROUP
2014 (first on 19.9)	6	0
2015	46	6 times with Severina 5 times with Ivan Zak 2 times with Jelena Rozga 2 times with Neda Ukraden
2016 (till 31.8)	16 (30 is expected)	1 time with Ivan Zak 1 time with Jan Plestenjak

Note: *The list of all concerts and cities can be found in appendix A

As it was already mentioned, the group Učiteljice operates under the duo Bačič/Dragojevič. Bačič is a general manager and a songwriter and Dragojevič is an executive producer. The group Učiteljice does not have a personal or business manager, at least not one person being in charge for one aspect only. In Slovenia, they have a Regional Management team – the company called Kreativno mesto d.o.o operating under names M-error (for booking) and Eventera (for public relations). A regional manager, in this case, functions as an agent and primarily takes care for live performances, but they also take care of public relations, local strategies, event management, etc. Dušan Junger decided to take the group Učiteljice under his wing, because he found them interesting. The three good looking ladies singing and playing instruments was just something the market was waiting for. Anyway, the start was not easy, even though Učiteljice got a lot of media attention due to excellent decisions about songs and duets. Much attention was also gained through the fact that one member is a Slovene.

The goal at the beginning was to introduce Učiteljice to the market. Dušan explained: "When you introduce one to the market step by step, you have to be very careful. You start with a very low price that would only cover travel expenses and book new artist to perform as a support act in a concert where the leading star is as big name as possible. Because more people will visit the concert, more of them will see and hear your new artist." Dušan continues that the greatest trap is when an artist does not perform well. For this reason, a playlist is prepared in advance and the artist is tested in order to perform under pressure. Consequently, Učiteljice at the beginning rarely performed alone. They were mostly warming up the stage for a more known singer. After many sold out concerts, they were ready to perform alone in small clubs, intentionally in those that were too small to meet the demand, so that visitors would stay outside the disco club. When visitors cannot get to the concert, they are sad and angry at the beginning, but eventually, they realize it was their fault and they buy the tickets sooner next time. It is the effect of the crowd: there were so many people we could not get into the disco club. The second most important focus was on the marketing activities that the events' organizers did for the concert. The company M-error reviewed every single marketing plan and even helped to improve it free of charge or stepped in with a better price offer just to help promoting the event as much as possible and get the best results.

If we continue with price/performance ratio, it was on the one hand negative at the beginning, taking into account that the biggest events require minimum 3,000 people to be profitable. However, it was very high for small disco clubs where approximately 300 – 500 visitors are required to bring profit to the organizer. Moreover, Ines explained that Učiteljice were the perfect combination for a support group, this is why she booked them five times. When an artist is booked as a support artist, they are not expected to bring the profit. Artist's task in this case, is to entertain the visitors while they wait for the main star. The biggest advantage of being a support group is that the artist performs in front of a large number of people. Basically, those are more or less the promotional concerts. After their

song *Generale* was released, a duet with Severina, the market demand went crazy. However, Dušan was calm and continued to book them wisely – as much as possible with Severina, so they continued to perform in front of thousands of people.

Dušan's strategy was working and Učiteljice became the agency's most sold product. They performed 46 times in the year 2015, which is almost double than any other singer in the agency. We need to take into account that prices for the artists also determine how many concerts they will have. If someone costs 20,000 euros, there must be a huge event to make the return on investment, which means fewer concerts with more visitors. However, Učiteljice started with the price of 1,500 euros and today, their price is up to 4,000 euros (depends on the venue's size).

As described booking of Učiteljice was made professionally on a master level. However, they lack bigger solo concerts and some of the most visited festivals. Učiteljice perform semi-live, which means they have some parts of music prerecorded and preprogrammed, additionally, they perform live with some instruments: tamburitza, violin and synth. As far as singing is concerned, they always sing live. The problem is that the quality of the performance cannot be competed with A star singers, who perform with a live band. Moreover, it is almost impossible to improvise during the performance, since music is preprogrammed.

4.2 Song history of Učiteljice

Currently, the group Učiteljice has eight songs, four are solo songs and four are duets.

Table 3. A song list of the group Učiteljice

NAME	DATE OF RELEASE	DUET WITH	VIEWS ON 20.8.2016
NEMA NATRAG	9.5.2014	JASMIN STAVROS	5621000
NOĆI U BRAZILU	14.5.2014	NEDA UKRADEN	5039031
NISAM JA TVOJA UČITELJICA	1.10.2014	SOLO SONG	3600441
GENERALE	11.9.2014	SEVERINA	43228484
LUDA KUĆA	15.4.2015	SOLO SONG	10830391
ŠOK	23.9.2015	SOLO SONG	6614380
DUNAV	25.1.2016	SOLO SONG	5008988
AKO MI SE NE SPAVA	25.5.2016	TARAPANA	2567441

Source: *Uciteljice Official*, 2016.

All songs had a premiere on Facebook page of Učiteljice and are on their YouTube channel Učiteljice Official. They are releasing one song at a time and they are using a wide release strategy all the time. They prepare a budget and spend it before the song release

and in the first week of a premiere. The type of release is logical, because the Balkan's territory is relatively small if we compare it to the world known music celebrities.

Dušan Bačič explained that Učiteljice do not have a record label in Slovenia, but they have Hit records in Croatia. Record labels in Slovenia and Croatia offer their artist benefits, such as payment for the video or covering promotional expenses, they even take care of public relations in some cases. The problem is that the artist's success for a record label represents its success on the radio stations. This means that the more time the artist's songs are played on the radio, the more money a record label gets and the more it is prepared for investing it back to the singer's career.

4.3 Public relations

As it was already mentioned, Kreativno mesto d.o.o takes care of Učiteljice's public relations in Slovenia. Kreativno mesto exclusively represents all artists in the agency. They also offer prices below the market price for artists who they represent as an agency. Dušan explained that the strategy at the beginning was simple: get as much attention with stories, which include names of more successful singers. As mentioned before, their first three songs were duets with the three artists who are among the most popular in the Balkan area: Jasmin Stavros, Neda Ukraden and Severina. All three have more than twenty years of career, huge fan bases and well-established relations with the media representatives. All three are also very known and people are more interested in the story if they know half of the actors. The second focus was to emphasize that Ana is Slovene, which is a very important fact, because people were able to identify with her. Many people knew Ana, because she was a teacher in secondary school in Ljubljana and she grew up in Ptuj. Junger explained that most people were happy that she made it and were interested in what and how she is doing.

The first PR was made as an introduction. There were three beautiful and talented young girls with three different stories singing with Jasmin, who is a legend of entertainment, especially in Slovenia. The second was similar, still introducing girls and betting on the fame of Neda Ukraden. After a heavy promotion including newspapers, radio stations, TV shows and portals, Učiteljice were strong enough to release their first solo song, called "Nisam ja tvoja učiteljica," and it was a huge success. The last song in the year 2014 was "Generale" a duet with a number one singer Severina, which is still their biggest hit song.

After the song "Generale," PR was focused on the group Učiteljice with an emphasis on Ana, the Slovene girl. Later, the agency followed the strategy of one story per month, which means they were sending the media one story about Učiteljice per month. Those stories were focused on their private lives, for example, love for animals, sports they are good at, where they go on vacation and what do they do there. If there was a song released in a particular month, then the main story would be the song and all about it. Apart from

the strategy, the fact that Učiteljice were fully cooperative with their agency is also crucial for the success. As Dušan explained, cooperation is vital for an agency to be able to work as planned. For example, PR manager said we need a story now and Učiteljice would send everything right away without any questions. Furthermore, they would propose their own stories and would be involved in the process all the time. The crucial factor is also that Učiteljice share every article about them on their social networks, which means articles are viewed many more times than they would be without social networks. It is like doing the promotion for the media. Učiteljice have their own fan base, which is interested in everything they do. They love reading news about them, but they may not visit portals, like 24ur or read magazines, like Story.

4.3.1 Portals and magazines

As it was already mentioned, Slovene portals and magazines are in general interested in what is happening to Croatian singers. This is why PR about Učiteljice is sent to all media representatives. We need to take into account that not all magazines and all portals are interested in Učiteljice, it depends on the editor's policy and the type of a magazine or portal. Raay Vovk explains that the PR manager's job is to make the news interesting and have strong contacts to negotiate the article publication. However, both editors mainly care for one thing – exclusivity. All magazines and portals want to be the first to publish the news. Then it is a PR manager's job to figure out whom the exclusivity will be given.

As far as Učiteljice is concerned, the portal 24ur gets the exclusivity most of the time, because they have the biggest reach, the most readers and can post articles in real time, while magazines cannot. Dušan continues that for Učiteljice, a PR team had a very simple strategy: get inside the most read magazines and portals once a month. Their team focused on those portals and periodicals that are known for having celebrity news. Teja Pelko, an entertainment journalist of portal 24ur, does not remember how it was at the beginning, but she remembers Učiteljice were everywhere. She continues that Učiteljice are an example of what one can do with a plan, good team and great public relations manager. Some journalists got news in an editorial office and others were invited to the concert where Učiteljice were performing, so media got used to them and the readers as well. Journalists would not come to their solo concert, but for example, they would come to do an interview with Severina and later on, they talked with Učiteljice as well. Teja mentioned the company Kreativno mesto d.o.o as well, which has an exquisite name among journalists and editors. She explained they are one of the rarest enterprises in the business that deliver what they promise. Moreover, celebrities that are represented by M-error are never problematic, which allows the journalist to do their job.

Furthermore, Teja explains that singers are sometimes real celebrities and it is very hard to work with them, since they are not prepared to talk about certain things, they are late for an interview, they lie about when the interview will take place and then they simply

disappear. Teja said she has never had any problems with any artists that are represented by the company Kreativno mesto and this is a good will that every journalist knows about. They also take care of the most wanted artists, like Severina, Jelena Rozga and Neda Ukraden, who gives them bargaining power when they negotiate articles on portals and magazines, radio or television. It is a trade basically; they give journalist one influential artist whom they want in exchange for a beginner who needs promotion. Last but not least Teja mentioned that many types of portals and magazines exist and focusing only on the most read one is a good strategy, but it mainly covers commercial magazines and portals. Specialized magazines and portals can also be critical where PR manager introduces singers through different stories than just music.

4.3.2 Television

Most of the time, Učiteljice in the past appeared on three Slovenian televisions: Tv3, Planet TV and POP TV – those are the only three televisions that have viewers and are interested in the Croatian singers. Učiteljice also appeared on some local televisions, but only because it was a local event and they were making an event's reportage for local viewers. Most of the viewers love local stories, preferably including people they know. Moreover, in the case of Učiteljice, they adore them because of two reasons. The first one is that one of them is Slovene and people know her and the second is that they perform locally every week and people get to see them in person, even talk to them or take pictures with them.

Aleksander Prosen Kralj has worked for POP TV television as an entertainment journalist for eight years and he is also in an organization team of the journalist festival FNT. Aleksander believes that Učiteljice are phenomenal of the music industry. He believes no one has succeeded as quickly as they did, which makes them extraordinary. According to Aleksander, a key strategy was that they were represented through the stories of others: "First Jasmin Stavros, then Neda Ukraden and later through Severina. This is how girls reached numbers of people. Usually, journalists are more interested in a no-name celebrity when they are introduced through a well-established celebrity. The reason is that when a journalist is preparing reportage of a concert where Severina is the main star, for example, it is great, but viewers already know her very well." This is why Severina gets few questions, but the focus is usually on a newcomer, it can happen that a new celebrity gets even more attention than the real celebrity does. However, when representing a newcomer like Učiteljice, one needs a good public relations manager. When journalists come to do the interview, a PR manager has 30 seconds to convince him why to take a statement or a mini interview. If the manager is right, he or she will provide all information needed, he or she will be interested in telling the story and will let the journalist do his or her job without interfering.

Last but not least Aleksander pointed out one aspect that was not covered at a maximum level. He explained that the most important part for a foreign star is to operate locally and create stories that are connected to people or things that the Slovene people adore, respect and cherish.

4.3.3 Radio

Bačič revealed that at the beginning, Učiteljice got the best support from the Slovenian Radio Aktual, which is the only radio in Slovenia focused on music performed by ex-Yugoslavian singers. They even invited the girls to their Mother's Day concert in March 2014 in Hala Tivoli, which is the second biggest hall in Ljubljana. Radio Aktual has a daughter company for an event organization, called Event 24, and they organize several concerts across Slovenia, but the most important and the biggest are the two concerts in Ljubljana. One is traditionally in December and the second one is in March. The last few concerts were moved from Hala Tivoli to Stožice, which is the biggest event venue in Slovenia, having a capacity suitable for 12,000 people. Inviting the group Učiteljice to the concert brought intensive marketing before and PR after the concert on the radio Aktual and in all 14 magazines that belong to Media 24 group. The concert was sold out and it was very successful for the group Učiteljice.

Junger explains that taking radio stations in consideration, Kreativno mesto d.o.o takes care of communication with them as part of PR. They have a list of all radio stations and they send them new songs even before the official release. If we take a look at radios that help with the promotion, there are only a few of them. Učiteljice are quite regular guests at radio Aktual and they performed once on radio Zeleni val, which is the local radio. However, Zeleni val organizes live interviews with concerts, which in theory looks like a talk show on television. An artist is answering the questions and after every fifteen minutes of an interview, he or she sings one song. It is an interesting channel of promotion, because an artist gets two hours on the radio and livestream on the web page of radio Zeleni val. Last but not least, Učiteljice also regularly visit radio Ptuj, since it is Ana's birth town.

Davorin more known as DJ Daddy is a music editor at radio Aktual and he was one of the leading people at the time when the radio decided to play mostly Croatian and Slovenian songs. He explains that especially older people prefer songs in a language they can understand. It was not common to learn English, most of the people learned German and it is hard for them to sing English songs. DJ Daddy has been with radio Aktual from the beginning and he explains that their listeners adore Učiteljice. He believes their winning strategy were duet songs, especially song Generale, a duet with Severina. Moreover, Daddy sees the idea behind Učiteljice as brilliant. There was no girl band on the scene before, since there were only individuals and male music casts. Last but not least, a winning move in his opinion was the branding strategy, since Slovene love humble people and he is sure that their innocent image contributed to their likability.

To get an impression, let's have a look at the most played songs in Slovenia, Serbia, Bosnia, Macedonia and Montenegro for the year 2015. The data is very hard to get, this is why the provided numbers are from Facebook page of a singer Nina Badrič. It seems like she was bragging about the success of her song "Ložinka za raj." She has got information about imitation from Play Kontrol platform and organizations that take care of author's rights. Before looking at numbers, we need to take into consideration that not all radio stations are included in counting and that international songs are excluded from the count below. Nina is one of the artists who dominate radio stations, she is famous for her incredible voice, but she has a very small number of concerts per year. Moreover, if we look at Učiteljice, they were quite successful as well. Their duet with Severina was the second most played song in Slovenia, the third most played song in Montenegro and the fourth in Serbia.

Table 4. Most played songs in the Balkan region: Slovenia, Bosnia, Montenegro, Macedonia

POSITION	SINGER	SONG	TIMES PLAYED ON THE RADIO STATIONS
SLOVENIA			
1.	Vigor	Da sam ja on	1697
2.	Severina	Generale (ft. Učiteljice)	1285
3.	Vigor	Divna	1189
4.	Severina	Uno momento (ft. Ministarke)	1003
5.	Leteći odred	Sanjao sam moju ružicu	989
BOSNIA & HERCEGOVINA			
1.	Nina Badrič	Ložinka za raj (ft. Željko Vasić)	2683
2.	Vatra	Tango	2411
3.	Hari Mata Hari	Da ti ko čovjek oprostim	2256
4.	Massimo	Kladim se na nas	2202
5.	Tony Cetinski	Žena nad ženama	2189
MONTENEGRO			
1.	Boris Novković & Tony Cetinski	Nek' Se raduju	2191
2.	Nina Badrič	Ložinka za raj (ft. Željko Vasić)	1496
3.	Severina	Generale (ft. Učiteljice)	1138
4.	Igor Cukrov	Kraj mene si ti (ft. Bojan Delić)	1137
5.	Tony Cetinski	Krik	1113
MACEDONIA			
1.	Petar Grašo	Moje Zlato	1036
2.	Nina Badrič	Ložinka za raj (ft. Željko Vasić)	786
3.	Tony Cetinski	Krik	782
4.	Pravila Igre	Nebo na mojoj strani	762
5.	Tony Cetinski	Mjesečar	740

Source: *Nina Badrič*, 2016.

Since Croatia was missing, I found information on the web page of Huzip organization. There was a list of 100 most played songs in Croatia, so I excluded all international singers and made a list of the five most played regional songs in the year 2015. If we look at table 5, an interesting fact is that neither Nina Badrič nor Učiteljice were among the most played in Croatia. Učiteljice and Severina were not even among one hundred most played, but we need to take into consideration that this list consists of foreign and national artists, which is probably the reason why they are not on the list.

Table 5. Most played songs in the Balkan region: Croatia

POSITION	SINGER	SONG	TIMES PLAYED ON THE RADIO STATIONS
CROATIA			
1.	Tango	Vatra	No data
2.	Tony Cetinski	Krik	No data
3.	Neno Belan & Fiumens	Jer je pjesma dio nas	No data
4.	Elemental	Goli I bosi	No data
5.	Tomislav Bralić & Klapa Intrade	Zalutali pogled	No data

Source: *Rang lista 2015, 2016.*

Last but not least of what concerns Učiteljice and Radio, during an interview, Daddy pointed out Učiteljice's lack of connection to the radio station. He explains that Učiteljice have been regular guests at the beginning of their career, but they abandoned the habit of visiting the radio frequently.

4.4 Online promotion

Continuing with the online strategy, Učiteljice's main focal point online is Facebook page Učiteljice official with 70,124 fans (22.8.2016) and they also have three private profiles that are used for promotion – Ana Vurcer, Matea Tisaj and Silvia Ivić. Moreover, Učiteljice have an Instagram account named Učiteljice with more than 29,000 followers (22.8.2016). Apart from the group profile, girls also have their own Instagram profiles matea.tisaj, silvia.ivic and ana.vurcer. YouTube is also very important, where fans listen to music and watch videos – Učiteljice are found under name UčiteljiceOfficial and they have 51,844 subscribers (22.8.2016). A website of Učiteljice is Učiteljice.com, but it contains only business relevant information, such as contact numbers. However, experts suggest that webpage should be the main focal point and it should connect all other focal points and fan bases. Moreover, Učiteljice do not have Snap Chat, which is currently the most popular and the fastest growing social network.

4.5 Branding of Učiteljice

The branding strategy of Učiteljice was focused on introducing them as real and familiar, while trying to establish them as a synonym for good music and party. The most important promotional channels are online, where one can get attention only if he or she is interesting and reveals him or herself to the public. All three girls are humble, pleasant and not extremist in any way. They are all talented musicians who love to perform and have fun. The idea behind it was to make a band everybody would love. Girls do not play on sex appeal, which makes them different from the majority of other woman artists who bet on their body attributes. Dušan Bačič, one of the creators of the group, explained that the focus was on familiarity, likability and similarity. This is why he and Bojan named the group Učiteljice, because it is a word everybody knows and it means the same in Slovenia, Croatia and Serbia. Dušan and Bojan wanted fans to like Učiteljice, because of their music in the first place, but for their attitude as well. Last but not least, the creators wanted the girls to look like best friends, so it would be easier for people to relate to them.

Aleksander added that with playing a girl next door card, simplicity and modesty with a touch of not overdosed sex appeal, helped them win hearts all over the region. Junger continues that he believes not all strategies are for all stages of musician's career. Playing the role of celebrity is very hard in the Balkan region. Dušan believes no one can do it from the beginning of a career. The newcomer has to interact with fans, talk with organizers, be polite and watch what he or she does. Even Severina, who is one of few who managed to build a celebrity status, was not a celebrity from the beginning. In Dušan's agency, they suggest singers to take photos with fans, invite fans to the concerts, etc. However, someday, some people will start acting like celebrities and others will remain open to the people - it is a pixy dust theory, but everyone decides in which direction to go. Last but not least, he believes one has to earn respect and the authority, one has to do something worth admiring for and then people will perceive one as a celebrity.

4.5.1 Logo – the symbol of brand

While building a brand visually, photos and logo are useful as well. A logo and a photo give the first impression of what is behind the name. Učiteljice have their logo, which is unique, fun, young and easy to remember, but they do not use it often. They also have photos taken by professional photographers, which they use for events' promotional purposes, magazines, social network content, etc. However, the logo does not help much if a brand does not use it frequently and with all promotional activities.

Figure 4. Logo of the group Učiteljice



Source: *Učiteljice Official*, 2016.

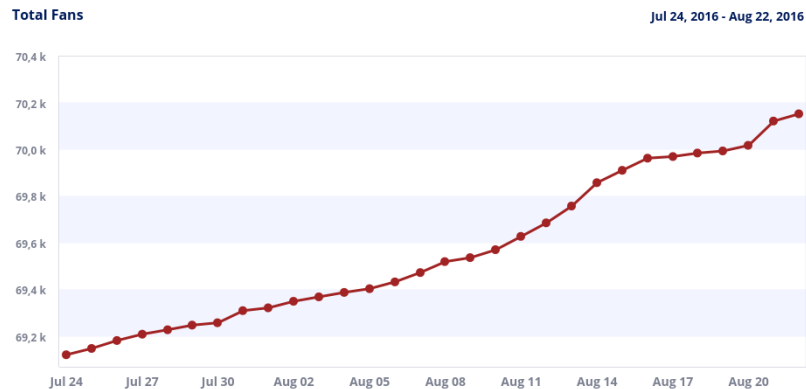
4.6 Social networks and YouTube

Facebook changed a lot since the beginning. It was easy for those who were among the first to have a page, because people were willing to follow everything. It was a new platform and users were eager to get information and to find out as much as possible about their favorite artists. Then Facebook grew and users were forced to make a selection, since they could not process all information and they unfollowed all pages that were not interesting. Facebook later helped them with a logarithm, called Edgerank, which they implemented primarily to offer the users such content that they are really interested in based on their searches. In other words, they wanted to personalize it for every customer based on its interest. Secondly, they wanted to force page owners to invest in promotion. Logarithm works on interest and if a user does not show interest in the page he liked, logarithm will stop showing posts. A page owner will have to invest in promotion to get the users' interest back, which is a never-ending circle. It is a trend among artists that they neglect Facebook and only post vital information to the pages. They use Facebook quite like websites. The trend came from the States, because artists could not get the attention they wanted from Facebook, so they started posting private life photos on Instagram and the Balkan celebrities followed. However, Facebook is still the biggest social network and they also bought Instagram, so one needs to have it and be active on it (Owinski, 2013).

4.6.1 Growth of Facebook page

Having a successful Facebook page, we need to monitor what is happening all the time. The growth is one of the most important parameters, since it gives us a positive feedback and tells us we are doing something right.

Figure 5. Total fans growth for Facebook Page Učiteljice official in period July 24 –August 22, 2016



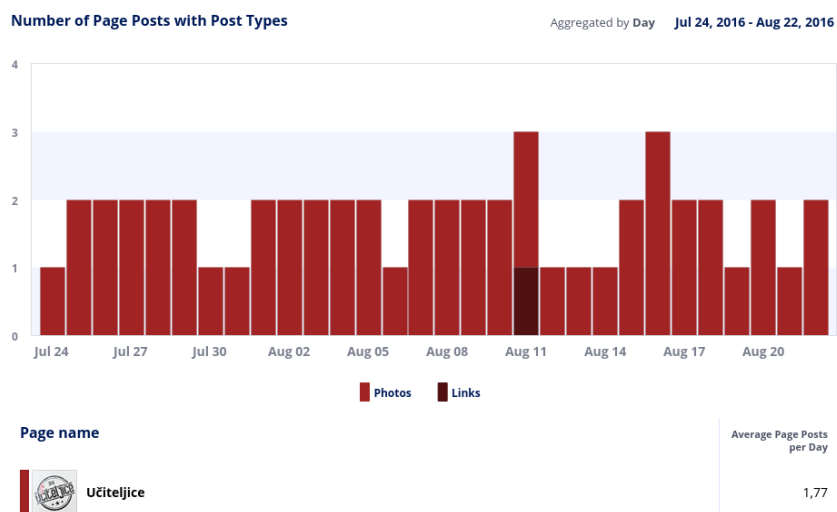
Source: Social media tools, 2016.

Figure 5 shows the page’s growth, which is a very good sign, since the page is apparently interesting enough to attract new followers. Growth highly depends on how much and what we invest in. In my opinion, investing in photos that organically cannot achieve success is throwing money through the window, except if these pictures are good for business, for example, brand endorsements or photos from concerts. Moreover, growth depends on how we manage the page: types of posts, numbers of them, the time posted, etc.

4.6.2 Activity and interaction

As we can see in Figure 6 Učiteljice are very active on Facebook. Between July 24 and August 20, they posted 47 posts, which are on average 1.77 posts a day.

Figure 6. 1989 Number of page posts with post types for Facebook Page Učiteljice official in period July 24 – August 22, 2016



Source: Social media tools, 2016.

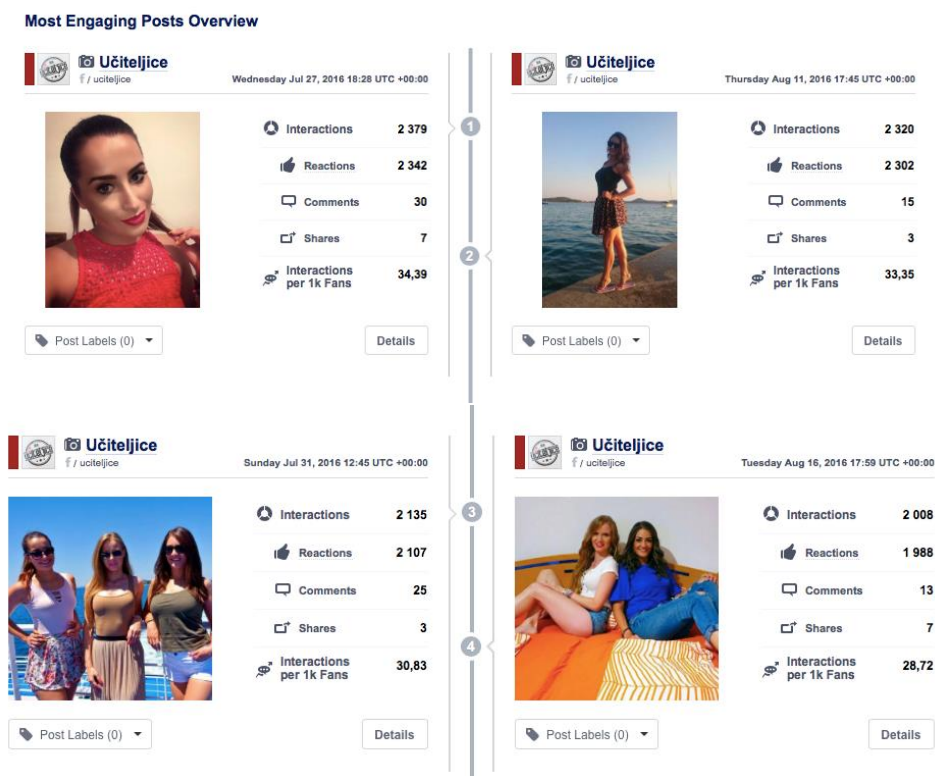
As shown above, all post were photos, except for one. The theory (Owinski, 2013) suggests one good post per day, maximum two per day. If one posts more, then he or she gets 20% less interaction. This means that people are getting too much information and are not interested anymore. The worst scenario of posting too much is that fans unlike your page. As you can see, Učiteljice on average post almost two posts per day, which is more than enough.

The theory also suggests that the best hours for posting are:

- 11 a.m.
- 3 p.m.
- 8 p.m.

The busiest day on Facebook is Wednesday, but it might differ, according to the industry we are talking about. Most people look at social networks in the evening when they relax and find time to do it. All good social managers know that and try to post in the evening. This is why posts made in the morning are more successful – they are viewed fewer times, but people get less information and tend to engage more (Owinski, 2013).

Figure 7. Most engaging posts on Facebook Page Učiteljice official in period July 24 – August 22, 2016

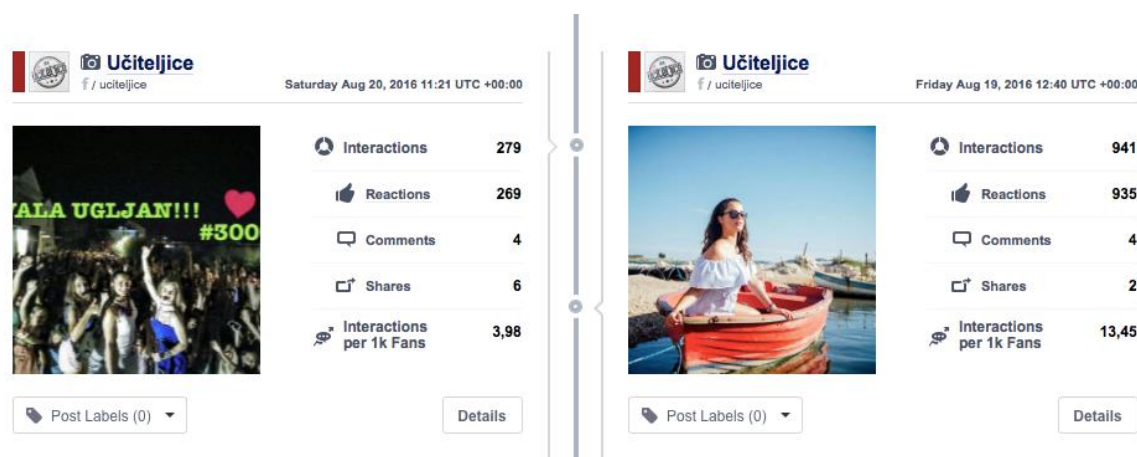


Source: Social media tools, 2016.

It depends on the content how successful will the post be. Followers prefer private life and as we can see in Figure 7, the most successful photos of Učiteljice in period July 24 – August 22, 2016, were photos containing their private life. We must know that monthly and yearly results do not differ very much regarding percentage. On average, the most interesting contents are from the private life and the only way to change that is to invest in the marketing of material that includes professional information, in our case, the concerts.

We can see in Figure 8 how much fans react better to the photos of private life compared with photos from the concert. Pictures of concerts are crucial; they might not bring maximal engagement, but they will give the impression of how successful the artist is when performing live. Ines Bule mentioned that every event and the booking manager follows celebrities online and knows all information about how many people came to the concert. This is why self-promotion of concerts before and after should be improved.

Figure 8. Comparing engagement of private photos and concert photos Učiteljice official in period July 24 – August 23, 2016



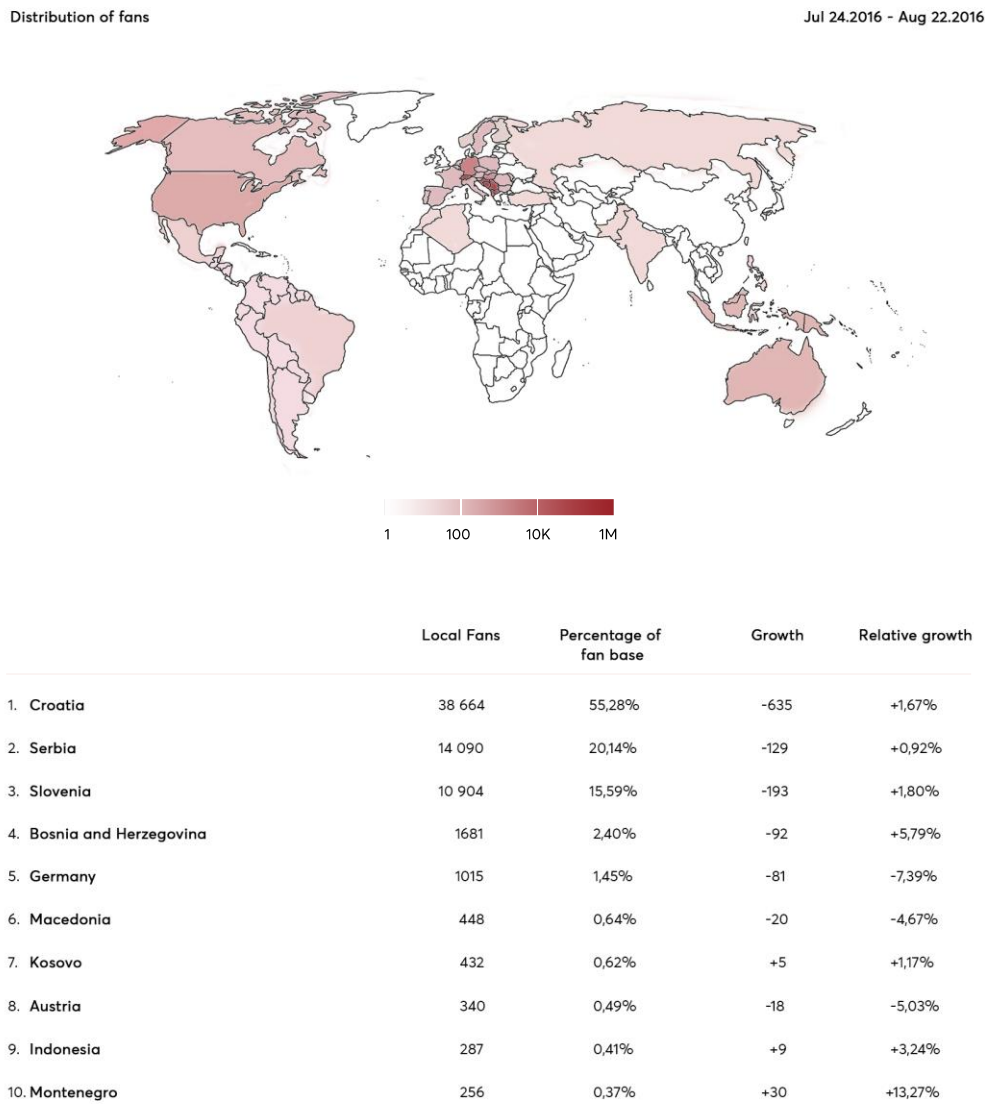
Source: Social media tools, 2016.

4.6.3 Distribution of Fans

As we can see in Figure 9, Croatia with 38,664 fans represents 55.28% of fans base and Slovenia is only third and with 10,903 fans represents 15.59% of fans base. The truth is that Croatia has two times more inhabitants that Slovenia, but the difference in the percentage of fan base is still too big. It was already mentioned that the main markets for Učiteljice are Croatia and Slovenia, Serbia is not the market yet, and rare are Croatian singers who perform in Serbia, because of the two reasons: a purchasing power is low, which means honorariums for concerts are lower, since event tickets have to be cheaper. The second reason is that most Croatian singers are not popular in Serbia, since it is very hard to compete with much stronger Serbian music celebrities. Slovenia, however, is a

critical market and Facebook base is used for the band's promotion Učiteljice itself and songs as well. This is why the percentage of Slovene fans has to be improved.

Figure 9. Distribution of fans for Facebook Page Učiteljice official on August 20, 2016



Source: Social media tools, 2016.

4.6.4 Events

Events are the essential part of Facebook. Organizers make events on Facebook and many of them use it as the main marketing channel for the event's promotion. Organizers highly appreciate the promotion's help and there is one system of promotion that they like the most. The idea is to merge artists' pages with the organizer's page in one event in a way that they are all hosts of the event. Being the event's host gives one an ability to post in the event and those people who are attending get notifications of what the hosts post. When the merged page posts in the event, the content is visible on their page, in this case Učiteljice,

and additionally, those who attend the event get a notification. The process might seem a little bit complicated, but advertising on Facebook is expensive and the event's promotion costs a lot of money. The above described, merged event unites fan bases of organizer and artist free of charge as the first benefit. The second benefit for the organizer is that all attending get a notification, which they carefully look at and not viewing it as a promoted content. Moreover, an advantage for a singer is that he or she communicates directly with local fans who are attending and may not be fans yet.

Collaborating in this way, organizers get a maximal attention and help with the promotion, since the artist helps with its base. Moreover, a page that helps an organizer, in this case Učiteljice, is helping itself to build a stronger local base. This happens because the local fans attend an event and when they help with the promotion, they are helping themselves.

Učiteljice, however, do not work in this way. They make their event which is visible on their Facebook page only, but do not help an organizer directly, since Učiteljice's local bases are not strong enough. Below, we can see an example of an event in the city Spuhlja, which was on April 14, 2016.

Official event was made on page Villa Monde and these are the numbers:

Figure 10. Event cover photo by organizer



- Interested: 1,400
- Attending: 1,600
- Invited: 2,200

Source: *Villa Monde*, 2016.

Instead of helping organizers and get advantage of their huge base, Učiteljice made their own event on their Facebook page Učiteljice, which brought very poor engagement if compared with the organizers' event. The best situation would be a merged event and collaboration with Učiteljice and an organizer.

Figure 11. Event cover for an event made on Facebook page Učiteljice Official



- Interested: 551
- Attending: 361
- Invited: 74

Source: *Učiteljice Official*, 2016.

4.6.5 YouTube

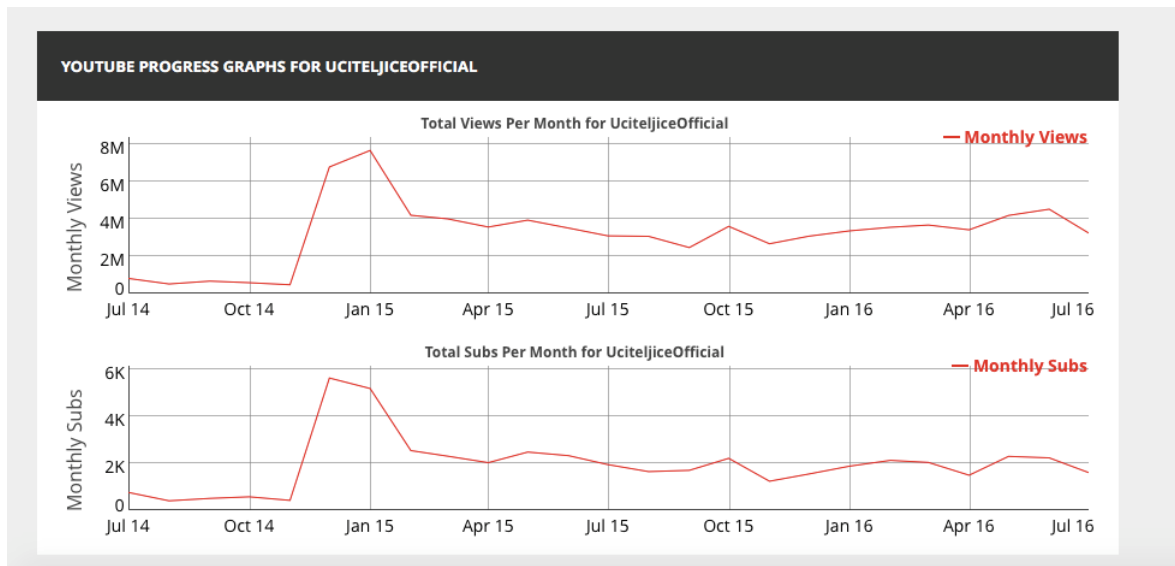
YouTube in the music industry is used as a video library. An artist posts different videos on YouTube, among which music videos are the most important ones. YouTube is also one of the most significant sources of new music. People sometimes discovered music via radio or television, but nowadays, YouTube is the place to be. A fact that shows an importance of YouTube are premieres of music videos. The majority of them are posted on YouTube even before they are sent to television and radio stations. Artists have their own channels on YouTube and fans can subscribe to the channel to get first-hand information of new music videos. This is why a number of subscribers is a very important number for every music artist.

The goal on YouTube is to get as many views as possible and one can even pay for promotion of video to get more views. Views are crucial, because of the two reasons: the more viewers one has, the more views one gets. The logic behind is simple, for example, 10,000 people watch videos and let's say 1% of them will share it with their friends (a real percentage depends on how much the viewers like the song). Consequently, friends will watch the video and some percentage will share it with their friends, etc. The second reason why views are important is business. The higher the number of views, the greater hit the song is. However, we need to be aware that YouTube views are a very important number, but they are not a very relevant one. In the Balkan region, author rights are not very well taken care of. This is why it is impossible to count or even estimate how many listeners get music via illegal file sharing. Illegal file sharing is relevant in this case, since people who already have a particular song downloaded, do not need to visit YouTube all the time, which means fewer views. Last but not least, artists can partner with YouTube and even earn money from YouTube views, Učiteljice and other artists consider YouTube as a source of income.

4.6.6 Views and subscribers

If we look at Figure 12, we can see the biggest growth in views after October 2014. The reason is in the song *Generale*. It takes some time for the song to become a hit and as we can see, it took *Generale* almost two months to reach the peak. Later, the views' growth is more or less steady; again, we can see little peaks, which coincide with song releases. The second part of Figure 12 represents the subscribers' growth. Their growth is correlated with the views and the song release. Učiteljice are very successful with subscribers. The YouTube account is the fourth most successful in Croatian counting subscribers. Currently, among the first five most successful artists are only female ones: Severina, Jelena Rozga, Lana Jurčević, Učiteljice and Lidija Bačić.

Figure 12. Progress Graphs for UčiteljiceOfficial: July 2014 – July 2016



Source: *YouTube, Twitch, Twitter, & Instagram Statistics*, 2016.

More subscribers mean more views and lower video (it also means a song release in most cases) release promotional costs. The reason is that YouTube sends emails to subscribers to inform them about the new video. However, a number of subscribers to Učiteljice Official is still relatively low and needs to be increased.

4.6.7 Distribution of fan base by age

If we take a look at the difference between men and women, Učiteljice have slightly more male viewers. They represent 56.6% of all their views, while female represent 43.4%. Moreover, if we look at YouTube users by gender, we will see that there are 50% women and 50% men. The percentage we see in the case of Učiteljice is normal, since men watch YouTube more than women. The analysis of Open Slate in (Blattberg, 2015) shows: "...Men spend 44% more time on a YouTube site." Another reason might be that all three

girls are very pleasant to the eye and it is possible that male viewers enjoy more while watching.

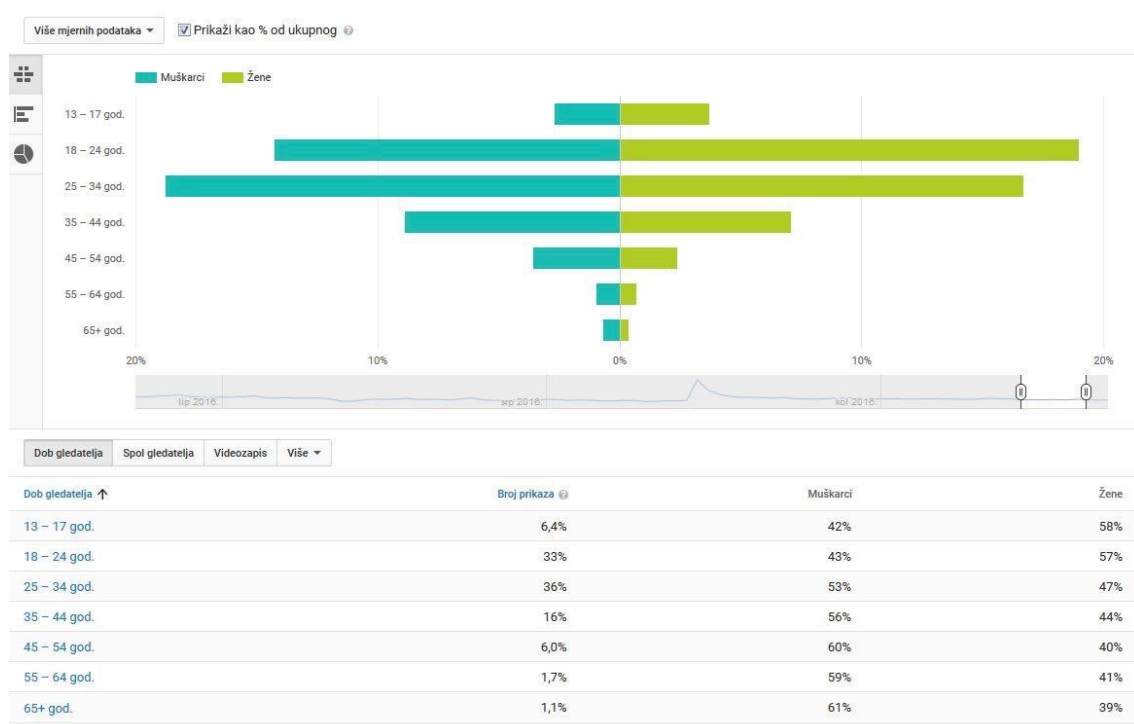
Table 6. Age of viewers in percentage for channel UčiteljiceOfficial on August 23, 2016

AGE GROUPS OF VIEWERS	PERCENTAGE OF VIEWERS
13 – 17	6.4
18 – 24	29.1
25 – 34	36.3
35 - 44	18.5
45 – 54	6.3
55 – 65	2.1
65 +	1.3

Source: *YouTube, Twitch, Twitter, & Instagram Statistics, 2016.*

The data we see in Table 5 is quite usual for any popular woman singer on average – most represented on YouTube are groups age from 18 - 24 and 25 – 34 years. The fans’ age varies from singer to singer, but the majority is between 18 - 34 years old. To get the general impression of the trend among woman singers in the Balkan region, I got information from one of the most popular Croatian woman singers (Figure 13) to see that the numbers match.

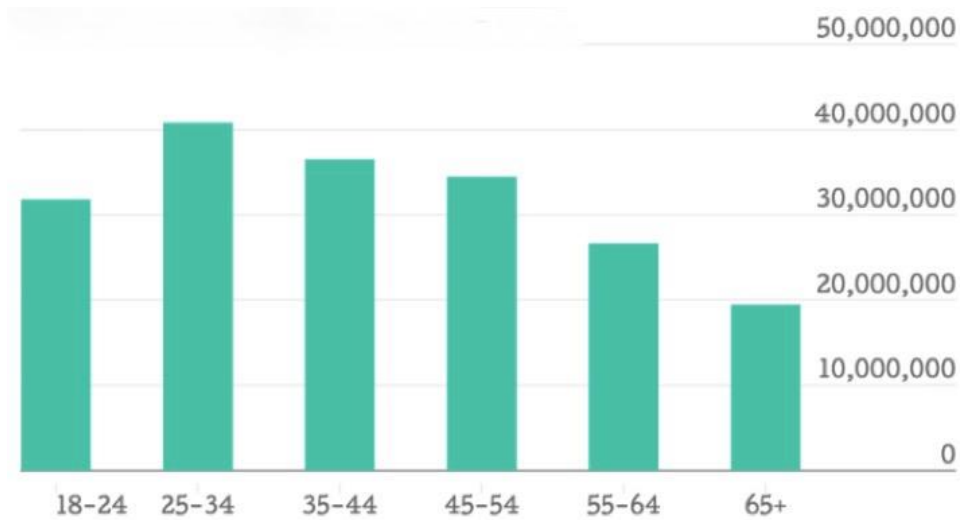
Figure 13. Age of viewers in percentage from an anonymous woman singer



Source: *No name Female Artist, 2016.*

To explain the data, I found a YouTube chart of the unique visitor by age and it almost has the same statistics (Figure 14). This means that groups which are the most represented on YouTube watch videos the most.

Figure 14. YouTube unique visitors by age, March 2015



Source: E. Blattberg, *The demographics of YouTube, in 5 charts*, 2015.

4.6.8 Where do Fans come from?

If we have a look at countries in Table 6, we can see that the problem is Slovenia. It was already mentioned before that the major markets of the group Učiteljice are Croatia and Slovenia. However, the difference in percentage is not a compliment. Slovenia is even considering the fact that it is a much smaller country with only half inhabitants when compared to Croatia, still not watching enough. As it was already pointed out, Učiteljice have to work on increasing the number of subscribers and according to the table below, their biggest potential growth is in Slovenia.

Table 7. Country of origin, viewers of YouTube Channel Učiteljice.Official

COUNTRY	PERCENTAGE OF TOTAL SUBSCRIBERS
Croatia	33.3
Serbia	20.0
Slovenia	12.2
Bosnia & Hercegovina	10.8
Macedonia	6.6

Source: *YouTube, Twitch, Twitter, & Instagram Statistics*, 2016.

4.7 Instagram

Učiteljice post almost two photos on average per day on Facebook, but as we can see in Figure 15, they are not so active on Instagram. Instagram is a bit different than Facebook, because one can only post photos and videos. Recently, they added stories, which are posts that are only visible for a limited period. Instagram has been the best social network for the past few years, because it has still been using a chronological order for posts, which means if the user scrolled long enough, he or she could see every post from everyone he or she was following. Moreover, it was great because it was not so crowded yet. People started using it to have some privacy that they have lost on Facebook and they were willing to follow everything familiar, from people to brand profiles. I heard stories of young individuals that shifted their main social network from Facebook to Instagram, since their parents were using Facebook and they did not have any privacy. Later, Facebook bought Instagram and changed the chronological order to algorithmic order and added a possibility of paying ads. On Instagram, one can create various adverts, but for singers, the most important are promotions of videos with the intention of getting people on YouTube and later, sharing song links on Facebook.

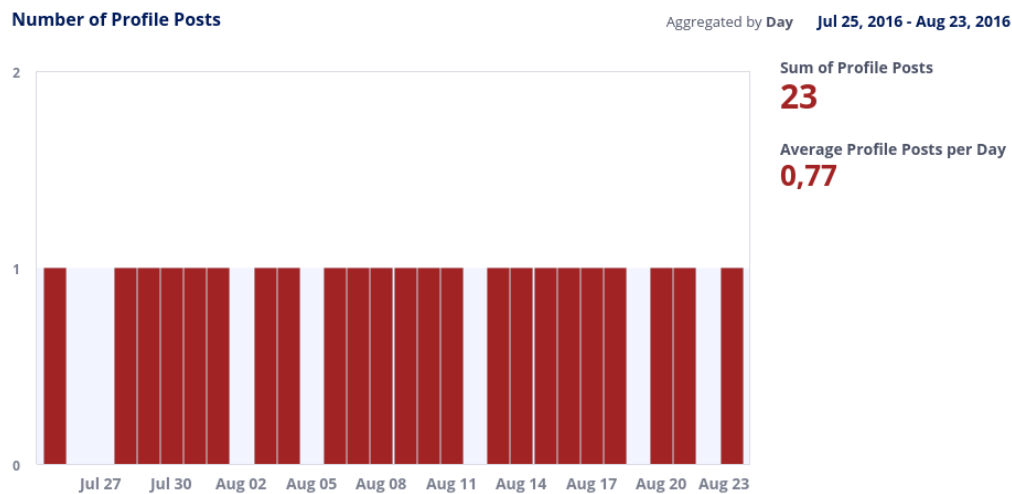
Since I was a creator of many celebrity campaigns, I can tell it is much cheaper than Facebook and thus more appealing for the marketing managers. Let me give you an example of when I was working on a media plan for Učiteljice and their song Dunav. Instagram costs 0.001 euros per video view and rare celebrities promoted on Instagram, while Facebook cost per link click was 0.25 euros. YouTube is the most expensive of them all, starting at 0.40 euros per video view. We must know that prices are not directly comparable, since they offer different services. Instagram allows a person to post a video with an embedded link to YouTube, but a video view on Instagram does not mean that fans saw the video on YouTube. Instagram counts as a video view if a person saw it on Instagram and not if this person saw it on YouTube directly. Fans mostly look at a teaser video which one posts as content for the promotion. Facebook enables advertisers to put money on the link itself, which is more probable to bring YouTube video views. Last but not least, a person gets an actual video view for the money paid on YouTube.

Concerning Instagram, we need to know the three most important things:

- The best time to post it is later than on Facebook
- If you do not use #hashtag, your post is not worth much
- The quality of photos that you post is very important

As we can see in Figure 15, Učiteljice do not post photos every day, which is not an excellent strategy. When compared to Facebook, the number of posts is better, but in case of Instagram, they should post more. When we open their Instagram, we see that they only post photos, which is not optimal for an interaction and interest of fans.

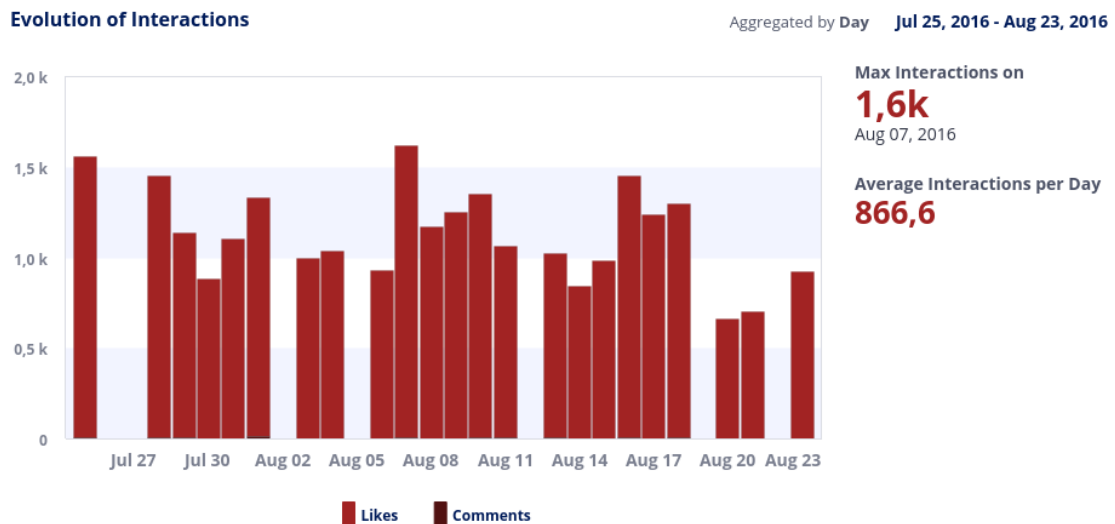
Figure 15. The number of profile posts on Instagram in period July 25 – August 23, 2016 for Instagram profile Uciteljice



Source: Social media tools, 2016.

Figure 16 shows very interesting information from July 25 – August 23 that Učiteljice did not get any comments on Instagram. As we can see above, they got several likes, but no comments, which shows a lack of engagement and has to be improved.

Figure 16. Evolution of interaction in period July 25 – August 23, 2016 for Instagram profile Uciteljice

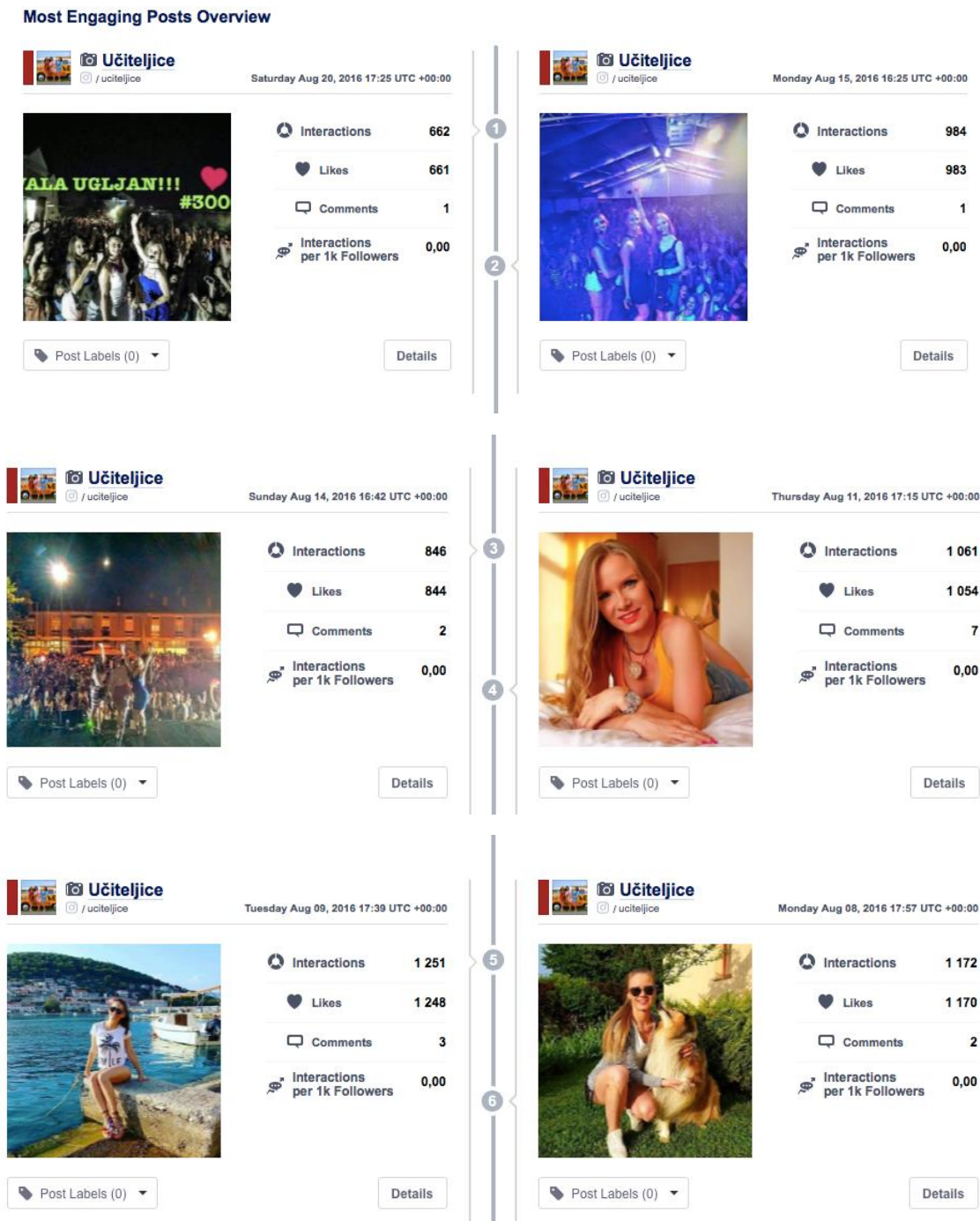


Source: Social media tools, 2016.

A comparison with Facebook about the content is fascinating. As we can see below, the concert's posts had much more interaction than on Facebook. Among the best six photos in almost one month, there were three concert photos and three photos from the private life.

The reason is that they post less on Instagram than they do on Facebook and because to some extent people are not the same on Facebook or Instagram (we do not have such info) they are more interested in what is happening with Učiteljice. Girls represented concerts as general news on a particular day, instead of making it part of the news as they do on Facebook.

Figure 17. Most engaging posts on Instagram in period July 25 – August 23, 2016 for Instagram profile Učiteljice



Source: Social media tools, 2016.

5 SUGGESTIONS FOR THE FUTURE

5.1 Support system and live performances

Učiteljice are a band that performs semi-live, which means that they use song matrixes as a base for music and add live instruments and vocals to it while performing. One way of improving the concert's quality would be to add a band which makes the music sound more real and emphasize its quality. A live band would also allow them to improvise more and consequently, do a better show on stage. Moreover, the live band would also help Učiteljice while performing on big solo concerts, because the stage visually looks more crowded, due to instruments and additional members.

Booking could be improved by focusing on solo concerts, which means Učiteljice would be the main stars at the concert. Secondly, it would be focusing on the biggest commercial festivals, such as Vransko Summer Night, Zbiljska noč, Carnival in the city Ptuj, etc. Those are important concerts, because the events' marketing is focused on all regions in Slovenia. Organizers of festivals are forced to use all available marketing channels for the promotion to gather enough people. This is why they start advertising the event at least three months in advance.

5.2 Public relations

5.2.1 Magazines and portals

Teja suggested Učiteljice should focus more on smaller specialized portals. For example, moškisvet.com or zadovoljna.si, the first is specialized for male readers and the second for female. With prepared stories for specialized portals, the target is different and various readers can be reached. Moreover, Učiteljice could share stories, which would make them even more famous and likable for the readers. For instance, Učiteljice could prepare a story of how they take care of their finances for portal cekin.si, or how they grow vegetables for dominvrt.si, or share a recipe for their favorite dish for okusno.je, etc. The same as for the portals, we could suggest improving the appearances in magazines, and since Učiteljice have never been on a cover page, it should be their goal for Slovenia as well.

5.2.2 Television

Aleksander suggested Učiteljice should focus more on local stories in which significant televisions would be interested in. Those stories should include places or people that Slovenes are proud of. For example, go on rafting on river Soča or go to a hairdresser with Helena Blagne, who could also teach them something about singing. It would also be

interesting to teach Croatian girls to speak Slovene or going a step further, organizing a solo concert and giving their profit to Slovenian people in need.

5.2.3 Radio

Daddy suggested Učiteljice should visit radio stations more often. Girls should give more interviews and hang out with fans via radio. Moreover, he suggested they should come to Radio Aktual more often and try to visit all other local stations close to their music genre as well. If not in person, they can give an interview through a phone call, where listeners can hear them and music editors will appreciate the gesture and maybe play their songs more often. Last but not least, a suggestion is to prepare the two versions of one song: one adjusted for the radio stations and the second for their general public.

5.3 Online promotion

Učiteljice should open a Snap Chat to target the younger generation. Since visiting web pages is not very popular among the users anymore, it would be better to link all profiles and make one huge fan base via smartphone application. The application would be a generator of all content created on social networks, but it would also give bonus content for app users. The logic behind the application is that fans get all information in one place – they do not have to visit YouTube, Facebook and Snap Chat – they only open the application and get all the news. The application also gives a possibility to collect data of fans and get first-hand information on what they want, because one can communicate with them directly without payment to satisfy algorithm, as it is necessary on Facebook or Instagram. Moreover, when fans would be united as app users where they can communicate directly, Učiteljice could earn some money by informing about concerts or with other words, by selling marketing spaces. If an organizer wants, he or she can pay some extra money to target his potential visitors who are also fans of the group Učiteljice. Učiteljice could also use this huge base to inform fans about a new song via text message, email or a pushed notification. This kind of a tool would give them much promotional power, it would lower their marketing expenses and additionally, they would earn by selling advertising messages directly. Last but not least, it would be great to improve and update the website regularly.

5.3.1 Logo

Učiteljice should use logo everywhere. The easiest way is to use it as a watermark on every photo posted online, send to media or organizers. Using a logo all the time is a way of building brand awareness of Učiteljice. Učiteljice should therefore also embed logo on all promotional material sent to organizers and media.

5.3.2 Activity and interaction: Facebook

The first improvement would be posting fewer photos. Furthermore, they should post photos more strategically and posting in the best time during a day. Almost all their posts represent photos, which is great, since the users tend to interact more if the post includes a photo. Učiteljice are also missing out on posting videos and links. Videos are strange by statistics, because they get very little likes, but when looking at a number of views, they are much stronger and viral than photos. Moreover, they never used a function of live videos, which is available on Facebook and Instagram. A good example of usage would be to post a live video from a concert, so that fans could enjoy in the concert at home. Moreover, there are two ways of improving engagement of concert photos. One is to post videos instead of photos and the second is to boost or invest in the promotion on Facebook. In this way, photos will get more engagement and all the right people will see the achieved success.

5.3.3 Distribution of fan base

Učiteljice should invest in the promotion of the Slovenian market online to get more Slovenian followers. The best way is to prepare a giveaway in exchange for an engagement. For example, giving away concert tickets free of charge under the condition that fans invite their friends to like Učiteljice's Facebook page. Alternatively, Učiteljice could pay a sponsored story inviting fans to join them; there is also a possibility to pay the promotion of the page on Facebook. Furthermore, they should promote Facebook, Instagram, personal profiles and YouTube.

5.3.4 Events

To make the events' promotion more successful and attract more local fans, Učiteljice should merge with organizers' page, instead of making their own events. When merged to the event, Učiteljice get the permission to post into organizers' event, which will lead to a higher local reach. A higher local reach will bring more local fans and a better local engagement. To promote themselves locally even more, it would be great to promote the event locally (the event's location + 30km) on Facebook. This means paying Facebook to promote either event or a sponsored story with the event's invitation and the embedded link.

5.3.5 YouTube

To fasten growth of views and subscribers, Učiteljice should invest more in the promotion. There are few ways of promoting YouTube. One is the promotion via Google ad words, which promotes videos on YouTube. The second option is to promote views on other social networks, such as Facebook and Instagram. They should promote YouTube channels

more on other networks and invite fans via Facebook and Instagram to start following them on YouTube as well. Giveaway is always a good idea when promoting, so Učiteljice could make a contest for all fans that subscribe to YouTube. They would decide the winner who would go to dinner with Učiteljice. The third option would be to invite fans to subscribe to Učiteljice's YouTube through other media: newspapers, portals, radio and television. In this case, they would invite fans to join as a part of an interview. A particularly significant effort of engaging potential subscribers, Učiteljice should invest into the Slovenian fans who are watching their YouTube video significantly less than their southern neighbours.

5.3.6 Instagram

Učiteljice have to improve the fan engagement. The easiest way is to ask questions, because in this way they will answer. The second is to play on emotions, for example, they post a photo with the text saying they are best friends and they ask fans to tag their best friend. The third option is again to prepare a giveaway, where fans need to tag someone under the photo or they have to start following, etc. The fourth option is live videos and live stories, which disappear after one day. However, as they have a small problem with the content on Facebook, the girls and their team makes smaller mistakes on Instagram. They should stick to the rule which is at least one photo a day and at least two videos per week. For example, one from a concert and one more private, they could also do a short video with boomerang, since they are currently very popular.

CONCLUSION

In my master's thesis, I was researching how the music industry operates. As part of the music industry, the artist management of the Balkan celebrities in Slovenia got most of my attention. Firstly, I described the world's music industry and then continued with the Slovene music industry, which has problems following and adopting global trends. The music industry has changed a lot in the past years and it is facing some new challenges. One of the most influential parts of the development are the decreasing numbers of sold CDs, which leads to a reorganization of industry players and searching for new ways of earning money, positioning live concerts in the first place of generating profits. Secondly, social networks emerged, which changed the way music was discovered and listened to. Social networks also introduced a new way of promotion and gave the possibility to artists to become their marketing channels. When a person is able to promote him or herself, this leads to an enormous number of emerging music stars and genres. As already said, record labels are losing power and one of the most influential players in the industry became artist managers.

Worldwide known celebrities have at least two types of managers, but when I researched how the music management in Slovenia works, I figured out that some artists operate

without managers. A problem occurs due to the disability to adopt the trends, unwillingness to invest in the business, engage the best people for the job and lack of a long-term strategy, positions the Slovene music as being very unsuccessful when compared to the neighboring countries. Serbian and Croatian superstars live differently, have a more glamorous lifestyle, earn more money and are not afraid to invest in themselves. To show the successful artist management on a real case, I used the group Učiteljice, described their history and analyzed their path of success. Učiteljice were established by Bojan Dragojevič and Dušan Bačič. The three girls, Ana, Silvia and Matea, became the most sold product of their Slovenian booking agency in just a few months. There are many reasons for their success: a strategic thinking, a great support system, an influential social capital, etc. However, there is always room for improvement, which is why I added few suggestions that could help them be even more successful in the future. There is one thing I did not write much about, but it is an enormous problem: author's rights. In the area of Balkan, it is forbidden to download music illegally, but it is not sentenced.

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APPENDIX

APPENDIX: List of concerts in Slovenia for years 2014, 2015 and 2016 (till 30.8)

Table. List of concerts in Slovenia for years 2014, 2015 and 2016

DATE	VENUE	CITY	MAIN STAR OF THE EVENT
2014	2014	2014	2014
19.9	DISKOTEKA BELI KONJ	SLOVENSKA BISTICA	
18.10	ŠOTOR	PORTOROŽ	
30.10	ŠOTOR	TRNOVSKA VAS	
15.11	CAFFE BAR FURČI	LESKOVEC	
13.12	GOSTILNA PRI ANTONU	CERVENJAK	
27.12	MEGA BAR	HOČE	
2015	2015	2015	2015
17.1	CLUB CASA	CELJE	
24.1	GOSTILNA PRI STUDENCU	NEDELICA	
7.2	HACIENDA DISKOTEKA	BREŽICE	
16.2	PUSTOVANJE V VELIKEM ŠOTORU	MARKOVCI, PTUJ	JELENA ROZGA
20.2	RIBIČIJA DISKOTEKA	MARIBOR	
28.2	ŠPORTNA DVORANA	SLOVENJ GRADEC	SEVERINA
7.3	HALA TIVOLI	LJUBLJANA	7 GROUPS PERFORMING TOTGETHER
7.3	CVETLIČARNA	LJUBLJANA	
14.3	CAFFE BAR FURČI	LESKOVEC	
18.3	TRUST	MARIBOR	
21.3	ŠPORTNA DVORANA	BREŽICE	SEVERINA
27.3	PIREDITVENI ŠOTOR TERMINAL	SEŽANA	SEVERINA
28.3	HALA TIVOLI	MURSKA SOBOTA	JELENA ROZGA
29.3	ŠOTOR	GORIŠNICA	
18.4	GOSPODARSKO RAZSTAVIŠČE	LJUBLJANA	IVAN ZAK
25.4	VILLA MONDE ŠOTOR	SPUHLJA/ PTUJ	MILICA TODOROVIČ
8.5	DVORANA LEONA ŠTUKLJA	NOVO MESTO	IVAN ZAK
15.5	BELA DVORANA	VELENJE	IVAN ZAK
22.5	NIAGARA	MARIBOR	
23.5	LETALIŠČE LESCE	LESCE	SEVERINA
6.6	ŠOTOR	GERLINCI	
19.6	TRG	SLOVENJSKE KONJICE	
20.6	SNEŽNI STADION	MARIBOR	SEVERINA
27.6	ŠOTOR	RIBNICA	NEDA UKRADEN
3.7	ŠOTOR	MELINCI	
7.8	UKMARJEV TRG	KOPER	

table continues

Table. List of concerts in Slovenia for years 2014, 2015 and 2016 (con.)

DATE	VENUE	CITY	MAIN STAR OF THE EVENT
2015	2015	2015	2015
11.8	BAR PRI PAVLIČU	VINICA	SEVERINA
11.8	ZELENI GAJ	DORNBERK	
18.8	TUSTIČNO DRUŠTO	PREKMURJE	
21.8	ŠOTOR	MIRNA PEČ	LIDIJA BAČIČ
22.8	BELI KONJ	SLOVENSKA BISTRICA	
4.9	ŠOTOR	ŽIROVNICA	
12.9	ŠOTOR	ILIRKSA BISTRICA	
19.9	MARCO POLO	NOVA GORICA	
25.9	BAR KLAUDIA	SELNICA OB MURI	
2.10	ŠOTOR	JURŠINCI	NEDA UKRADEN
3.10	ŠOTOR	KOMENDA	
10.10	ŠOTOR	VRHNIKA	MODRIJANI
17.10	KAVARNA PLOJ	MARIBOR	
4.11	BONIFIKA	KOPER	
14.11	GOSTILNA PRI STUDENCU	NEDELICA	
18.11	TRUST	MARIBOR	
21.11	CAFFE BAR FURČI	LESKOVEC	
12.12	GOSTILNA PRI ANTONU	CERKVENJAK	
18.12	PANCR FEST	NOVO MESTO	IVAN ZAK
31.12	KONGRESNI TRG	LJUBLJANA	NOVOLETNI PROGRAM
2016	2016	2016	2016
3.2	PUSTOVANJE	PTUJ	
6.2	PUSTOVANJE	NOVA GORICA	
26.3	GOSTILNA PRI ANTONU	CERKVENJAK	
27.3	GOSTILNA PRI STUDENCU	NEDELICA	
15.4	VILLA MONDE	PTUJ	JAN PLESTENJAK
20.5	DISKOTEKA PLAY CAFFEE	CELJE	
4.6	DISKOTEKA SPARTACUS	MURSKA SOBOTA	
11.6	ŠOTOR	STUDENEC NA BLOKAH	
14.6	CENTER MESTA	PTUJ	IVAN ZAK
18.6	ŠOTOR	MEZGOVCI OB PESNICI	
25.6	CENTER MESTA	ŠMARJE PRI JELŠAH	
2.7	FESTIVAL LENT	MARIBOR	
6.8	PTUJSKA NOČ	PTUJ	
26.8	ŠPORTNO IGRISČE	HRASTNIK	
27.8	ŠOTOR	TREBNJE	