



MARKETING PLAN OF 'PLÁTANO ORQUESTA'

Author: Lorena Roig Martí

Tutor: Juan Carlos Fandos Roig

DEGREE IN BUSINESS ADMINISTRATION
AE1049 – FINAL DEGREE PROJECT
ACADEMIC COURSE 2015-2016

INDEX

1.	EXECUTIVE SUMMARY	7
2.	INTRODUCTION	8
3.	SITUACION ANALYSIS	9
3.1.	Internal analysis	9
3.1.1.	Presentation of the company	9
3.1.1.1.	Mission	9
3.1.1.2.	Vision	9
3.1.1.3.	Objectives	9
3.1.1.4.	Brand image	9
3.1.2.	Company resources	10
3.1.2.1.	Human resources	10
3.1.2.2.	Physical resources	12
3.1.2.2.1.	Stage	12
3.1.2.2.2.	Rehearse place	12
3.1.2.2.3.	Instruments	12
3.1.2.2.4.	Sound and lighting systems	13
3.1.2.3.	Marketing resources (4p)	13
3.1.2.3.1.	Product	13
3.1.2.3.1.1.	Target	14
3.1.2.3.2.	Price	15
3.1.2.3.3.	Place	15
3.1.2.3.4.	Promotion	16
3.1.2.4.	Financial resources	16
3.1.3.	Capacities of the company	17
3.1.3.1.	Distinctive capacities	17
3.2.	External analysis	17
3.2.1.	PEST analysis	17
3.2.1.1.	Political factors	18
3.2.1.2.	Economic factors	18
3.2.1.3.	Socio-cultural factors	20
3.2.1.4.	Technological factors	22
3.2.2.	Porter's five forces model	22
3.2.2.1.	Customers' negotiating power	22
3.2.2.2.	Suppliers' negotiating power	22
3.2.2.3.	Potential competitors	23

3.2.2.4.	Substitute products	23
3.2.2.5.	Strength of the current rivalry.....	23
3.3.	Market and demand analysis.....	25
3.3.1.	Market analysis	25
3.3.2.	Demand analysis.....	26
3.3.2.1.	Consumption analysis	26
3.3.2.2.	Consumer analysis.....	27
4.	MARKET RESEARCH	28
4.1.	Research objectives	28
4.1.1.	General objective	28
4.2.	Methodology.....	29
4.2.1.	Research design	29
4.2.2.	Measured variables	29
4.2.3.	Description of the sample.....	32
4.3.	Results	33
4.3.1.	Descriptive analysis	33
4.3.1.1.	Percentage that represents the importance of a band at a party.	33
4.3.1.2.	Favourite musical style	34
4.3.1.3.	Level of importance of different characteristics in the performance of band.....	34
4.3.2.	Chi-square test.....	36
4.3.2.1.	In accordance with gender.....	36
4.3.2.2.	In accordance with age.....	39
4.3.2.3.	In accordance with the income level	42
4.3.3.	ANOVA analysis.....	44
4.3.3.1.	Importance of certain features within the performance of band.	44
4.3.3.2.	Importance of the price of band.....	48
4.4.	Conclusions.....	49
5.	SWOT ANALYSIS	51
6.	MARKETING PLAN OF 'PLÁTANO ORQUESTA'	53
6.1.	Service and market definition	53
6.2.	Definition of the marketing objectives	54
6.2.1.	General Objectives.....	54
6.2.2.	Specific Objectives	54
6.3.	Election of marketing strategies	55
6.3.1.	Competitive strategy	55
6.3.2.	Positioning strategy	56
6.4.	Actio programs	57

6.4.1. Service decisions.....	57
6.4.2. Price decisions.....	59
6.4.3. Place decisions	61
6.4.4. Promotion decisions	62
6.5. Control	65
6.6. Timeline.....	66
6.7. Budget.....	67
7. REFERENCES	68
8. BIBLIOGRAPHY	69
9. ANNEXES.....	70
9.1 Annex 1. Repertoire.....	70
9.2 Annex 2. 'Plátano Orquesta' Facebook page	72

A. ILLUSTRATIONS INDEX

Illustration 1. Logotype.....	9
Illustration 2. Canvas.....	9
Illustration 3. Band components.....	10
Illustration 4. Instruments.....	12
Illustration 5. Contact card.....	16
Illustration 6. Competitors.....	24
Illustration 7. Questionnaire.....	31
Illustration 8. Description of the sample.....	32
Illustration 9. Positioning.....	56
Illustration 10. 'Plátano Orquesta' T-shirt.....	63

B. TABLE INDEX

Table 1. Target.....	14
Table 2. GDP by autonomous communities.....	19
Table 3. Projection of the resident population in Spain 2014-2064.....	20
Table 4. Population growth from autonomous community.....	21
Table 5. Technical specifications of the investigation.....	29
Table 6. Importance of the following features in the performance of band.....	35
Table 7. Level according to the following statements regarding the price of band.....	35
Table 8. Cross-reference table: Percentage of preference by band*gender.....	36
Table 9. Chi-square test: Percentage of preference by band*gender.....	36
Table 10. Cross-reference table: Most valued features of band*gender.....	37
Table 11. Chi-square test: Most valued features of band *gender.....	38
Table 12. Cross-reference table: A band at a wedding or similar event*gender.....	38
Table 13. Chi-square test: A band at a wedding or similar event*gender.....	39
Table 14. Cross-reference table: Percentage of preference by band*age.....	39
Table 15. Chi-square test: Percentage of preference by band*age.....	40
Table 16. Cross-reference table: Most valued features of band*age.....	41
Table 17. Chi-square test: Most valued features of band *age.....	42
Table 18. Cross-reference table: A band at a wedding or similar event*income level.....	42
Table 19. Chi-square test: A band at a wedding o similar event*income level.....	43

Table 20. Features of the performance of band by age (clothes change).....44

Table 21. Features of the performance of band by age (gift for the public).....45

Table 22. Features of the performance of band by age (surprises in the performance).....46

Table 23. Features of the performance of band by age (interpretation of hits an original way).....46

Table 24. Features of the performance of band by gender.....47

Table 25. Importance of the price of band by age.....48

Table 26. SWOT analysis.....51

Table 27. Prices of ‘Plátano Orquesta’.....60

Table 28. Sections and Contents of Platano Orquesta’s website.....64

Table 29. Control methods.....65

Table 30. Timeline.....66

Table 31. Budget.....67

C. CHARTS INDEX

Chart 1. Population pyramid of Spain.....21

Chart 2. Sales of recorded music in physic and digital format in 2014 (%).....25

Chart 3. Approximate percentages that represent the importance of band at a party.....33

Chart 4. Favourite musical style.....34

1. EXECUTIVE SUMMARY

'Plátano Orquesta' is a project owned by 8 young musicians who are willing to succeed in the world of music, specifically in the world of cover bands. They should take advantage of the low barriers to entry into this sector to develop their professional careers as musicians. At this moment, 'Plátano Orquesta' is a startup with regional presence.

This company has been my choice because the musicians themselves asked for my help to grow as a company, owing to they think that there is a great business opportunity in this sector regarding to the great current demand, but also facing a large number of competitors. For all that reasons, I have considered this is a good topic to make a marketing plan, due to this an interesting sector and it has hardly been studied. To achieve this objective, an internal analysis, an external analysis and a market research have been carried out to define the state of the company and the sector it is coping with, as well as to determine measures for improvement and to enhance the company growth.

After finishing the analysis, we can see the company's strengths and a great amount of opportunities that will be useful to improve. Nevertheless, we have also seen some current company's weaknesses, the ones that avoid its progress and the ones that we will try to reduce by means of this plan. Besides, the repercussion of the threats must be taken into account so we should analyze its effects on the company.

This marketing plan for 2016 expects to identify the best and worse features of the band, and it tries to capitalize the best features, and reduce and remove the worse features with new ideas, that provide good solutions and get great results from it all.

Generally, the main conclusions deduced from this analysis are that, to improve and grow as a band, it is necessary to make some changes and innovate the offered service; to have different distribution channels; and to implement an aggressive communication and promotion policies for the company to be quickly known among different audiences. It all should be made at low price in relation to the competition.

To sum up, there is high competition and low barriers to entry for the company into the market of cover bands, so struggling is mandatory to survive since many of them do not resist the first year. Therefore, by means of this plan, we are working to improve the present company's situation and that the company might adapt to its environment.

2. INTRODUCTION

'Plátano Orquesta' is the bet made by eight young musicians eager to have a great time, but above all, to enjoy themselves with what they like the most, music.

This idea of creating a band came from two friends who had been thinking about it for a while, and ended up talking about it with other friends who were also musicians, who liked the idea.

This soon became a project with its own future, because besides believing in it and being very excited about it, everyone was quite good in their respective fields. However, they had a problem because they lacked a feminine lead voice, which they found soon enough.

So, they had everything to create the band and push the project forward, now the only thing they lacked was a name. The members had a meeting and did some brainstorming. That meeting produced many names, but not a single one was chosen by all the members, because they were magnanimous and very similar to the names of other existing bands. They were searching for something unique and quite easy to remember. Finally, after many hours, they came up with their actual name 'Plátano Orquesta'. It may seem like an absurd name, but that alone is a reason for people to remember it, and that was their objective all along.

3. SITUACION ANALYSIS

3.1. Internal analysis

3.1.1. Presentation of the company

'Plátano Orquesta' is a newly created company which began in the summer of 2014. It's composed by eight young musicians, with ages between 17 and 32 years, eager to enjoy themselves and to work in something that they like, music. The musicians come from to a small village in province of Castellón, which is composed by 700 habitants approximately, called Vilanova d'Alcolea.

3.1.1.1. Mission

The mission of this company is to create a good party atmosphere and a good show, so people of all ages can have a great time and enjoy a celebration night with some young musicians passionate about their work.

3.1.1.2. Vision

The vision of the company is that of getting to a certain level of recognition in a regional level, entering the business of entertainment and grow little by little ad a band and as musicians.

3.1.1.3. Objectives

Their main objective is for people to enjoy their music and to have a great, magical night so they remember it as one of the best they have had, but above all, the objective is that the audience wants to hire them again.

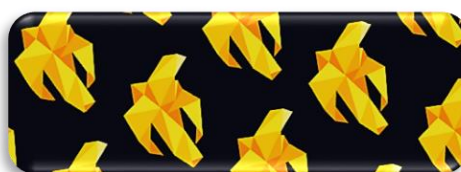
3.1.1.4. Brand image

A logotype (Illustration 1) and some stamped curtain-like canvas (Illustration 2) which are hanged at the sides of the stage have been made so that the client knows which band they are.

Illustration 1. Logotype



Illustration 2. Canvas



3.1.2. Company resources

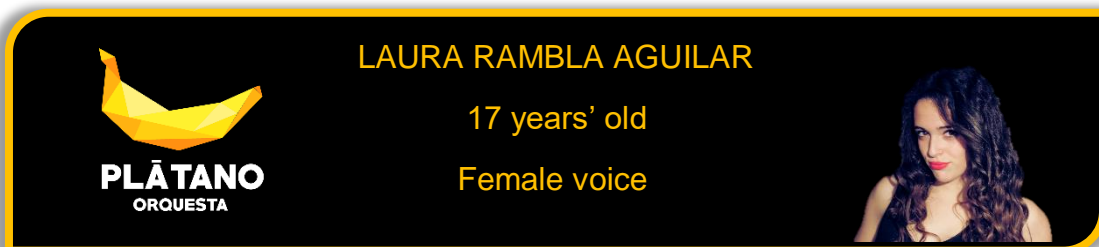
3.1.2.1. Human resources



The band is composed by eight young musicians, with ages between 17 and 32 years. All the members are from a little village in the Castellón province, where around 700 people live, called Vilanova d'Alcolea, because they wanted a group formed by locals, and they are still maintaining this as a requirement.


Apart from this, they are accompanied in every show by a sound technician and a light technician, plus everyone needed to mount all the sound and light gear they use. These are hired by the company in each concert.



The components of band are as follows:

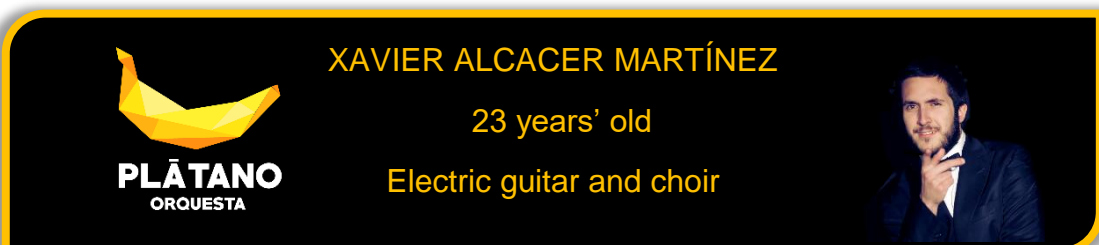
Illustration 3. Band components





 **LAURA RAMBLA AGUILAR**
17 years' old
Female voice 



 **EDGAR BORT SAURA**
23 years' old
Male voice and saxophone 



 **XAVIER ALCACER MARTÍNEZ**
23 years' old
Electric guitar and choir 



 **ANGEL MONFORT GUIMERÁ**
21 years' old
Bass guitar and choir 



PLÁTANO
ORQUESTA

EDUARD CÓRDOBA BOU

22 years' old

Keyboard and accordion



RAFAEL BORRÁS PERNAS

22 years' old

Male voice, trumpet and percussion



PLÁTANO
ORQUESTA



PLÁTANO
ORQUESTA

KIKE MARTÍNEZ SAURA

27 years' old

Drum



KIKO FALOMIR CINTO

32 years' old

Electric guitar, choir and
tenor saxophone



PLÁTANO
ORQUESTA

3.1.2.2. Physical resources

3.1.2.2.1. Stage


The band performs in the stages where it is hired. They need the stage to be quite big so they can perform comfortably and to do be able to do the show as they rehearse it. Also, the canvas need to be able to fit, and they are 6 m high.


3.1.2.2.2. Rehearse place


They have a rehearsal room in Vllanova d'Alcolea, where they prepare each of their shows.

3.1.2.2.3. Instruments

Each of the members has its own instrument in property. (Illustration 4).


 Edgar: saxophone

 Angel: bass guitar

 Kiko: tenor saxophone and electric guitar

 Xavi: electric guitar

 Eduard: keyboard and accordion

 Rafa: trumpet

 Kike: drum

Illustration 4. Instruments



3.1.2.2.4. Sound and lighting systems

On one hand, they have some gear of their own which is used to rehearse. This gear is composed of 4 microphones for the voices, two more for the instruments (trumpet and saxophone) and a mixing table.

On the other hand, because they are a young company and everything began not too long ago, they rent the sound and lighting systems for each concert because their rehearsal set is not enough. Most of the time, these systems are rented to 'Producciones The Luxe', and this company also provides the sound and lighting technicians.

3.1.2.3. Marketing resources (4p)

3.1.2.3.1. Product

'Plátano Orquesta' offers approximately a 5-hour show when they are hired. It is divided into two parts, which are 2 hours and 2:30 hours long, with a thirty minutes' break. Their repertoire is vast and diverse in each of the parts, so they can reach out to audiences of all ages and tastes.

The show begins with an instrumental piece, followed by some 'pasodobles', alternating with some ballads and some vintage pop songs. As the night progresses, some Spanish and international rock songs are introduced. When the second part begins, it also starts with an instrumental piece which is followed by some pop-rock songs similar to those played in the ending of the first part. This way the style change is gradual during all the performance of the band. Then some more Spanish and international rock songs are introduced, alternating with valencian music and ska tunes. Finally, they end up with their more heavy rock international songs.¹

For this reason, it can be seen that there are songs from every music style, to reach for every type of audience, emphasizing on the gradual change of style during the show so that this change is the least noticeable possible. It has to be noted that they are very versatile musicians which can adapt to all genres and that there are also some other members apart from the singers who sing some songs, such as the trumpet player and the guitarist.



















¹ Annex 1 shows all the hits that are played by 'Plátano Orquesta'.

During every show, they prepare some surprises which vary depending on the performance such as throwing giant inflatable bananas to the crowd. They usually end the first part with the song ‘Mi gran noche’ by Raphael, interpreted by the drummer.

Finally, the main three audience blocks they target are a mid-high class, which invests a part of its earnings in leisure, more specifically, partying. A more detailed review of their target audience is as follows (Table 1):

3.1.2.3.1.1. Target

Table 1. Target

PUBLIC	RANGE OF AGE	MUSIC STYLE	EXAMPLE	PERFORMANCE
A	35-65	 Pasodobles  Baladas  Pop	 Amparito roca  Y nos dieron las 10  El sol no regresa	 The first half 1st PART
B	14-35	 Pop  Pop-rock	 Bailando  Clavado en un bar	 The second half 1st PART  The first half 2st PART
C	14-35	 Rock  Heavy	 Heroína  Du Hast	 The second half 2nd PART

Source: Own elaboration

 **Public A:** This group contains people with ages varying between 35 to 65 years old.

The first half part of the first part is designed for this group specifically, including some ballads, ‘pasodobles’, and some pop. An example of these would be, the ‘Amparito roca pasodoble’, a ballad from Joaquín Sabina ‘y nos dieron las 10’ and ‘El sol no regresa’ from La Quinta Estación.

📌 **Public B:** This group contains people from the youngest, usually around 13 or 14 years old, to 35 years old. Since this age range is more pop-rock oriented, the second half of the first part is designed for them. An example would be 'Bailando' from Enrique Iglesias, for pop style, performed during the first half of the show, and 'Clavado en un bar', performed in the second half of the show.

📌 **Público C:** This group is formed by people with ages ranging from 14 to 35 years old. It is to be emphasized that this group enjoys rock and heavy music, so the second half part of the second part is designed for them. An example of this would be 'Sweet child o'mine' from Guns N' Roses for international rock, 'Heroína' from La Fuga, for Spanish rock, and 'Du Hast' for heavier styles.

3.1.2.3.2. Price

'Plátano Orquesta' can be hired for around 3000€ for a per show.

From this, 1000€ are used to pay the sound and lighting systems, and the rest is divided between the members of the band, leaving 400€ as a backup for the company in case anything extraordinary happens.

Usually, the price stays as stated above, but due to variations in the time of the year, it can go 15% up or down 3000€.

3.1.2.3.3. Place

The distribution way of the band is direct, as the band is hired by the customer without any intermediary. They are studying the possibility of looking for some intermediary, to try to increase the number of customers that hire them. There are some companies which take on this type of business in a large scale, and they act as intermediaries between the band and the customers.



3.1.2.3.4. Promotion

Regarding the communication, the company is present in Facebook², the most important social network, where they have a page with information about upcoming performances, and also photos and videos from past shows. People can also leave comments giving their opinion of the band and the shows.

Moreover, all the members keep some business cards (Illustration 5) that are handed to any interested person. They contain every way of contacting the band, such as a telephone number or email.

Illustration 5. Contact card



3.1.2.4. Financial resources

There are two different financial resources that the company has: Social capital contributed by each member, and from the backup the company has from each performance.

The main source of income is the social capital invested by the members (each member invested 100€ in the company).

Also, the backup has its own importance too, it comes from the money that is not distributed after every performance (400€ per show).

² Annex 2 shows the actual Facebook page of 'Plátano Orquesta'.

3.1.3. Capacities of the company

3.1.3.1. Distinctive capacities

Between the distinctive capabilities of the 'Plátano Orquesta', you can find the youth of its members, professionalism, and the good vibe they transmit to the audience in every performance. Also, they are up to date musically, playing all the present hits, and continuously renovating themselves.

Thanks to this dedication and illusion, they achieve that every audience they perform for enjoys the music, the party and the best of the nights. Moreover, the members have a great ability to motivate the audience and surprise them with something different every night, like gifts or surprise performances.

3.2. External analysis

3.2.1. PEST analysis

The scene where they operate is the leisure and entertainment industry, in which we find a globalized market, where music is considered as a product of massive consumption, influenced by trends.

Depending on the band, some work in an autonomous, national, or international environment. Right now, 'Plátano Orquesta' works with a local environment, given its young age, but they aspire to engage in the national environment. Because of this, we will focus in the external variables, which are found in the provincial and autonomous environment and have to be taken into account when creating a strategy to follow.

3.2.1.1. Political factors

Regarding the legal-political factors, we have to take into account the country's legislation, where one of the most important laws related to the music industry is one that protects copyright. It defends the rights at a personal and patrimonial level, which are attributed to the author of a literary, artistic or scientific work. They grant full disposition of the work and the exclusive right to exploit it, with only the limits established by law. Authors is anyone who creates any type of work, but artists and interpreters also have the condition of author.

It has to be remarked that the PP government has eliminated the digital canon in its second cabinet council, and has only included a 5 million amendments, in contrast to the 100 million that were expected by the entities which manage these author rights. Because of this measure, a lot of jobs have been lost in this sector.

This contrasts with the grants and subsidies in Valencia to promote musical activities. One was during the months of October 2013 to September 2014. These subsidies were to help financially with the organization of festivals, musical training courses, competitions, musical projects of individual character and music production projects. The allocation amounted to 103,410€ of which can be awarded a minimum of 35 and maximum of 45 assists, and the amount cannot exceed 6,000€, and the beneficiaries are public administrations, companies and associations.

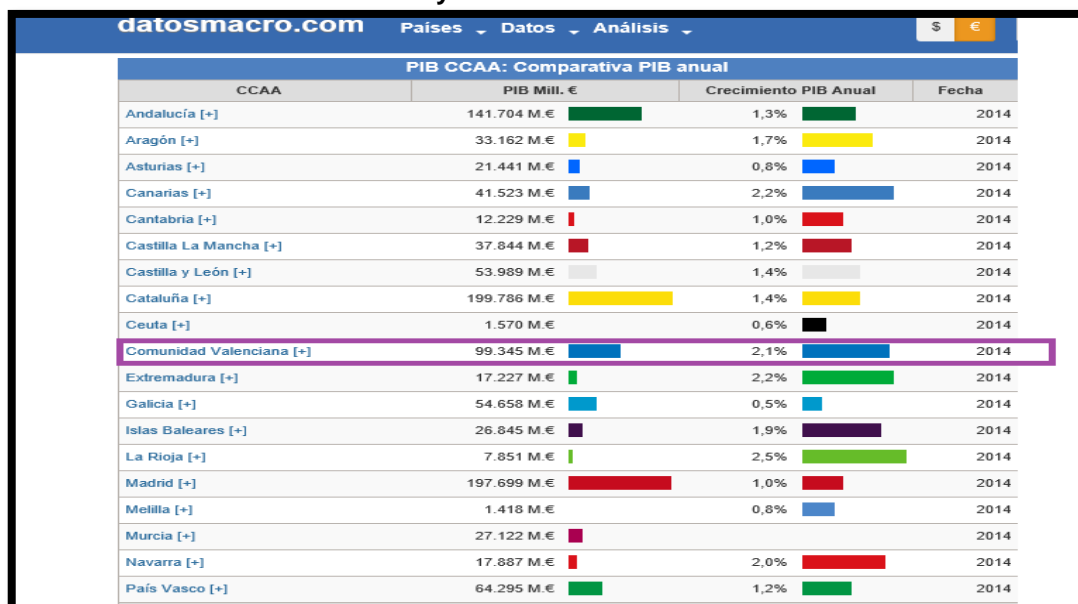
But in general, according to Promusicae 'We regret the lack of public support compared to those who have received other areas of culture, the late implementation of the Wert law and removal of digital canon'.

3.2.1.2. Economic factors

As for the economics, if we look from the mid-nineties until the arrival of the current crisis, Valencia has experienced strong economic growth above the national average and European regions, so that it has become a region with the capacity to generate employment and has made attractive to the foreign population. Also during these years, it has increased the average qualification of the population and also the accumulation of physical capital and infrastructure, which have allowed Valencia closer profile of the more advanced European economies.

However, since Spain has plunged into economic crisis, Valencia has stopped growing. One factor has been the collapse of the construction sector and real estate, in which the region had focused much of its growth, wealth creation and employment, and which has had serious consequences on the Valencian economy. If you talk of GDP, as can be seen in Table 2, 2014 Valencia is one of the communities that have experienced increased annual GDP growth, with a figure of 2.1%.

Table 2. GDP by autonomous communities



CCAA	PIB Mill. €	Crecimiento PIB Anual	Fecha
Andalucía [+]	141.704 M.€	1,3%	2014
Aragón [+]	33.162 M.€	1,7%	2014
Asturias [+]	21.441 M.€	0,8%	2014
Canarias [+]	41.523 M.€	2,2%	2014
Cantabria [+]	12.229 M.€	1,0%	2014
Castilla La Mancha [+]	37.844 M.€	1,2%	2014
Castilla y León [+]	53.989 M.€	1,4%	2014
Cataluña [+]	199.786 M.€	1,4%	2014
Ceuta [+]	1.570 M.€	0,6%	2014
Comunidad Valenciana [+]	99.345 M.€	2,1%	2014
Extremadura [+]	17.227 M.€	2,2%	2014
Galicia [+]	54.658 M.€	0,5%	2014
Islas Baleares [+]	26.845 M.€	1,9%	2014
La Rioja [+]	7.851 M.€	2,5%	2014
Madrid [+]	197.699 M.€	1,0%	2014
Melilla [+]	1.418 M.€	0,8%	2014
Murcia [+]	27.122 M.€		2014
Navarra [+]	17.887 M.€	2,0%	2014
País Vasco [+]	64.295 M.€	1,2%	2014

Source: *datasmacro.com*

The Valencian Community has experienced job losses and significant growth of the unemployment rate, especially among the younger population where the unemployment rate already exceeds 53% in 2012. In terms of consumption, the crisis is affecting both the private sector and the public sector, which is facing major financial problems and debt.

Regarding the music industry, the crisis is something in the agenda, even in the years of economic growth. According says Antonio Guisasola, president of Promusicae, which represents music producers of Spain, "for every ten discs bought in Spain at the beginning of the decade, today, including digital sales, we acquired just two." Besides adding the new current threats, such as the fall of live music because of the lack of resources. Moreover, hiring live music today is stopped and there are enormous difficulties for musicians to get a decent job.

3.2.1.3. Socio-cultural factors

Regarding socio-cultural factors, as can be seen in Table 3, Spanish population has shrunk markedly, and this is due to the progressive increase in deaths and declining birth rate. You can also see that the prediction of the coming years continues in this direction and there will come a time when deaths are greater than births, that is, Spain will have a negative demographic balance.

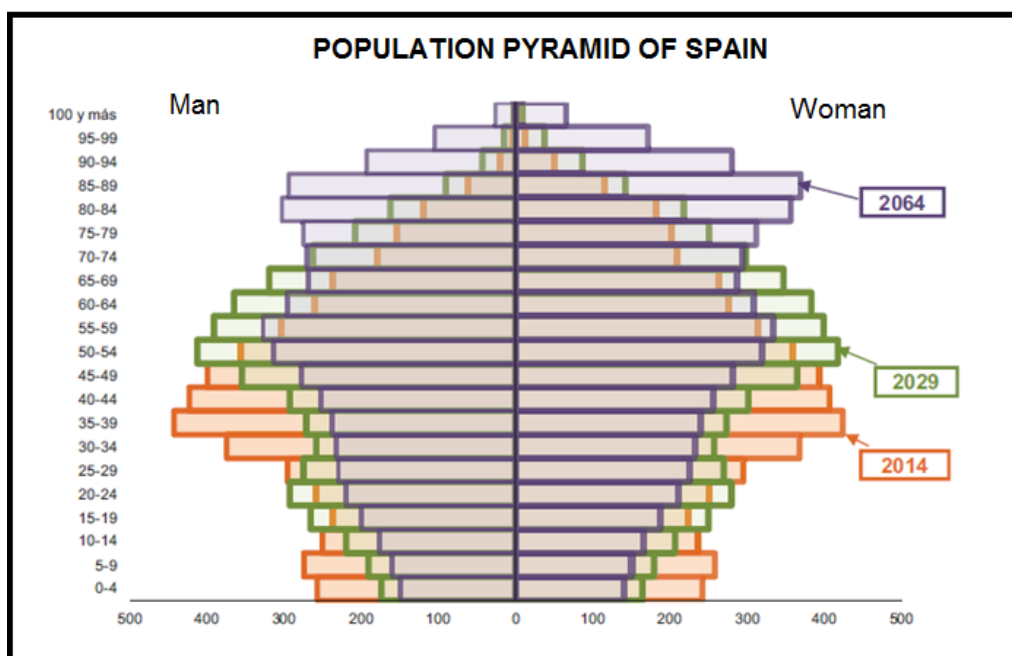
Table 3. Projection of the resident population in Spain 2014-2064

Projection of the resident population in Spain 2014-2064			
Year	Resident population 1st January	Population growth (*)	
		Absolute	Relative (%)
2008	45.668.938	570.332	1,25
2009	46.239.271	247.350	0,53
2010	46.486.621	180.554	0,39
2011	46.667.175	151.041	0,32
2012	46.818.216	-90.326	-0,19
2013	46.727.890	-220.130	-0,47
2014	46.507.760	-70.964	-0,15
2015	46.436.797	-67.558	-0,15
2019	46.171.990	-52.961	-0,14
2024	45.829.722	-68.963	-0,15
2029	45.484.908	-66.002	-0,15
2034	45.154.897	-66.403	-0,15
2039	44.822.879	-77.580	-0,17
2044	44.434.981	-112.472	-0,25
2049	43.872.621	-159.507	-0,36
2054	43.075.084	-203.018	-0,47
2059	42.059.994	-235.232	-0,56
2064	40.883.832		

Source: *Instituto Nacional de Estadística (INE)*

In Chart 1, which is the current population pyramid, shows the great process of aging of the population residing in Spain, which isn't compensated because of the decline in birth rate. Because of this, if this tendency is maintained, the population loss over the next 15 years will be concentrated in the age group between 30 and 49 years (28.2% less). In addition, the declining birth cause has 32.8% less than at present to children under 10 years. By contrast, the population increase in the upper half of the pyramid, as life expectancy increases, and with it the population over 70 years.

Chart 1. Population pyramid of Spain



Source: Instituto Nacional de Estadística (INE)

Finally, region for region, some differences are also observable between them. Table 4 shows that in three communities the number of deaths exceed the births in the next 15 years. As far as Valencia is concerned, it is also predicted to decline by approximately 200,000 people.

Table 4. Population growth from autonomous community

	Resident population 1st January			Absolute		Relative (%)	
	2002	2014	2029	2002-2014	2015-2029	2002-2014	2015-2029
Total nacional	41.035.271	46.507.760	45.484.908	5.472.489	-1.022.852	13,3	-2,2
Andalucía	7.391.401	8.390.723	8.390.998	999.322	274	13,5	0,0
Aragón	1.209.917	1.331.943	1.274.803	122.026	-57.140	10,1	-4,3
Asturias, P ^r ncipado de	1.062.796	1.058.976	971.009	-3.820	-87.968	-0,4	-8,3
Balears, Illes	845.130	1.115.374	1.169.361	270.244	53.987	32,0	4,8
Canarias	1.703.846	2.114.989	2.175.795	411.143	60.807	24,1	2,9
Cantabria	536.289	587.686	563.487	51.397	-24.199	9,6	-4,1
Castilla y León	2.454.840	2.495.765	2.271.767	40.925	-223.998	1,7	-9,0
Castilla - La Mancha	1.763.493	2.076.833	2.046.895	313.340	-29.937	17,8	-1,4
Cataluña	6.380.503	7.411.869	7.189.552	1.031.366	-222.317	16,2	-3,0
Comunitat Valenciana	4.192.287	4.963.027	4.723.196	770.740	-239.830	18,4	-4,8
Extremadura	1.057.795	1.096.951	1.052.313	39.156	-44.638	3,7	-4,1
Galicia	2.696.818	2.747.207	2.539.735	50.389	-207.472	1,9	-7,6
Madrid, Comunidad de	5.478.405	6.368.706	6.476.551	890.301	107.844	16,3	1,7
Murcia, Región de	1.206.619	1.461.876	1.462.769	255.258	893	21,2	0,1
Navarra, Comunidad Foral de	557.454	636.629	635.636	79.175	-993	14,2	-0,2
País Vasco	2.082.911	2.166.184	2.056.975	83.273	-109.209	4,0	-5,0
Rioja, La	277.993	314.829	297.967	36.836	-16.862	13,3	-5,4
Ceuta	70.874	84.524	91.656	13.650	7.133	19,3	8,4
Melilla	65.901	83.669	94.442	17.768	10.773	27,0	12,9

Source: Instituto Nacional de Estadística (INE)

3.2.1.4. Technological factors

As far as technological factors are concerned, the music industry is undergoing a decrease in sales nowadays. The main reasons for this is the increased use of services for free distribution online, as Spotify and YouTube, but also piracy. Experts also believe that the growing use of smartphone applications has had much to do with it.

Moreover, in recent years the digital market place has been removing the physical market, where 42% of the market makes downloads or online listeners. Given this, the decline in physical copies of music albums is now a reality and has led to the downfall of many artists.

Still, the president of Promusicae shown encouraging to record market adaptation to new technologies and states that 'the favourable performance of the new models of digital consumer now augurs well despite being really modest and distant figures which should be recorded in a country with much cultural muscle as Spain '.

3.2.2. Porter's five forces model

3.2.2.1. Customers' negotiating power

The bargaining power of customers is one of the most important in the music industry and entertainment, and more specifically in the sector in which bands operate. With a vast quantity of bands, both at regional level and national level, customers have a strong bargaining position because they have much to choose from, and bands have to be distinguishable in some way to capture the customer's attention.

3.2.2.2. Suppliers' negotiating power

As for suppliers, the bands that do not have their own sound equipment and lighting have to resort to specialized companies for all technical installation and rental of this, but the bargaining power of suppliers is minimal because there are many companies that offer that service.

3.2.2.3. Potential competitors

The entry barrier to the sector of bands is not very big, because it is relatively easy to enter this sector. You just need to be a good musician, and to be at least five people to create a band. Moreover, the initial investment is not very high, because each musician and his instrument and has the sound and lighting equipment is rented to another company. Finally, create the image of the band is not a big cost, in addition to all of this can be covered by the income of each action taken.

3.2.2.4. Substitute products

In the music business there are many substitutes. If we talk about the band, these sometimes have a rather high price that many customers are unable or unwilling to pay. We are talking about musical duos, trios or quartets covering the same need.

Moreover, nowadays DJ are gaining more weight, which have a lower price of bands, also cover the same needs and offer a more contemporary music and usually aimed at younger people, that is the end the most out of party.

Moreover, the disc jockey is adapting more and more to the type of audience that the contracts and are gaining much ground in front of the band. Then, bands now you do is partner with disc jockey and music provide customers for all ages and tastes at a reasonable price.

3.2.2.5. Strength of the current rivalry

In the business of the bands, because there are many, both at a regional and national level, there is a lot of rivalry between them. Many of them are created, but few that are consolidated in time. At present it is very difficult to endure in time and band by the high competition that exists. For that reason, they are looking bands differentiate into any field.

Some differ in price and other because of their performances. That is, in this area you can find very different bands. The number of components is varied as bands are composed with a minimum of 5 members and may reach a maximum of 17 ('Panorama Orquesta').

On one hand, there are bands that offer entertainment and have dancers, and secondly that only interpret the songs. Remember also that some of them play with costumes and differ for example by doing more comic performances ('Centauro Orquesta') among other things. But a key factor is that most of them try to keep abreast of new songs that are more successful now to avoid running outdated.

Illustration 6 shows a sample of the many bands throughout the Spanish territory, these are just an example, as there are many more. The ones outside the box are companies with more members, more devoted to the show and with a very high price, around 5,000 of the 10,000 €. Instead the inside of the box are bands that are considered direct competition to 'Plátano Orquesta' because they have the same characteristics, noting that they only interpret musical themes and have a lower price, which round of the 1500 to 4500 €.

Illustration 6. Competitors



Source: Own elaboration

3.3. Market and demand analysis

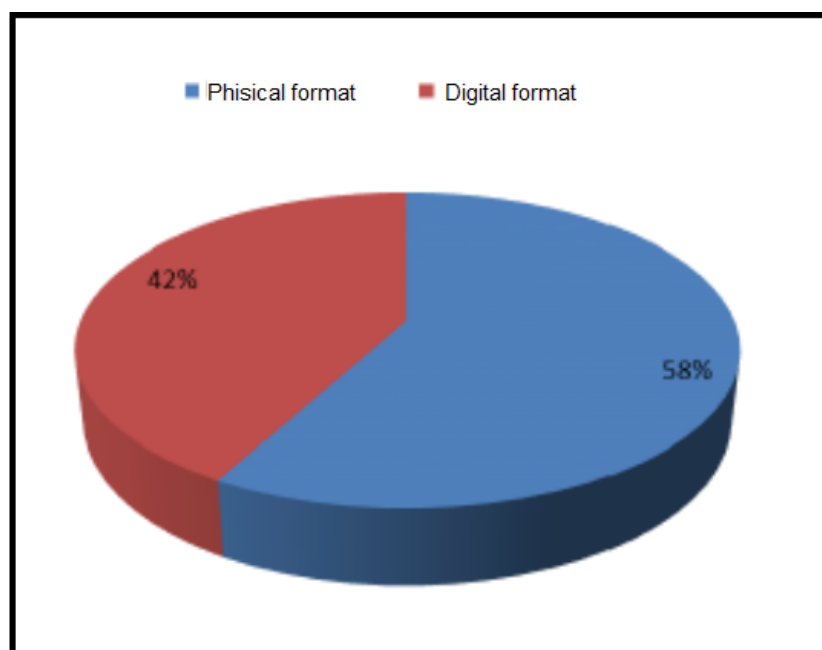
3.3.1. Market analysis

The music industry is constantly evolving, and today shows better than any other the meaning of the digital age and the influence of the Internet. According to Promusicae, 'since 2006 the total sales of music in this country have not stopped down, falling 11% in 2011 compared to 2006'.

Digital music sales are gaining on physical formats and the music industry in general. Figures from the 2010 digital sales were 23% of the total in Spain the following year this figure rose to 31% and is still increasing today. Streaming services such as Spotify, have come from generating 9 million euros in 2010 to 16 million in 2011.

However, the balance of power between the physical and digital market figures hardly changed in 2014, because as you can see in Chart 2 media such as CD or vinyl up a 58% market share, compared with 42% based on downloads or online listeners.

Chart 2. Sales of recorded music in physic and digital format in 2014 (%)



Source: Promusicae

Regarding live music, due to the increase in VAT from 8% to 21% for entertainment live music, according to sources of the newspaper El País (11 March 2014), this states that "this fact has been the main cause of this market collapse and for that reason 1200 direct jobs and closing 300 companies are destroyed. "Furthermore, in the Yearbook of live music presented by the Association of Music Promoters (APM), which includes net revenue from direct in this country it has fallen 28.63% a year after tax rise.

Total music in 2012 represents 0.49% of Spanish GDP, after generating 5 million euros, most of them for induced, i.e., by providing music industries and sectors requiring it to develop their activity. And music directly generated 907 million euros, 61 million less than the previous year. Of this total, 58% came from live music, which fell 5 million euros from one year to another.

3.3.2. Demand analysis

3.3.2.1. Consumption analysis

As for the popular live music, because it is really the area where the band works, as shown in the Yearbook SGAE 2013, bands, have had continuous growth over the years, but this was interrupted in 2008 due to the onset of the economic crisis. From that year, the popular live music shows a drop in the number of concerts from 16% to 23.6% for the spectators, and 6.6% in revenue'.

Note that a great weight had free concerts sponsored by public entities, and because of this, the decline in hiring concerts and reduced budget for them, are severely affecting the development of this sector. In 2012 there were 116,446 popular music concerts live throughout the country, with an attendance of 26,128,145 viewers and a revenue of 171.74 million euros, figures that in the years before the crisis were quite higher.

It is Important to Analyse that despite the Crisis the DJ are winning the battle against bands. This is Because the main customers of the bands are the councils of the municipalities, which are those who hire them for the holidays. But Because of the crisis, municipalities reduced the budget, and for this reason decided to do it without the music bands offer, and today are opting for the DJ because they are much cheaper. As a result, bands performances have reduced by 30 to 50% compared to previous years.

According disc jockey companies 'We are working harder than ever, especially in the summer months, usually when most festivities take place.' But as a result of this, competition in the disc jockey sector has increased substantially, and is damaging to face the public sector because many of these new companies in the sector are not professionals.

Finally, regarding bands, due to this change in consumer demand, they have decided to adjust their budget, reaching often to reduce between 30 and 40% compared to previous years.

3.3.2.2. Consumer analysis

According to a study by Spotify, that shows the evolution of musical taste of consumers depending on the age range they are. Thus, the results were as follows. During the teenage years the experience with the most popular music starts, that is, the one that is on the top of the charts. As people get older their taste in music differs markedly from mainstream up to 25 years.

From that age, the public begins to really listen to the music they love, and not music that is successful then. According to the study, 'the musical taste matures when the population is about 35 years. And around age 42 Tastes a brief return to the most popular lists, perhaps for a small midlife crisis and thus try to return to the stage of youth'.

Because of this and returning to the business of bands, they interpret songs of many different styles in order to reach the public as possible. But especially they target the younger population because it is really at the stage of life where one goes attends to more concerts.







4. MARKET RESEARCH

4.1. Research objectives

4.1.1. General objective

The general research objective consists of seeing the views of population close to bands and their importance in the leisure sector.

4.1.2. Specifics objectives

-  Knowing the preferences of the population regarding the performance by band.
-  Identifying what musical styles are the most demanded between the population.
-  Knowing which aspects are the most valued in a band by the public.
-  Finding out if the population would include this service in a special event, for example a wedding.
-  Determining the grade of importance as to the price of service offered.
-  Discovering what and how to improve this service.

4.2. Methodology

4.2.1. Research design

Table 5. Technical specifications of the investigation

Technical datasheet	
Universe	Attending audience of band resident in the province of Castellón
Information collection method	Structured survey
Scope of the review	About bands at the provincial level
Sample size	132 valid questionnaires
Location of the sample	Castellón de la Plana and villages around the province
Sampling procedure	Random and stratified procedure fulfilling predetermined fees by city, age and sex of respondents
Sampling error	±9% (p=q=0.5; level of confidence=95%)
Questionnaire	Structured questionnaire with open and closed-ended questions (Likert scale 1-5)
Date of fieldwork	June 2015

Source: Own elaboration

4.2.2. Measured variables

Measuring the variables has been carried out delivering the quantitative research where, through a survey (see page 31) composed by 14 questions of different types, open and closed-ended, and using the Likert scale also (scale of 1 to 5), we will classify the questions depending on the types of measuring range used.

The first question is established for knowing if the interviewee belongs to the population under study. Question number 2 is an open-ended question which aims to acquaint how many bands have been seen recently. However, question number 3 is a closed-ended question concerning the level of involvement of public of band. Likewise, question 4 is a closed-ended one concerning the audience preferences in respect of the service provided by band or other substitute product.

As far as question number 5, this is a closed-ended question that it is related to the public preferences regarding the performance in itself by band. Similarly, question number 6 is also a closed-ended question where it is known the musical genre demanded by the client. The following, question number 7 is related to the importance of some specific features when it comes to the performance of band, using the Likert scale, the interviewee shows his/her degree of agreement in relation to a series of statements. In question number 8, it has been used the same scale, related to the price of band.

To continue, question number 9 involves a closed-ended question where the interviewee agrees or disagrees with of a statement associated with introducing a band in a new sector. Question number 10 is an open-ended question that deals with knowing the voice of the interviewee and seeing what is missing in a band.

Finally, from question number 11 to number 14, classification data have been collected, which allow knowing the profile of respondents.

Illustration 7. Questionnaire

Buenos días/tardes. AGRADECERÍAMOS MUCHO SU COLABORACIÓN contestando a las preguntas que aparecen a continuación, cuyo objetivo es conocer su opinión sobre ORQUESTAS. Es una investigación realizada para el Trabajo de Final de Grado en la Universitat JAUME I de Castellón. Respecto a la información que usted nos facilite le garantizamos una total confidencialidad y anonimato, al ser los datos tratados de un modo global y no individualmente. Por último, este estudio no tiene fines lucrativos sino meramente de investigación.

P.1. ¿Ha visto la actuación de alguna orquesta en los últimos seis meses?

1	si	2	no
---	----	---	----

 (En caso negativo, terminar la entrevista)

P.2. ¿Cuántas actuaciones ha visto en los últimos seis meses? _____

P.3. ¿Qué porcentaje aproximado representa la importancia que usted le da a que en una fiesta haya la actuación de una orquesta?

1	2	3	4	5
0-20%	21-50%	51-75%	76-90%	91-100%

P.4. ¿Si usted acude a una fiesta, que preferiría encontrar?

1	2	3	4	5
ORQUESTA	DISCOTECA MÓVIL	ORQUESTA + DISCOTECA MÓVIL	DUO MUSICAL	TRIO MUSICAL

P.5. ¿Qué características valora más de una orquesta y su actuación?

1	Que se escuche bien la música
2	Que interpreten temas actuales
3	Que los cantante canten bien
4	El equipo de sonido e iluminación
5	El número de componentes de la orquesta
6	La escenografía de todo el conjunto de la orquesta
7	La fama y éxito de la orquesta
8	El cambio de vestuario de los componentes
9	Que haya show dentro de la actuación
10	Que los componentes hagan coreografías

P.6. ¿Qué estilo musical le gustaría que interpretara una orquesta?

1	Pop
2	Rock
3	Grandes éxitos de los 60-90
4	Pasodobles
5	Música en valencià
6	Rumba
7	Flamenco
8	Música en inglés
9	Heavy
10	ska
11	Grandes éxitos de la actualidad
12	Otro:

P.7. Por favor podría indicarnos la **IMPORTANCIA** que tiene para usted las siguientes características a la hora de una **ACTUACIÓN** de una orquesta (donde 1 es nada importante y 5 es muy importante):

1	Bailarines que realicen coreografías	1	2	3	4	5
2	Puesta en escena de los componentes	1	2	3	4	5
3	Cambio de vestuario	1	2	3	4	5
4	Equipo de sonido e iluminación	1	2	3	4	5
5	Calidad y profesionalidad de los componentes	1	2	3	4	5
6	Regalos para el público	1	2	3	4	5
7	Sorpresas en mitad de la actuación	1	2	3	4	5
8	Interpretación de los temas de manera original	1	2	3	4	5

P.8. Por favor podría indicarnos el nivel de acuerdo con las siguientes afirmaciones relacionadas con el **PRECIO** de las **ORQUESTAS** (donde 1 es nada de acuerdo y 5 es totalmente de acuerdo):

1	Para mí lo más importante es que la orquesta sea económica	1	2	3	4	5
2	Para mí el precio es algo secundario	1	2	3	4	5
3	Busco una buena relación calidad-precio	1	2	3	4	5
4	Si el servicio es muy caro (orquesta) buscaría productos sustitutivos (discotecas móviles) por ser más económicos	1	2	3	4	5

P.9. Si una orquesta se encontrara dentro de su presupuesto y tuviera un precio económico la contrataría para amenizar una boda o un evento similar?

1	si	2	no
---	----	---	----

P.10. ¿Qué echa en falta en una orquesta y en sus actuaciones?

DATOS DE CLASIFICACIÓN

P.11. ¿Sería tan amable de indicar en qué tramo de **EDAD** se encuentra?:

De 1 a 16 años	De 17 a 20 años	De 21 a 25 años	De 26 a 35 años	De 36 a 50 años	De 51 a 65 años	Mayor de 65 años
1	2	3	4	5	6	7

P.12. Género: Hombre Mujer

P.13. ¿Cuál es su **OCUPACIÓN** principal?

Estudiante	Trabaja	Trabajo en el hogar	Parado/a	Jubilado/a
1	2	3	4	5

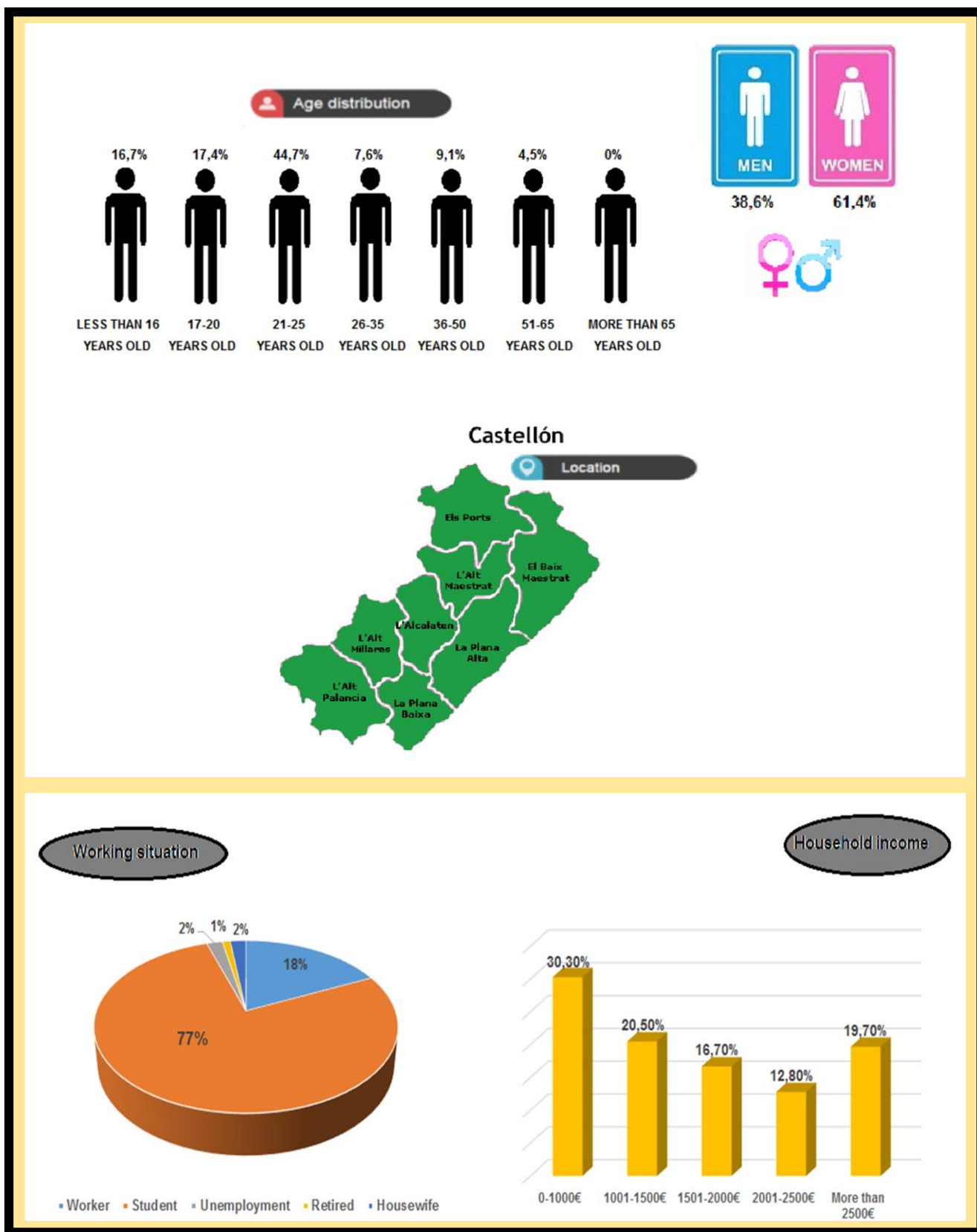
P.14. ¿Considere los **INGRESOS TOTALES MENSUALES** que entran en su hogar en euros?

0-1.000	1.001-1.500	1.501-2.000	2.001-2.500	Más de 2.500
1	2	3	4	5

MUCHAS GRACIAS POR TU COLABORACIÓN

4.2.3. Description of the sample

Illustration 8. Description of the sample



4.3. Results

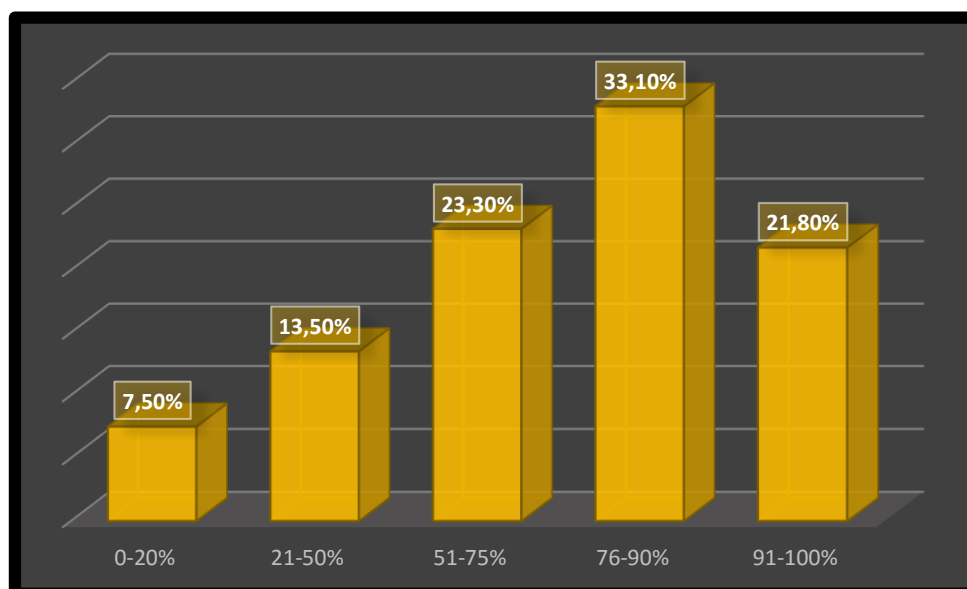
4.3.1. Descriptive analysis

4.3.1.1. Percentage that represents the importance of a band at a party.

One of the questions proposed in the questionnaire has been the one of the approximate percentage that represents the importance of a band at a party, for knowing the level of relevance of this service.

Chart 3 show us the result which it has been that only 22% of respondents attach a great deal of importance to the performance of a band at a party. 76-90% has been done by 33%, and 23% of respondents give a medium importance (between 51% and 75%). Lastly, 21% of respondents prefer a band only occasionally (between 0% and 50%). But the overall percentage, 78% of respondents give more than 50% of importance to the performance of band at a party, therefore, this is a very good fact and meaningful in this analysis.

Chart 3. Approximate percentages that represent the importance of band at a party

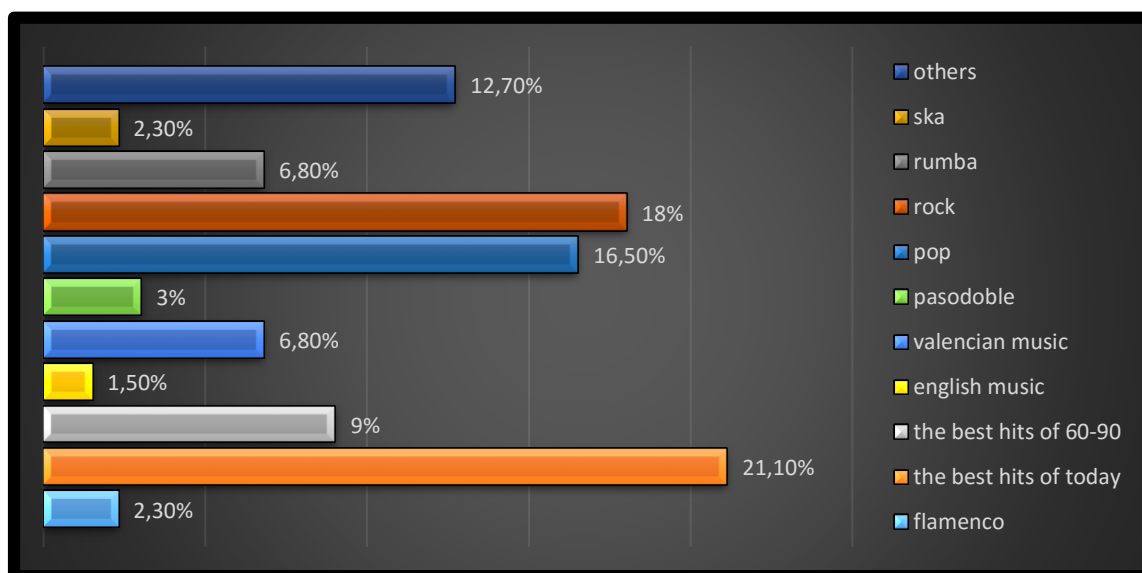


Source: Own elaboration

4.3.1.2. Favourite musical style

Chart 4 show us the favourite style to perform by band by the population surveyed. The result has been the next: the favourite musical styles are the greatest hits of the present day with a percentage of 21%, followed by rock with 18%. Also highlight pop with 16.5%. The remaining 44.4% is distributed in minority styles, such as music in Valencian, rumba or *pasodobles*, among others.

Chart 4. Favourite musical style



Source: Own elaboration

4.3.1.3. Level of importance of different characteristics in the performance of band.

With regard to the level of importance that give respondents to different characteristics at the time of the performance of band, we can conclude that in a range of 1 to 5, as shown in Table 6, emphasizes “Sound and lighting equipment” as preferred with a 4.28, followed by “Surprises in the performance”, which punctuates with a 3.67. “Change of wardrobe” stands out as the less valued aspect with a 2.28. Therefore, we can say the population prefers a change of clothing many times or dancers doing choreography rather than a band having a good sound and lighting equipment.

Table 6. Importance of the following features in the performance of band

	N	Minimum	Maximum	Mean
Dancers performing choreography	132	1	5	2.70
Staging components	132	1	5	3.61
Clothes change	132	1	5	2.28
Sound and lighting equipment	132	1	5	4.28
Quality of the components	132	1	5	2.29
Gift for the public	132	1	5	3.45
Surprises in the performance	132	1	5	3.67

4.3.1.4. Level of agreement on the following statements regarding the price of band.

With respect to the level of agreement on the following statements regarding the price of band, we can conclude that in a range of 1 to 5, as shown in Table 7, highlights the assertion "Looking for a good value for money" with a 4.15, followed of "If the service was very expensive (band), I would seek alternative products", which punctuates with a 3.56. "The price is secondary" highlights with a 2.72 as the least valued statement. Therefore, what the population surveyed value the most is a band having a good relation quality-price.

Table 7. Level according to the following statements regarding the price of band

	N	Minimum	Maximum	Mean
The most important is that the band is cheap.	132	1	5	2.86
The price is secondary.	132	1	5	2.72
Looking for a good relation quality-price.	132	1	5	4.15
If the service is very expensive (band), I will look for substitutes.	132	1	5	3.56

4.3.2. Chi-square test

Another analysis is that of chi-square test, which allows us to see if there is a relation between the service provided and the socioeconomic variables (age, occupation, gender, etc.).

4.3.2.1. In accordance with gender

To find out if there is any relation between the percentage of preference for a band and the fact that the respondent is male or female, a cross-table has been made (Table 8). As can be observed, women prefer the performance of band at a party (80.2%) rather than men (76.5%), so it seems there is a relation between these two variables.

Table 8. Cross-reference table: Percentage of preference by band*gender

	Man	Woman
0-50%	23.5%	19.8%
51-100%	76.5%	80.2%
Total	100%	100%

To confirm this, Pearson's chi-square test has been done (Table 9). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 9. Chi-square test: Percentage of preference by band*gender

	Value	df	Asymp. Sig. (2-sided)
Pearson's chi-square test	134,085 ^a	10	.000

To see if there is any relation between the characteristics of band and the fact that the respondent is male or female, a cross-table has been made (Table 10). As can be observed, what women consider the most important is singers singing correctly (32.1%) and interpreting current hits (29.6%). Instead, men prefer hearing the music in a good quality (27.5%) and singers singing nicely (23.5%).

Table 10. Cross-reference table: Most valued features of band*gender

	Man	Woman
The sound and lighting equipment	2.0%	0%
The number of members of the band	0%	1.2%
The scenery of the band	3.9%	12.3%
The fame and success of the band	2.0%	0%
There is a show in the performance	19.6%	0%
To sing current hits	21.6%	29.6%
Singers sing very well	23.5%	32.1%
Components of the band do choreography	0%	1.2%
Hearing the music in a good quality	27.5%	23.5%
Total	100%	100%

To confirm this, Pearson’s chi-square test has been done (Table 11). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 11. Chi-square test: Most valued features of a band *gender

	Value	df	Asymp. Sig. (2-sided)
Pearson’s chi-square test	157,712 ^a	18	,000

To find out if there is any relation between the possibility of demand for a band at a wedding or similar event, and the fact that the respondent is male or female, a cross-table has been made (Table 12). As can be seen, in general, both men and women have affirmatively responded (79.7%). And if we differentiate by gender, women show a higher percentage than men in terms of this aspect (86.4%). So we can conclude by saying that betting on the performance of band at a wedding would be a success, highlighting that the promoters of this fact above all would be women.

Table 12. Cross-reference table: A band at a wedding or similar event*gender

	Man	Woman	Total
NO	29.4%	13.6%	19.5%
YES	70.6%	86.4%	79.7%
Total	100%	100%	100%

To confirm this, Pearson’s chi-square test has been done (Table 13). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 13. Chi-square test: A band at a wedding or similar event*gender

	Value	df	Asymp. Sig. (2-sided)
Pearson’s chi-square test	137,997a	4	,000

4.3.2.2. In accordance with age

To find out if there is any relation between the percentage of preference by band and the respondent’s age, a cross-table has been made (Table 14). As can be observed, as age increases, there is more preference to a band, since the percentage of 0-50% decreases when the age increases, and vice versa.

Table 14. Cross-reference table: Percentage of preference by band*age

	1-16 years old	17-20 years old	21-25 years old	26-35 years old	36-50 years old	51-65 years old	More than 65 years old
0-50%	27,2%	26,1%	25,4%	0%	0%	0%	0%
51-100%	72,8%	73,9%	74,6%	100%	100%	100%	100%
Total	100%	100%	100%	100%	100%	100%	100%

To confirm this, Pearson’s chi-square test has been done (Table 15). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 15. Chi-square test: Percentage of preference by band*age

	Value	Df	Asymp. Sig. (2-sided)
Pearson’s chi-square test	172,534 ^a	30	,000

To see if there is any relation between the characteristics of band and the age that has the respondent, a cross-table has been made (Table 16). As can be observed, what younger people value most are singers who sing well (36.4%). The aged 17 to 20 prefer the band to perform current hits (43.5). What the population that has more than 20 years until age 50 values most is singers who sing nicely (85.5%). And finally, the older population prefers hearing the music in a good quality (100%). In conclusion, we can say that the majority of the population gives much importance to the quality of singers and the sound of the band.

Table 16. Cross-reference table: Most valued features of a band*age

	1-16 years old	17-20 years old	21-25 years old	26-35 years old	36-50 years old	51-65 years old	More than 65 years old
The sound and lighting equipment	4,5%	,0%	,0%	,0%	,0%	,0%	,0%
The number of members of the band	,0%	,0%	,0%	10,0%	,0%	,0%	,0%
The scenery of the band	13,6%	8,7%	8,5%	,0%	16,7%	,0%	,0%
The fame and success of the band	,0%	,0%	1,7%	,0%	,0%	,0%	,0%
There is a show in the performance	9,1%	8,7%	8,5%	10,0%	,0%	,0%	,0%
To sing current hits	18,2%	43,5%	30,5%	20,0%	8,3%	,0%	,0%
Singers sing very well	36,4%	21,7%	32,2%	20,0%	33,3%	,0%	,0%
Components of the band make choreography	,0%	,0%	1,7%	,0%	,0%	,0%	,0%
Listening to music very well	18,2%	17,4%	16,9%	40,0%	41,7%	100%	100%
Total	100%	100%	100%	100%	100%	100%	100%

To confirm this, Pearson’s chi-square test has been done (Table 17). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 17. Chi-square test: Most valued features of a band *age

	Value	Df	Asymp. Sig. (2-sided)
Pearson’s chi-square test	185,454 ^a	54	,000

4.3.2.3. In accordance with the income level

To find out if there is any relation between the possibility of demand for a band at a wedding or similar event, and the income level of respondents, a cross-table has been carried out (Table 18). As can be seen, in general, it has been responded affirmatively (79.7%). And if we differentiate ourselves by income level, the higher the level of income is, the higher the percentage of affirmative responses (87.45%). So we can conclude by saying that betting on the performance of a band at a wedding would be a success, stressing above all that people with higher level of income would be those who most would frequent this service.

Table 18. Cross-reference table: A band at a wedding or similar event*income level

	0-1,000€	1,001-2,000€	More than 2,000€	Total
NO	20%	24.3%	12.55%	19.5%
YES	80%	75.7%	87.45%	79.7%
Total	100%	100%	100%	100%

To confirm this, Pearson's chi-square test has been done (Table 19). From these results obtained, it is concluded that a relation itself exists between these variables for being the probability associated with the Chi-square less than 0.05 (0.00).

Table 19. Chi-square test: A band at a wedding o similar event*income level

	Value	Df	Asymp. Sig. (2-sided)
Pearson's chi-square test	135,869 ^a	10	,000

4.3.3. ANOVA analysis

4.3.3.1. Importance of certain features within the performance of band.

Then, we will study the evaluations made of the characteristics of the performance of band in relation to the age of the person surveyed (Table 20). The best assessment is referred to the interpretation of an original way of musical themes, where the approval notice is exceeded with a 3.47, and the worst score is the one associated with giving gifts to the public with a 1.9.

However, the differences in the valuations between groups appear themselves as significant ($p < 0.05$). Accordingly, we can say that it depends on the age of the person, this value more a feature or another.

As for the change of costume (Table 20), generally has a 2.18 average score, i.e., below the approved. In addition, we can see that the population of 36 to 50 years old are those most valued it, even so, this score is below the approved (2.42).

After to realise Post Hoc analysis, there are no significant differences between age groups because, for example, between the first and the second group of age the level of significance is 0.121. Therefore, $p > 0.05$. Thus, we will divide the population into four age groups in this aspect.

Table 20. Features of the performance of band by age (clothes change)

	Age	N	Mean	Sig.
Clothes change	1-20 years old	45	2,08	0,018
	21-35 years old	69	2,06	
	36-50 years old	12	2,42	
	51-65 years old	6	2,17	
	Total	132	2,18	

If we talk about gifts for the public (Table 21), generally has an average of 1.9 rating, i.e., below the approved. Moreover, we can see that the youngest are people value most here (2,49).

After to realise Post Hoc analysis, there are no significant differences between different age groups, since, for example, between the first and the second group of age the level of significance is 0,270. Therefore, $p > 0.05$. Thus we will divide the population into four age groups in this aspect.

Table 21. Features of the performance of band by age

(gift for the public)

	Age	N	Mean	Sig.
Gift for the public	1-20 years old	45	2,49	,002
	21-35 years old	69	1,97	
	36-50 years old	12	1,33	
	51-65 years old	6	1,83	
	Total	132	1,9	

As for the surprises in the performance (Table 22), in general has an average 2.9 rating, i.e. almost approved. In addition, we can see that the youngest are also those who most value this aspect, with a score of 3.6.

After to realise Post Hoc analysis, that there are significant differences between different age groups. We found significant differences between the first and the third age group, with a level of significance of 0.009. Therefore, $p < 0, 05$. This tells us that we can divide the population into two age groups, a group is understood by younger people (1-35anos) and the other group by the people of older age (36-65).

Moreover, there are no significant differences between the first and second age group; or between the third and fourth age group. As a conclusion, we can say that the group of young people value this aspect more than of older people.

**Table 22. Features of the performance of band by age
(surprises in the performance)**

	Age	N	Mean	Sig.
Surprises in the performance	1-20 years old	45	3,6	0,000
	21-35 years old	69	3,43	
	36-50 years old	12	2,08	
	51-65 years old	6	2,50	
	Total	132	2,9	

Finally, if we talk about interpreting themes of original form (Table 23), generally has a score of 3.47, therefore, is above the approved. In addition, we can see that the population of middle-aged is (21-35 years) those who best appreciate this aspect with a score of 3.79.

After to realise Post Hoc analysis, there are no significant differences between different age groups, since for example, between the first and the fourth age group the significance level is 0,523. Therefore, $p > 0.05$. Thus we will divide the population into four age groups in this aspect.

**Table 23. Features of the performance of band by age
(interpretation of hits an original way)**

	Age	N	Mean	Sig.
Interpretation of hits in an original way	1-20 years old	45	3,43	0,000
	21-35 years old	69	3,79	
	36-50 years old	12	3,17	
	51-65 years old	6	3,50	
	Total	132	3,47	

Now we are going to study the valuations made of the characteristics of the performance of a band in relation to the age of the surveyed person (Table 24). The best assessment is referred to the staging of the components of the band, where the approval notice is exceeded with a 3.61 and the worst score is the one associated with dancers performing choreographies with a 2.7.

However, the differences in the valuations between groups appear themselves as significant ($p < 0.05$). Accordingly, it can be said that it depends on whether the respondent is male or female, this value more a feature or another. In respect of the dancers performing choreographies, it is women who score it better; however, it does not reach the approved (2.86).

And if we talk about the staging of the components, women return to be who better appreciate this aspect, and also with a score above the approved (3.84). Therefore, we can conclude by saying that women are the ones that better appreciate the characteristics of the performance of a band.

Table 24. Features of the performance of band by gender

	Group	N	Mean	Sig.
Dancers performing choreographies	Man	51	2.43	0.036
	Woman	81	2.86	
	Total	132	2.70	
Staging components	Man	51	3.25	0.003
	Woman	81	3.84	
	Total	132	3.61	

4.3.3.2. Importance of the price of band

Lastly, we will study the valuations made of the importance of the price of band in relation to the age of the surveyed person (Table 25). The differences in the assessments between groups only appear as significant ($p < 0.05$), the aspect which refers to look for an alternative product if the price of the band is too expensive. The score is generally pretty good (3.79). It should be noted that the population generally gives enough importance to the price, and if this is high looks for a substitute product.

Differentiating by age, the high score is given by the population that is between 51 and 65 years (4.33), followed closely by the population which has between 36 and 50 years. Therefore, we can say that it is older people which gives maximum importance to the price.

Finally, after to realise Post Hoc analysis, that there are significant differences between different age groups. We found significant differences between the second and the fourth age group, with a level of significance of 0.011. Therefore, $p < 0.05$. This tells us that we can divide the population into two age groups, a group is understood by younger people (1-35anos) and the other group by the people of older age (36-65).

In addition, there are no significant differences between the first and second age group; or between the third and fourth age group. As a conclusion, we can say that older people value this aspect more than young people

Table 25. Importance of the price of band by age

(if the service is very expensive, I will look for substitutes)

	Group	N	Mean	Sig.
If the service is very expensive (band), I will look for substitutes	1-20 years old	45	3.62	.00
	21-35 years old	69	3.11	
	36-50 years old	12	4.08	
	51-65 years old	6	4.33	
	Total	132	3.79	

4.4. Conclusions

After handed out the surveys, carried out the tables and analysed all the appropriate data, we can draw the following conclusions from all the study.

First, we can affirm that the performance of a band at a party is a much in demand service, since 78% of respondents opt for this service. If we differentiate this aspect by gender, women are who prefer this service (80.2%) before men (76.5%). In addition, as age increases, there is more preference to a band, due to the percentage of affirmative cases increases.

But there are some differences in regard to the preferred musical style or the music that the public prefers to be interpreted by band, where 21% of respondents bet for the greatest hits of today, and also by rock and pop, with 18% and 16.5%. Other musical styles occupy a secondary place in the results obtained, but it is altogether 44% of respondents. Therefore, we should look at introducing a little bit of each style if you want to reach the whole audience.

On one hand, if we talk about the most valued characteristics of a band by respondents, we can see what matters most to them is that there is a good sound and lighting equipment and there are surprises in the performances, and on the contrary, they do not give importance to the change of wardrobe for the members of the band or the presence of dancers doing choreography in each song. Also highlighting other features, as it is singers may sing well; and there are certain preferences in terms of men and women, where women prefer the band to perform current hits and men value more than music is heard well.

In addition, if we distinguish these characteristics by age of respondents, we get that the younger people value the singers singing nicely much more and interpreting current hits, against an older population who prefers hearing good music. So, the singers and the band sound quality is a very important aspect that should not be neglected.

Related to this, respondents also high value the band to interpret musical themes in an original way, especially the middle-aged population; and it is considered relevant as well the staging of the components, where women are who give more importance to this aspect.













On the other hand, if we look at the price, if it is relevant or not at the time of hiring a band, we can say that the answer is affirmative after this analysis. This can be checked by seeing that the majority of respondents have an impact on: if the price of the band is very high, they will seek a substitute product, as for example a mobile disco. And this fact increases with age that is to say that when the age increases, a greater importance is given to the price.













To sum up, there was a question within the questionnaire where it was wanted to see if this service could lead to a new market, such as weddings or similar events, and the result has been a success, since 80% of respondents answered affirmatively, being women who bet more to this fact. Note also that the higher is the level of income, higher is the percentage of affirmative responses, so this service should focus on people with a medium-high income level, because these are people who attend more this service.

5. SWOT ANALYSIS

Once the former analysis (internal, external and market research) is finished, the SWOT analysis can be built. (Table 26). SWOT summarizes strengths, weaknesses, opportunities and threats the company has and faces.

Table 26. SWOT analysis

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none">  All the musicians are professionals.  The geographical market for the band corresponds to the musicians' living place.  Sector expertise of the band components: they all come from other cover bands or orchestras.  Affordable booking pricing.  Fast interaction with the final consumer due to the lack of agents  Microsegmentatiting publics and product diversification, given that songs are the product. So unlike other bands trend to homogenization, 'Plátano Orquesta' plays short pieces of different songs together to keep a rhythm. 	<ul style="list-style-type: none">  Expertise lack in the sector due to the company is a startup.  Low differentiation as far as the offered service concerns.  Possibility of a music style having more presence than the rest.  Brand image. This is a startup; which people do not know yet.  Band members' consolidation and team building due to a lack of confidence and complicity among the members.  Scarce customers attracting, difficult access to the potential customers that book the service.

OPPORTUNITIES	THREATS
<ul style="list-style-type: none">  Ability to reach many population sectors.  The Brand experience can turn consumers into advisors and/or potential contractors.  Unspecialized hiring market.  Set up strategic alliances (band + dj disco)  Introduce a company that intermediates between the band and the final consumer to increase the number of booked shows.  A great amount of popular festivities throughout the year, where bands are an important demanded item.  Given it is a creative industry, the final consumer and the contractor give priority to the brand value and the brand expertise instead of a rational purchase. 	<ul style="list-style-type: none">  Low barriers to entry for the sector.  Existence of many competitors  Low value of live music for new audiences.  High amount of substitutive services and increased use of DJ disco in the music sector.  Consumer's habits change.

6. MARKETING PLAN OF 'PLÁTANO ORQUESTA'

6.1. Service and market definition

The service offered by 'Plátano Orquesta' in this Marketing Plan will be practically the same, despite some changes. As defined in point 3.1.2.3.1 Product (Marketing resources), each show is 5-hour long (including a break) and many different music songs from different styles are played during the show. Until now, the band had a varied repertoire arriving to some public sectors, but there are other music styles that do not appear in the show and that would be added to reach other public sectors. The objective of this change is to reach many market niches.

Furthermore, there are some styles that stand above the others, regarding this, some songs of determined styles, such as pop, should be avoided, in order not to make the show boring. But the entire show cannot last more than 5 hours.


An important item is that remix-songs will remain, because it is an ideal way to play different songs and prevent public from boring if they dislike one of the songs.


Therefore, target public was divided into three segments and the factors were age and music style. Music style is a factor that must be kept, because what we are looking for is to reach many population niches by means of a market microsegmentation. At the same time, the company is addressed to all the population that go partying (final consumer), with an average purchasing power, as well as to the 'contractor', who is defined as the person that intermediates between the music band and the final consumer.


6.2. Definition of the marketing objectives


6.2.1. General Objectives

General objectives of the proposed Marketing Plan will be addressed to:

-  Increase its market share

-  Strengthen the brand name

-  Increase the company profits

-  Improve the quality of the offered service

Next point summarizes these marketing objectives, stated for 2016.

6.2.2. Specific Objectives

The following objectives are set out for next year:

-  Increase its market participation, it means, increase the number of booked shows throughout the year, up to one show a month during low season, and 5 shows a month, during high season (summer).

-  Increase followers in Facebook, 300.new likes.

-  Widen the market share up to 150 new and loyal final consumers (band audience) and reach 35 potential contractors next year.


-  Increase the visibility of the band by 10%.


-  Reach a customer satisfaction index of 80%


6.3. Election of marketing strategies

6.3.1. Competitive strategy

We will follow the **Cost Leadership Strategy** (Porter) to achieve the stated objectives. The decision of following this strategy has been made owing to, after the results given by the market research, we can see that customers really care about the service pricing and, furthermore, there are some features that let us see this is the best option:

-  It is a standardized service, offered by many companies.

-  There are just a few ways to follow a differentiation strategy for the service which are meaningful for the customers

-  There is a high bargaining power of buyers due to the existence of many suppliers in this industry.

Besides, as it refers to a startup which has just entered the sector, we will follow the strategy of **market penetration** (Ansoff) to increase the market share and to search for and attract non-consumers or substitutive products consumers.

Finally, we will make a microsegmentation, following the **specialist in niches strategy**, thus a major range of music styles is played in a unique show, so as it to reach a bigger amount of publics.

6.3.2. Positioning strategy

Positioning is the image that customers have of our Company Brand, linked to one or more attributes. It deals with the consumer's perception of the product in relation to the position of our competitors.

The positioning strategy that we will follow is the one about the **benefits reported by the service**, it means, we will be positioned in our consumer's mind as a company that offers more than a service, what ensures happiness and fun to the customer, performing an experiential marketing. That is to say, it is about selling an experience, bringing into practice the facts that we know for sure that will excite our customer, at the same time that it is associated to the brand. And all that at low cost and average quality.

Illustration 9 shows the positioning of 'Platano Orquesta' regarding the relation quality-cost of the service.

Illustration 9. Positioning



Source: Own elaboration

6.4. Action programs




In order to achieve the objectives stated before, the following action programs are proposed.

6.4.1. Service decisions

With regard to service decisions, the whole show will last 5 hours, but some changes are introduced during the show in order to reach the stated objectives. These are the actions:



AUDIENCE PARTICIPATION

There are different ways to involve the audience in the show:

-  Pick someone in the public up on the scene and let him/her dance with the singers.
-  Perform songs with famous choreographies so as the audience start dancing.
-  Pass the lyrics of some songs in the screen so as the audience can sing.

DIFFERENT SHOWS

Varying the shows from one to the following and always give a surprise, it is achieved by:

-  Changing the repertoire, it means, playing all the stated styles but with different songs from each music style in every show. For instance, the band has 3 different shows and each day it performs one of them. It is useful when there are many shows one after the other in a few weeks or a month; and this way, it does not become repetitive for the audience.
-  The guitar, trumpet or drums players can also sing some songs, because people does not expect that.

- 🎵 The musicians start the second half dressed up, and during the first song, they throw 10 giant inflatable bananas so as they turn around the public. It should be remarked that bananas will be thrown in every show, because it is a kind of symbol of the band.
- 🎵 We must focus on the beginning and the end of the show, due to it is a really important and valuable aspect. This way, the show will always start and finish with the same songs, they both are strong and danceable tunes in order to, by one side, people are willing to dance and, by the other side, they leave with a good taste in the mouth. It should be remarked that two confetti cannons are shot in the beginning and the end of the show.

WARDROBE

Regarding to wardrobe, all the members of the band will dress elegant and serious clothes in the first half and it will be the opposite situation in the second half, they will dress with informal clothes. This acting way corresponds with the music styles played in each half. But the singers will change their clothes more often, according to the tunes they are singing, because the public pays more attention to them.

REPERTOIRE INNOVATION

Update constantly the show repertoire to avoid it gets old-fashioned. This way all the performed songs are in style, because our audience like breaking great hits.

THE BAND IN A WEDDING

Finally, due to our surveys reveal that wedding shows would be a successful event, we bet on that. The offered service would be the same but with a repertoire reduction up to 3 hours instead of 5.

6.4.2. Price decisions

Pricing decisions are very important because we are following a cost leadership strategy. By this reason, the hiring price of the band will change. 'Plátano Orquesta' has a price of 3.000€ but it will be reduced up to 2.500€ during 2016 because if we want to follow a cost leadership strategy, this price is too high thus our direct competitors have a lower price, and ours must be lower.

But pricing is not always the same in this segment, it means that pricing depends on the season. Low and high seasons are distinguished, June, July and August are included in the high season, besides New Year eve and Three Kings eve.

Following that, pricing in low season will be reduced by 10%, it is 2.250€, in high season price will rise to 2.500€, owing to the high demand in summer and we must take advantage of our low price. But in dates such as New Year Eve and Three Kings Eve, price will rise up to 3.500€ because those nights all the bands rise its cost and consumers are ready to pay for that.

PROMOTION PRICING

Furthermore, promotional pricing will be offered to increase the market share, it means, to attract more customers, if you book the band in January to act in the same month or any other month of the year, either high or low season, a 10% discount will be applied.

PACK PRICING

There is a possibility of fixing a pack pricing, what means that both 'Plátano Orquesta' and 'The Luxe' DJ Disco (one of the most famous DJ Disco in the segment) can be hired for 3.000€.

PRICE DISCRIMINATION

Finally, in relation with pricing of the band in a wedding, it will be 1.000€. Here price discrimination has been applied, it means that a different version of the same product has a different price that is disproportionate to the costs.

A summary of pricing can be seen in Table 27:

Table 27. 'Plátano Orquesta' pricing

DATE	PRICING
Low season	2.250€
High season	2.500€
New Year and Three Kings Eve	3.500€
PROMOTION PRICING	
Service hiring during January	10% discount Applied on season pricing.
PACK PRICING	
Band+ DJ Disco	3.000€
PRICE DISCRIMINATION	
Wedding band	1.000€

6.4.3. Place decisions

Until now, a direct distribution without intermediates has been used, it means, from the band until the final consumer, but it must change to reach the stated objectives, and now we will use a multichannel distribution system.

CHANNEL 0. BAND-FINAL CONSUMER

By one side, we will carry on with the channel the band has used until now: the direct channel between the band and the final consumer, using business cards.

CHANNEL 1. BAND – INTERMEDIATE - FINAL CONSUMER

By The other side, the final consumer will be able to hire the band by means of intermediates, such as 'Espectáculos Maestrat'. But we bet on more than only one intermediate, what is to say that the band can be offered to the final consumer by 'Espectáculos Talía', 'Espectáculos Levante' y 'Espectáculos Maestrat' at the same time. Having more than one intermediate is better because the intermediate uses to increase the pricing in 20% (they work on commission), but that percentage depends on the intermediate, by this reason, if the band is offered by 3 intermediates, the final consumer will be able to choose 'Plátano Orchesta' with the cheapest one.

ONLINE CHANNEL

Finally, we bet on an innovative channel, the internet, because nowadays there is no band offering this channel. The customer will be able to check the availability, pricing and promotions in Plátano Orchestra's website. And just clicking on the desired date, the service will be hired. Afterwards the company itself will get in contact with the customer.







6.4.4. Promotion decisions

Regarding to communications, nowadays the band only appears in Facebook, the social net, and to reach our objectives, this feature must be improved and new communication channels must be added.

ACTIVITY IN FACEBOOK

First of all, regarding the Facebook page, we must keep it in constant activity to rise the number of followers. All the show and videos from previous performances will be published on the page, as well as new songs that will be interpreted. There will also be a section for the users to order songs, which will be included in the band's repertoire. Users will be able to post comments about the band itself or other items related to it.

At the same time, a monthly promotion will be introduced. It will vary depending on the month, but it will always consist in turning into a follower, click "Like" button and share the post. By the end of each month, the prize will be raffled among all the participants that have shared the post. Each of the following promotions will take place twice a year:

-  A raffle of an inflatable banana, signed by all the band players.
-  A raffle of a pair or tickets for any show.
-  A raffle of 5 Plátano Orquesta t-shirts.
-  Two people will be able to meet the band players.
-  A raffle of the drums player's drumstick.
-  A raffle of the guitar player's pick.

PROMOTIONAL VIDEO

In the second place, a promotional 2016 video will be recorded to increase the visibility among consumers. This video will mainly help the intermediates, because when they offer the service to the final consumer, the knowledge and image he has about the band is one of the relevant factors to book one or other band, depending on the consumer likes or not the video. Therefore, the video will include a few seconds of songs dealing with the different music styles that the band plays.

T-SHIRTS

In the third place, t-shirts, showing Plátano Orquesta's logo, will be sold. They will be short-sleeve black t-shirts with the yellow logo. Purchase price is 10€ and they might be bought in the band's website or during the show. Illustration 10 below shows the t-shirt draft.

Image 10. 'Plátano Orquesta' T-shirt



WEBSITE

Finally, it will be launched the company's website, including some band's pictures and videos, dates and places of the following shows, monthly promotions and a link to the Facebook page. Besides, the website will include the whole repertoire of every show, and a piece of video and the lyrics will appear when clicking on the link to each song. Likewise, the website will be useful for the users to see the available dates the band has and to book it with just one click, as stated before. Finally, there will be a link in the web page to buy 'Plátano Orquesta' t-shirts.

Customers will be informed about the existence and usefulness of the website, once it is available and it will be done throughout Facebook. The site domain is www.platanoorquesta.es, it will be added to the company's business cards, along with the contact information. Table 28 shows the sections and context of the website.

Table 28. Sections and Contents of Platano Orquesta's website

SECTION	CONTENT
Company introduction	This section will include a short description of the company's activity, its mission and its main features
Video and Images	This section will include Images and also videos of all the band members, some shows and rehearsals.
News and communications	This space is allocated to keep users updated about next shows and monthly promotions that will also appear in Facebook.
Repertoire	The repertoire played in each show will appear in this section, besides a piece of each song video and lyrics.
On-line booking	The available dates for the band to be booked are shown in this section and booking is done with just one click on the desired date.
Facebook link	The website users will be invited to follow the Facebook page of Plátano Orquesta from the website itself, so they can enjoy its publications and keep up to date about promotions.
Contact information	There is a contact information section where the company's phone number, and e-mail address are available.

6.5. Control

The following control methods will be used to monitor and control the completion of the former objectives. (Table 29).

Table 29. Control Methods

OBJECTIVE	CONTROL METHOD
1. Increase the market share	Incomes in Euros, coming from the shows
2. Increase Facebook followers, 350 new likes	Number of Facebook followers. Nowadays there are 650 followers, thus the objective will be achieved if there are 1.000 followers next year.
3. Enlarge the market share in 150 final and loyal consumers; and get 35 potential contractors.	The number of users that hire the band through the website, an intermediate and direct purchase.
4. Increase the visibility of the band by 10%.	Make a similar survey to the survey shown before, but this time it should deal only with 'Plátano Orquesta'. The objective is achieved if 80% of the interviewed knows the band and might hire it for some event.
5. Reach a customer satisfaction index of 80%	Make a similar survey to the survey shown before, where the interviewed can value in a range from 1 to 5, the satisfaction of the offered service. The objective is achieved if 80% of the population has a grade over 3 points.

6.6. Timeline

Table 30 shows the Schedule with the concrete dates for each action plan to be developed.

Actions 1 to 6 are continuous actions, it means, they will be carried out during the whole year; actions 7 to 10 will be carried out on January, because these actions ought to be finished in the beginning of the year to have a positive effect throughout the year. Action 7 is a monthly promotion, there will be a different promotion each month, but this will always be a Facebook raffle.

The following Table shows the Promotions:

1. A raffle of an inflatable banana, signed by all the band players.
2. A raffle of 3 'Plátano Orquesta' t-shirts.
3. A raffle of a pair or tickets for any show.
4. A raffle of the drums player's drumstick.
5. Two people will be able to meet the band players.
6. A raffle of the guitar player's pick.

Table 30. Timeline

	J	F	M	A	MY	JN	JL	A	S	O	N	D
1. Audience participation												
2. Different shows												
3. Wardrobe												
4. Repertoire innovation												
5. The band in a wedding												
6. Monthly promotions	1	2	3	4	5	6	1	2	3	4	5	6
7. Promotional pricing												
8. Promotional video												
9. T-shirts												
10. Website launch												

6.7. Budget

Table 31 shows the budget for the proposed Marketing Plan:

Table 31. Budget

ACTION	CONTENT			TOTAL
Inflatable bananas	240 bananas 1,74€/unit (10 bananas every show, 24 shows a year)			417,6€
T-shirts	150 t-shirts 3,5€/unit			525€
Website	300€			300€
Promotional video	300€			300€
Wardrobe	150€			150€
Costumes	8 members 12,5€/unit			100€
Raffle products	Tickets	4 tickets 5€ /unit	20€	56,48€
	Drumsticks	2 drumsticks 4,5€/unit	9€	
	Guitar pick	2 guitar picks 1,5€/unit	3€	
	T-shirts	6 t-shirts 3,5€/unit	21€	
	Inflatable bananas	2 bananas 1,74€/unit	3,48€	
TOTAL	1.849.08€			

7. REFERENCES

- El Mundo, (2013). “*Las ventas de música digital alcanzan el 46% del mercado*”. Recovered in 2015, June the 28th from <http://www.elmundo.es/cultura/2013/11/27/5295debe63fd3dfd3a8b456c.html>
- El País, (2014). “*El directo en España se desploma*”. Recovered in 2015, June the 20th from http://cultura.elpais.com/cultura/2014/03/11/actualidad/1394541661_240371.html
- Facebook. “*Plátano Orquesta*”. Recovered in 2015, October the 8th from <https://www.facebook.com/Pl%C3%A1tano-Orquesta-826238220781032/?fref=ts>
- Fundación SGAE, (2014) “*Anuario SGAE 2014*”. Recovered in 2015, June the 29th from <http://fundacionsgae.org/story.php?id=854>
- Instituto Nacional de Estadística, (2014). “*Proyección de la población de España 2014-2064*”. Recovered in 2015, June the 22th from <http://www.ine.es/prensa/np870.pdf>
- Mendoza, A. (2012). “*La crisis y los recortes devastan la industria cultural y amenazan el 4% del PIB*”. El confidencial. Recovered in 2015, June the 15th from <http://www.elconfidencial.com/espana/2012/06/10/la-crisis-y-los-recortes-devastan-la-industria-cultural-y-amenazan-el-4-del-pib-99685>.
- Navas Rosal, A. (2015). “*El gusto musical alcanza la madurez a los 35 años, así lo determina un estudio realizado por Spotify*”. Industria Musical. Recovered in 2015, June the 15th from <http://industriamusical.es/el-gusto-musical-alcanza-la-madurez-a-los-35-anos-asi-lo-determina-un-estudio-realizado-por-spotify/>.
- PIB de las Comunidades Autónomas. Recovered in 2015, June the 15th from <http://www.datosmacro.com/pib/espana-comunidades-autonomas>.
- Ritmos de información cultural XXL, (2014). “*El sector de la venta de música se olvida de la crisis*”. Recovered in 2015, June the 20th from <http://www.ritmosxxi.com/sector-venta-musica-olvida--13043.htm>

8. BIBLIOGRAPHY

- Díaz, B. (2013). “*La música representa en España el 0,49% del PIB*”. ABC.es. Recovered in 2015, June the 15th from <http://www.abc.es/cultura/musica/20131127/abci-ventas-musica-201311271227.html>
- Espectáculos Levante (2015). Orquestas. Recovered in 2015, July the 4th from <http://www.espectaculoslevante.com/orquestas/>
- Espectáculos Maestrat (2015). Orquestas. Recovered in 2015, July the 4th from <http://www.espectaclesmaestrat.com/orquestas/page/4/>
- Espectáculos Talía (2015). Orquestas. Recovered in 2015, July the 4th from http://www.espectaculotalia.es/alquiler_sillas_mesas_carpas/orquestas-2/
- Grupo Titanic (2015). Orquestas. Recovered in 2015, July the 4th from <http://www.grupotitanic.com/orquestas/>
- GUERRAS, L.A y NAVAS, J.E. (2007),” *La dirección estratégica de la empresa. Teoría y aplicaciones*”. Editorial Civitas, Madrid 4^a edición.
- labogado Servicios Jurídicos SLU. (2014) “*Derechos de Autor* Recovered in 2015, June the 20th from <http://iabogado.com/guia-legal/propiedad-intelectual/la-propiedad-intelectual>
- Kotler,P. y Armstrong G ,Vallet.T ,Estrada.M, Fandos.JC, Vallet.I, Casanova.E,Vallet.A, Gallart.V, Monte.P(2013):”*Fundamentos de Marketing estratégico*”.Editorial Pearson
- Kotler, P. y Keller, K.L. (2012). “*Dirección de Marketing*”. 14^a edición. Prentice Hall, Madrid
- Lagacetadesalamanca.es (2012). “*Las discotecas móviles les comen el terreno a las orquestas*”. Recovered in 2015, June the 15th from <http://www.lagacetadesalamanca.es/salamanca/2012/08/16/discotecas-moviles-les-comen-terreno-orquestas/69708.html>
- Novoa, J. (2012). “*La industria musical en España en los últimos 5 años. De dónde venimos y hacia dónde vamos*”. Genbeta. Recovered in 2015, July the 4th from <http://www.genbeta.com/multimedia/la-industria-musical-en-espana-en-los-ultimos-5-anos-de-donde-venimos-y-hacia-donde-vamos>
- Promoción Musical.es. (2014) “*Ayudas y subvenciones en la comunidad valenciana para el fomento de actividades musicales durante los meses de octubre de 2013 a septiembre de 2014*”. Recovered in 2015, June the 24th from <http://promocionmusical.es/ayudas-y-subvenciones-en-la-comunidad-valenciana-para-el-fomento-de-actividades-musicales-como-la-organizacion-de-festivales-cursos-de-perfeccionamiento-musical-concursos-proyectos-musicales-de-car/>

9. ANNEXES

9.1 Annex 1. Repertoire

FIRST HALF

1. VIVIR MI VIDA (March Antoni) pop
2. AMPARITO ROCA pasodoble
3. CORAZÓN SALVAJE (Marcela Morelo) pop
4. EN ER MUNDO pasodoble
5. DERROCHE (Ana Belén) pop
6. CHA CHA CHA DEL TREN pasodoble
7. Y NOS DIERON LAS 10 (Joaquín Sabina) balada
8. PROPUESTA INDECENTE (Romeo Santos) bachata
9. CÓMO YO TE AMO (Rocío Jurado) balada
10. EL SOL NO REGRESA (La Quinta Estación) pop
11. REMIX AMARAL pop-rock
 - Son mis amigos
 - Solo queda una vela
 - Resurrección
12. MI NUEVO VICIO (Paulina Rubio) pop
13. NO PUEDO VIVIR SIN TI (Los Ronaldos) pop
14. REMIX LA OREJA DE VAN GOGH pop
 - Soledad
 - Cuídate
 - Pop
 - inmortal
15. REMIX M-CLAN pop
 - Sopa fría
 - Llamada a la tierra
 - Carolina
16. SÍ (Malú) pop
17. REMIX PEREZA pop rock
 - Princesas
 - Terriblemente cruel
18. EL PERDÓN (Enrique Iglesias) pop
19. BAILANDO (Enrique Iglesias) pop
20. REMIX MICHAEL JACKSON pop
 - Smooth criminal
 - billie jean
21. REMIX ESTOPA pop rock
 - La raja de tu falda
 - Cuando amanece el día
 - Como camaron
22. REMIX 80 pop rock
 - La chica de ayer
 - Sufre mamón
 - Chas y aparezco a tu lado
 - Banda de rock and roll
23. REMIX ALASKA pop rock
 - Ni tu ni nadie
 - A quien le importa
 - Bailando
24. PAN Y MANTEQUILLA (Efecto Pasillo)pop
25. MI GRAN NOCHE (Raphael) pop

SECOND HALF

26. JUEGO DE TRONOS
27. REMIX MELENDI pop rock
 - Lágrimas desordenadas
 - Barbie de extrarradio
 - Un violinista en tu tejado
 - Tocado y hundido
28. REMIX EL CANTO DEL LOCO pop rock
 - La madre de José
 - Siete vidas
 - A contra corriente
29. REMIX BRUNO MARS pop
 - Locked out of heaven
 - Runaway baby
30. REMIX FITO Y FITIPALDIS pop rock
 - Antes de que cuente diez
 - Lo que sobra de mi
31. CLAVADO EN UN BAR (Maná) pop rock
32. MIX 90 pop
 - Hago Chass!
 - Wannabe (Spice Girls)
 - Aqua
 - Back Street boys
33. REMIX QUEEN rock internacional
 - Another bass
 - I want to be free
 - I want at all
34. NOTHING ELSE MATTERS (Metallica) rock internacional
35. SWEET CHILD O' MINE (Guns N' Roses) rock internacional
36. REMIX VALENCIÀ música en valenciano
 - Camals mullats
 - En peu de guerra
 - Música de carrer
 - De mar en mar
37. REMIX SKA
 - Salta
 - Come ranas
 - El vals del obrero
38. LOLOS
 - Bricomania
 - Pegatina
 - Fly in free
39. REMIX EXTREMODOURO rock español
 - La vereda
 - Puta
 - Salir
40. MARIHUANA (Porretas) rock español
41. EL ROCE DE TU CUERPO (Platero y tú) rock español
42. HEROÍNA (La Fuga) rock español
43. ENTRE DOS TIERRAS (Héroes del silencio) rock español
44. MANERAS DE VIVIR (Rosendo) rock español
45. DOLORES SE LLAMABA LOLA (Los Suaves) rock español
46. VICIO (Reincidentes) rock español
47. NO HAY TREGUA (Barricada) rock español
48. KILLING IN THE NAME (Rage against the machine) heavy internacional
49. DU HAST (Rammstein) heavy
50. HIGHWAY TO HELL (AC/DC) heavy
51. MY SHARONA (The Knack) heavy

9.2 Annex 2. 'Plátano Orquesta' Facebook page

