

**MODERN MUSIC INDUSTRY PERSPECTIVES ON MUSIC MARKETING USING
SOCIAL MEDIA PLATFORMS**

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<p>Kandidaatin tutkielmani on kirjallisuuskatsaus, joka yhdistelee olemassaolevaa tutkimustietoa modernin musiikkialan konseptiin. Musiikkiteollisuus ja markkinoinnin tärkeys musiikillisilla verkkojakelualustoilla ja sosiaalisessa mediassa on ollut julkisessa keskustelussa kuumana aiheena jo pitkään. Musiikkialalla menestyminen vaikuttaa yhä vaikeammalta, vaikka teknologiat samanaikaisesti tarjoavat maailmanlaajuisia, kustannustehokkaita mahdollisuuksia musiikkialalla joita ei ennen ollut olemassa. Tämä kandidaatin tutkielma pyrkii vastaamaan kysymyksiin (1) onko musiikin markkinointi sosiaalisessa mediassa välttämätön osa artistiutta ja (2) onko markkinoinnin osaaminen tärkeämpää kuin ydinosaamisen kehitys musiikin parissa, tarkastellen niitä metalligenren ja suomalaisen musiikkialan näkökulmasta.</p>		
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<p>The music industry and the importance of marketing music through online media platforms and distribution services has been on public discussion for a while now. Succeeding in the music industry seems harder than ever, even though at the same time technologies have given us global, cost effective possibilities that did not exist before. This thesis aims to answer the question of whether or not social media usage for music marketing is an inevitable part of being an artist in the modern music industry and whether or not it is more important to be a good marketer than a great musician. These questions are looked at through a lens of the Finnish music industry and applies metal music views to these questions as an underground genre example.</p>	
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1 . Introduction

The music industry (also referred to in this thesis as “the industry”) has gone through some drastic changes especially in the past couple of decades. In this so-called “modern” music industry social media and different streaming platforms have become more and more involved with the music industry professionals’ (e.g. artists, music producers, songwriters...) careers and independent musicians and other professionals in the industry are many times entrepreneurs rather than working for someone.

In order for your music to be heard it seems that you also have to become a marketing expert rather than a great musician who’d just be perfecting your own craft. On the other hand, if you’re not learning to do the necessary steps in marketing and finance, you’ll pay someone else to do it for you – which can be costly. Using a lot of social media for marketing your music can seem tiring, but yet it's considered to be the most cost-effective way to market your music.

Transformation from physical to digital media and distribution have changed the cultural field and music consumption (Haynes & Marshall, 2018, p.460) and it has also changed the actions that bands take in order to be able to earn a living within the music industry.

Previous research about the music industry in a marketing aspect has been limited (Salo et al. 2013) and most seem to focus more on the social phenomena within e.g. music events or other social situations that involve music or how the music in itself can affect us as humans and our actions. Social media and virtual communities motives and actions have been researched by e.g Dholakia et al (2002).

This thesis however aims to bring together the aspects of music from a marketing point of view, emphasizing on social media usage in the modern music industry context. On rare occasions researchers have focused on music marketing side, such as Salo et al. (2013) who have focused on the finnish music market and how labels could market artists, as well as how the consumers are perceiving artist marketing (by labels) and what are the

motivations that drive consumers to use social media. Makkonen (2015) has also brought locality into the mix, making it easier to see these structures from a band viewpoint – especially metal genre viewpoint. On the other hand, Vaccaro and Cohn (2011) analyze the music industry through business models used in the music industry, emphasizing on the fact that record labels should market music (rather than file lawsuits). Of course, this is already a little older research and compared to the modern situation the industry has definitely shifted towards marketing music through online possibilities by record labels.

This shift however is still seen mostly peer-to-peer (P2P) but it can still be seen that record labels are adapting using social media for artist marketing (e.g. labels like Out Of Line & Nuclear Blast Records). Those who hold record deals seem more likely to earn a living through music (Makkonen, 2015, p.337).

For information search in this thesis I've used the JYKDOK database to collect peer-reviewed research articles and in order to bring out more recent value to this thesis, the official sites of Teosto which is a copyright organization for music creators, composers and publishers (Teosto.fi, cited 26.3.2023) and IFPI Finland which is a national trade association representing 21 record companies in Finland (IFPI.fi, cited 1.6.2023) have also been used to collect valid data for this thesis that applies to the modern music industry. I've also used commonly known information about record labels like Universal, Sony and Warner, as well as smaller independent labels like Out Of Line and Spinefarm in order to clarify the structures of the industry.

While bringing together the previous research and providing additional data from relevant organizations and participants, this thesis aims to answer the questions: *“is social media an inevitable part of being successful in the modern music industry”* and *“is it more important to be a social media persona rather than a great musician”*. I'll also conclude what the “modern” music industry means and how the Finnish music industry might differ from the other music industries out there. Though the music industry in general is the same, the support systems and possibilities as a musician might differ.

This thesis will emphasize the Finnish music industry and metal music scene in the Finnish music industry as an underground genre. This thesis will also address some of the arisen inequalities – like locality, nationality and genre – that have existed before and reproduced now through streaming platforms e.g. Spotify (Towalfy, Koltai, 2021, p. 3). We'll also get to have a look at this idea through a lens of the metal genre, since even though the industry itself isn't too different, the popularity of different genres and the genre-dependent actions affect the way we market a product, which is why the underground genre like metal is chosen for this thesis. Also since the genre itself is marginal – even though Finland is recognised as one of the metal genre cultural centers (Makkonen, 2015, p.335) – This makes it possible to get more genre specific and see the idea of music marketing in the modern music industry through a target audience.

This thesis is looking at bands' and artists' in the viewpoint that the bands are aiming to succeed in the music industry and try to become music industry professionals that earn money or a living through music. This viewpoint will ignore possible hobby-only-based music practise and focus on the entrepreneurial sides that bands may have due to this viewpoint.

2. The music industry

Let's take a look at the definition of the music industry a little closer.

The music industry by the common definition is a professional industry for its artists, music composers, songwriters, organizations, agencies and other different shareholders, stakeholders and parties that are involved within the industry itself – including media professionals, photographers, etc. They can be invested in different stages of the music creation, production, performance, management and distribution, all leading to the music, information and brand being brought in front of the consumers in different forms.

According to the Cambridge Dictionary (cited 26.6.2023), “music” refers to a pattern of sounds made by musical instruments, voices or computers, or a combination of these, intended to give pleasure to people listening to it” and “industry” refers to the “companies and activities involved in the process of producing goods for sale, especially in a factory or a special area” (Cambridge Dictionary, cited 26.6.2023). From these definitions we can conclude shortly that the “music industry” refers to the companies and activities that are involved in the process of creating, producing, distributing, performing and streaming music to the listeners.

On another note, the music industry has also been a universal and trivial mystery industry, where only the greatest survive and the keys to a successful career are hidden from the public view. People within the industry seem to be keen on keeping those secrets and are living by the silent rules like “what happens on tour, stays on tour” and nobody talks about merchandise costs on tour, what everything you need set up and how much money it costs to raise up on stage.

However, the key point is that these individuals and organizations are making money by writing songs and creating musical compositions, marketing and distributing them, selling rights and collecting royalties, and synchronizing music into different purposes – for example movies. The revenue generation model and monetization is very divided into different stages of which the artist or songwriter can gain compensation for the product – the music.

It is worth mentioning that the music industry has its three major, globally working record labels that are located geographically in the cultural centers of the world: Sony Music Entertainment, Warner Music Group and Universal Music Group. Two of these – Warner and Sony – are located in New York, USA, whereas Universal is located in Hilversum, Netherlands.

These three major labels have controlled most of the recorded music revenues in the world for a while now. According to Tamas Towalfy and Julia Koltai (2021, p. 3) that refer to a study by Mulligan (2019), the percentage of these three major labels controlling the recorded music was up to 69,2% in the year 2018.

These major labels also have multiple independent record labels – like an independent Finnish record label Spinefarm Records which is under Universal Music Group – working under them, not to mention multiple other subsidiaries around the world. For example, Universal has a subsidiary called Universal Music Japan, which allows their organization to work globally and within the specific market.

On top of these three major record labels, there are also countless smaller globally or locally working and independent record labels in the industry, such as Out of Line Music or Nuclear Blast Records – which are known for being more towards heavy rock music and metal music and invested in the heavier music genres. Both of these are based in Germany, but work globally with artists such as Battle Beast or In Flames that are well known in the metal world – and based in Finland and Sweden.

2.1 The Finnish Music Industry Explained – Metal scene, locality and inexpensive resolutions

Overall, even though the idea of the “Finnish music industry” is similar to the general music industry – just applied into the context of only including Finland – there are some key differences within organizational aspects of the industry that are worth mentioning in order to understand it better.

In Finland there is a major market for music that uses the Finnish language. The music consumers in Finland are consuming great amounts of domestic music and supporting local artists which can be seen from Teosto reports of listening habits yearly (Teosto annual report, 2022). Domestic music is heard in streaming platforms, radios, and other channels almost everywhere. Hit artists yearly are using the Finnish language within their music (e.g. Bess). Of course, it doesn't mean that the amount of foreign music consumption would be any less.

In Finland we have different governmental support systems and organizations that are involved in different steps of one's journey for example as a music composer or an artist. Finland is known for its great and inexpensive music education possibilities (Makkonen, 2015, p.336) that reaches from the preschool levels of education to the University levels of education. We also have a wide range of musical institutions and private music learning possibilities like music conservatories, the Finnish Music Campus, music high-schools, and private music schools and private music teachers.

There are also individually created support organizations like MES (Musiikin edistämissäätiö) and MF (Music Finland) that work closely with different industry professionals. “Teosto” and “Gramex” are most known copyright organizations that work with music industry professionals on the copyright side – one focusing on the music itself and one being more towards the audiovisual side like music videos – that helping professionals to get their music royalties collected and for the shareholders of the composition to get paid for their work.

It is also interesting how in the Finnish music industry, metal music scene is known to play a big role in Finnish music consumption as a genre and as a part of visible culture. In 2020 Teosto and Ifpi collaborated on a survey where they asked about the preferences of music listening. 30% of the respondents said that they like rock / metal music a lot. There were 1072 respondents (Teosto & IFPI, 2020), which would mean that about every 3rd person did listen to and liked metal music.

Finland is also known around the world for its big metal music scene, which is seen by different articles about the Finnish metal scene, the amount of metal bands that we have per capita, and that we have huge metal festivals yearly that are known around the world (e.g. Tuska, Rockfest, Provinssi, Nummirock, Dark River,...) since we have it is not only for the music, but also for the amount of bands, metal festival events and popularity that play a role in consumers' lives. You can even hear metal music sung in karaoke. As mentioned above, the biggest labels – “the big three” – are located in the cultural centers of the world – like the United Kingdom and the United States – which makes it special that Finland (as well as Norway and Sweden) is considered to be one of the global metal music centers in the world (Makkonen, 2015, p.335, Towalfy & Koltai, 2021, p. 3) due to its popularity and cultural visibility.

It has been researched by Makkonen (2015, p. 336) that in the Finnish music industry, factors such as inexpensive training facilities, low competition and supportive local organizations are seen as positive aspects of staying and living in a small locality and many towns (like Oulu or Kemi as a reflection in my experience from living there) enjoy the reputation of being a “metal town”. Results from respondents also show that the atmosphere and sense of community among the bands in the genre is also seen as a great aspect of staying in small “metal” towns.

In contrast, especially in the small town context, there are inequalities and problems that musicians might face in the metal genre (and other genres). In small towns there is a lack of proper concert venues, training facilities and

music industry services. Small towns usually hold a smaller size of local music scene as well, which is seen to be a negative aspect of small localities (Makkonen, 2015, p. 366).

On the other hand, moving to larger cities in order to find a spot in success can seem harsh and might not result in success and a career as a musician even if that would be the goal. Larger cities might have more concert venues available, more music industry services, networking possibilities and an active culture within the genre (Makkonen, 2015, p.366) but at the same time the competition is harder in larger cities and you have to lean more towards being able to market yourself well enough that your music is the one heard in the venues. In the metal genre, larger cities can hold a thread of oversupply of metal bands and therefore live performance possibilities are not as good. In comparison, in larger cities the cost of training facilities is also a lot higher than in smaller towns. For example, if I compare the cost of studying an instrument in Kemi versus in Jyväskylä, it is a lot more expensive yearly to study an instrument. Therefore the chance of succeeding in the industry and attracting large audiences is small and needs a lot of work – even to the point of entrepreneurship and entrepreneurial marketing choices which will be talked more about later in this thesis.

2.2 The “modern” music industry

The definition of one being “modern” is tricky, yet simple in the context of the music industry. “Modern” as an adjective – according to the Oxford dictionary (cited 3.6.2023) – relates to present or recent times as opposed to the remote past.

When I talk about the music industry being “modern”, I refer to the current state of the music industry and music business and reflect the peer reviewed research information to the present day, while trying to bring the studies back to date. This includes the recent changes in the industry through the arisal of digital streaming platforms (like Spotify and Youtube) and other

music consumption possibilities – such as social media platforms like Meta (which owns both Facebook & Instagram) and TikTok.

Vaccaro and Cohn (2011, p.48) mention “the new business model” in their analysis of the evolving of the music industry business models, which explain well how the modern music industry works (money-wise). The new business model is explained to include legitimate online distribution services as a part of the music business (Vaccaro and Cohn, 2011). To apply this information to this day, the business model includes a variety of different legitimate streaming platforms e.g. Spotify and Youtube. Though Vaccaro and Cohn (2011, p.46) mention that legitimate streaming platforms have been just a drop in the ocean compared to the massive usage of illegal and unauthorized music trading services and peer-to-peer (P2P) music trading (also known as piracy) has been one of the most popular activities online, it could be said that due to technology evolution and accessibility to music through those online possibilities, usage of unauthorized distribution services and trading P2P has visibly gotten smaller. Of course, this is another aspect which should be researched more, since it is yet to be researched how much legal digital music services have affected these actions.

Towalfy and Koltai (2021, p.2) refer to the “advent of the internet” in their research about the offline inequalities in the music industry. As a concept the “advent of the internet” refers to the digitalization of the cultural industries, meaning that the industries would use more and more internet in sharing and creating culture.

In the music industry context there was an expectation that the network would moderate possible offline inequalities – such as geographical location – and make the music industry more level, equal and demographic and that all the geographic inequalities would slowly disappear in a hyperconnected global network (Towalfy and Koltai, 2021, p. 2). A beautiful thought that never really became a reality, since now we seem to be in the situation where we’re facing similar inequalities – recreated by these on-demand platforms.

2.3 On-demand online music distribution – streaming services and social media as a part of the music industry

It is good to acknowledge that the music consumption has changed drastically when the evolution of the industry has gone more towards the online possibilities, rather than physical product selling (e.g., vinyls, CDs) though merchandise selling to support bands and artists is still a great income stream for artists. Rapid growth of Web-based platforms that facilitate online social behavior has significantly modified the nature of human activities, habitats, and interactions. Real-world social relationships have moved into the virtual world, which has resulted into online communities being formed, bringing together people with same interests across the globe (Tiago, Verissimo, 2011, p.703).

The distribution of music has been on the shoulders of different record labels for the longest time, which also explains how the most of the market shares are held by the record labels – especially the “big three” record labels that are located in the cultural centers in the world. Before, the labels were a lot more invested in the artists’ career, however due to the on-demand streaming platforms and almost unconditional online presence building, more and more artists have also gone indie – they don’t need record labels anymore to succeed. This is where the digital and online music distribution platforms come to play.

The on-demand streaming platforms (nowadays e.g. Spotify) are a topic of ongoing controversial debate in the music industry (Wlömert and Papies, 2016, p.315). Wlömert and Papies suggest that probably the biggest issue that arises in the digital streaming of music is the possible risk of cannibalization of other distribution channels, referring to paid distribution channels and physical distribution like CDs or other purchases of downloads. The fear is that it might reduce overall revenues of artists, however since such research that would address this exact question hasn’t yet been made. On the contrary, comparing to 1990s–2000s piracy era, it can be seen that free-of-charge online music distribution is compensated with paid online music

distribution subscriptions and therefore would not oppose a threat to the revenues in general – not to mention that the distribution platforms are nowadays very much cost-effective compared to the physical production. However the case, online streaming possibilities and the global cross-usage of platforms seems to open more possibilities than it risks.

3. Marketing in the modern music industry

3.1 Marketing in the context of music

First we need to take a look at what marketing generally means.

The definition of marketing according to the Oxford English Dictionary (OED, 27.6., cited 2023) is “the action or business of bringing or sending a product or commodity to market; (now chiefly, Business) the action, business, or process of promoting”.

Another a little deeper definition to marketing is “the process by which companies are engaging customers and building strong customer relationships” (Armstrong et al. 2019). The further and overall aim of marketing is to create value for customers in order to capture value from customers in return (Armstrong et al. 2019). In other words marketing could be understood as the actions that we make to change the culture of the consumers and people at the time. To combine this into a music industry aspect, we could think that marketing music to consumers in a meaningful way is an important part of the overall music industry especially in the case of making an artist successful. When the artist or the music in itself brings out more value to the consumer, there is a higher chance that those consumers – listeners – will listen to the music in the future too. Of course not only does the song itself have to be good but the process of marketing and releasing it has to be focused and planned in order for people to listen to it.

3.1.2. Digitized possibilities and challenges in marketing music

Of course, as the time has gone on and technologies have evolved into the form that they are now, music marketing and marketing in general have become more and more digital as well. The term “digital” is considered to

imply technologies, media, etc. that are involving digital data or making use of digital computers or devices (OED, 2.7.2023).

Therefore digital marketing is considered to follow the same main principles as marketing that is mentioned above, but it involves technologies and digital data as a tool to market e.g. music to the prospective consumers. The emergence of the internet and new technology have transformed the role of marketing and its practice (Tiago, Verissimo, 2014, p.704).

To apply this more into a music context, companies – e.g. record labels or artists themselves as freelancers or other brand owners– are engaging customers and trying to build a strong customer relationship with their listeners through digital formats by using social media.

Artists are creating value and changing the culture by expressing their feelings in music and making the songs relatable through a music video or lyrics... There are countless ways for a song to become meaningful and culture changing through audiovisuality. This is probably the most visible and easy to understand when looking at the artists' fanbases – the “fans”, meaning the regular music consumers to the same artist, are loyal and engaged with the artists journey possibly through years and years.

3.2 Social media usage in music marketing

There are a wide range of reasons as to why social media is inevitably important for music marketing in the modern music industry. As well as everything else, this also comes with two sides to the coin and has good and bad sides to it, but the research as of now shows that there are more good things in social media usage for artist marketing than there are bad things. Social media possibilities and its wide usage range globally is intriguing, especially in the context of music marketing. The popularity of social media is intriguing from a marketing point of view, because users reveal quite detailed information about themselves in media like Facebook (Salo et al. 2013, p.23). Little by little the music industry has become more and more involved with music marketing through social media. The first music centered social media

platforms like MySpace provided hopes to equalize the music industry and the market inequalities, fueled by the faith that the platforms would open up more equal opportunities for everyone, regardless of location, ethnicity or nationality (Towalfy, Koltai, 2021, p.2), since we already have an example of the geographical culture centrals by the example of where “the big three” are located.

Nowadays Facebook and Instagram are platforms widely used by bands and artists to promote their music but also to have an online presence with their fans and followers. Artists have also joined TikTok which has become more and more popular for music sharing even though its original purpose is sharing short dance videos for entertainment and now has changed their niche into “inspiring creativity and bringing joy”.

Music sharing percentages have risen in TikTok, which can be seen from reports of research respondents by Teosto. In 2022, around 83% of younger people from ages of 10 to 17 actually look for and find new music from TikTok and other social media platforms (Teosto, Music listening trends in 2022).

After the social media platforms have become more and more popular among their users, they have also developed a good platform for musicians to share their craft and abilities. It is more and more important to know your audience and use relevant tags and optimize your social media accounts and to make your audience see your content. For an example of this, I’ve seen subgenre tags like #metaltok used in TikTok, and mostly those tags used in search bring me to content that is relevant for me and fits my interests. Using these tags and making it more easy for your audience to see your content could be understood as entrepreneurial marketing choices. Of course on social media there are several other algorithmic issues and things like using ads and that effect on what kind of content pops up, but we’re not here to discuss those.

In their own way, musicians are entrepreneurs and so the entrepreneurial side of social media usage in organizational marketing within

firms can actually be paralleled to music marketing. If firms seek to establish mutually satisfying long-term relationships with critical target segments, e.g. customers or salespeople, an alternate Web –based strategy is needed (Tiago & Verissimo (2014, p.704) and moving to a digital format is inevitable. The same applies to music marketing. The artist and their music is the product and also the brand, which seeks to build up long term relationships with fans and audience in order for the music to sell in the future as well. If most customers engage with social media within the target segment, so should the firm – in this scenario, an artist.

Preferences in the music genres and listening habits has a great effect to the market as well. Sustainability in the music industry is an important part of everyday life.

3.3 Why should artists use social media in order to market their music?

Despite the widely acknowledged benefits of digital marketing many B2B (business to business) and SME (small and medium sized enterprises) businesses have been slow to adopt these practices (Setkute & Dibb, 2022, p. 266). This can also be seen from metal bands' marketing in Finland. Bands that are within a record label are seen more than individual bands, and many metal scene professionals lack of efforts towards marketing.

As mentioned above, many actions that musicians make in the industry are entrepreneurial, whether or not the musician feels that way which in this scenario applies to bands and artists. An artist or a band owns a brand, which is a small business when aiming towards a successful career as an artist. Individual challenges and opinions about streaming platforms and social media usage for music and artist marketing often come in the way of small brands – like small-town bands – even if their product – the music – is great.

But since the industry nowadays is a lot more open than before, the competition in the market is arduous and everything implies that social media therefore should be used as an on-demand part of artistry.

Salo et al. (2013) define through literature review and their study that there are four different consumer motives into using social media: (1) reinforcement of social identity, (2) a sense of affinity, (3) participation and (4) interaction (especially two-way interaction). Using social media for participation is motivated by individual and psychological needs (Salo et al., 2013, p. 25, Dholakia et al., 2004, p. 245) which reinforces these motives. One can use social media for participation in order to belong in a group, which could be thought through musical fanbases. Liking the same artist or music genre can create a strong fanbase but also allow the artist or band to communicate with their fans easier, bringing more value and psychological satisfaction to the consumer through a two-way interaction. Using social media for this matter also makes it possible to have the WOM (word – of – mouth) go around about the artist. Social media platforms also allow users to generate content which can be created about the artist. No matter whether the content and possible discussion is positive or negative, artists do benefit from it either way considering that people will more likely check out their music when they're talked about.

Since consumers do seek friends, social support, entertainment, information and convenience through social media (Salo et al. 2013, p. 25–26) it makes sense that music industry professionals should use social media for music marketing. Additionally, an easy access to content is an extremely important consumer motive for using social media in the music industry – social media is even used for information search purposes when wanting to know more about a certain music-related project and/or people involved in it. Hence, record label respondents in Salo et al. (2013) empirical research argue that good quality content is an essential element driving artist marketing in practice. The significance of this motive was also perceived in connection with all examined virtual communities and social media tools (Salo et al. 2013, p.38). In other words, artists have to put an effort to their content that they share on social media.

As Makkonen (2015, p.366) mentioned, locality can also oppose a challenge to bands whether or not they are in a smaller town or a larger city. Smaller cities hold less opportunities within the genre and possibly less facilities to support one's musical journey, whereas larger cities hold higher competition and more costly training opportunities even if there are more opportunities in amounts.

Considering these factors, it could be concluded that in order for a band or an artist to succeed, they need more opportunities from the larger cities but also have to put a lot more effort into getting to that point. Balancing whether or not it is good to reside in a small locality or aim for larger cities could be considered an entrepreneurial choice of sustainability, since these choices affect possible outcomes of the bands'/artists' journey.

4. Conclusion

This thesis has introduced some of the most important aspects in my opinion to the Finnish music industry through a lens of the metal music scene, which is a proper viewpoint to look at the industry, as Finland is considered to be one of the metal culture centrals.

Information and research provided about the modern changes and social media appliance to music marketing has raised more questions than it has answered due to the limitation to research this within this thesis. However, this amount of uncertainty proves that there is room and a need to research these aspects further in the future to be able to affect the inequalities within the industry, possibly change the labour conditions and understand the music industry structure in general better. Researching recent changes and possibilities for the music industry use could (1) help people understand what being an artist means and act goal-orientedly, (2) help to understand income streams and opportunities, (3) help to understand the importance of adaptation to changes in the industry.

Since we have entered a modern music industry era where digital technologies and social media usage are very much applied to everyday life of music industry professionals and organizations, we should further be able to create more sustainable income possibilities for artists. The music industry changes quickly while the technologies and different platforms to share the music evolve rapidly.

Individual feelings about the social media marketing and appliance to music marketing and sharing seems irrelevant considering all the good qualities that these platforms have given us. Social media usage for artist marketing has been underrated and not used especially by labels but also due to the possibilities provided by different streaming platforms and social media, not only has the supply of different bands and artists grown and the market gotten internationally wider and more accessible, but the competition has also gotten harder. In the public people have talked about how streaming

platforms cannibalized all other music format sales, while the research shows us that this isn't necessarily the case, even though it has affected sales. The usage of free streaming platforms is compensated by the usage of paid platforms (Wlömert, Papiés, 2016 p. 315) like e.g. Spotify Premium subscription compared to YouTube.

This thesis aimed to answer the questions (1) *is social media an inevitable part of being successful in the modern music industry*” and (2) *is it more important to be a social media persona rather than a great musician*”. Even though the current research doesn't answer these questions yet with a straight no or yes, the way that the modern music industry is evolving and applying new technologies is indicating that social media appliance to music marketing is inevitable and later on could possibly take place as a main marketing platform for music. It could however further be researched how the algorithms and content formats within the media could affect one's success as an artist and how the music is marketed most effectively in the future. Whether or not it is more important to be a marketing expert than a great musician, the research so far implies that original skill and perfecting that skill still hold grounds for artists and bands, and is still a key element in ones music. It is even suggested by Meiseberg (2012) who refers to Adlers (1985) suggestion that the “appreciation of an artist's output rather increases due to consumers' learning processes: consumers strive to accumulate “consumption capital”, that is, knowledge about artists and their art that can be discussed with other consumers for social entertainment”.

This thesis however, as a literature review is limited to collect pre-existing data and therefore can't research these possibilities any further, but I feel that these aspects could be researched further and more musician – artist centered in the future with e.g. questionnaires or other forms.

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