ANALYSIS: CHANGES IN THE MUSIC INDUSTRY AND MARKETING THROUGHOUT THE YEARS

Bachelor’s Thesis
Anni Toivonen
Aalto University School of Business
Marketing
Summer 2023
Abstract

Throughout history, the music industry has gone through significant transformations, and many marketing practices have played a pivotal role in shaping the success and distribution of diversity of musical works. This thesis examines the dynamic evolution of music marketing and the market, spanning from the early days before the Internet and digitalization until today's complex contemporary digital era.

The purpose of this thesis is to get a comprehensive image of the changes in the music industry, and how marketing practices and research have developed around it, in addition to the research of the topic. With a thorough examination of a wide range of primary and secondary research and academic data, this thesis will investigate the impact of technological advancements on music marketing, changes in music distribution, and the effect of social media on modern music marketing. These technological changes have not only transformed how music is consumed, but they have also forced marketing experts to modify their techniques in order to effectively reach worldwide audiences and changed the position of consumers.

In the end, this thesis aims to present a comprehensive picture of the music marketing landscape across historical periods. It aspires to contribute to the academic work and understanding of how past marketing initiatives have shaped the music industry's current state and provide a base for future research.

Keywords Music marketing, music industry, music research, music marketing development
# Table of contents

1. Introduction 4

2. Music Marketing in General 7
   What is Popular Music and Music Marketing 7

3. 1900s: From sheet music to records 9
   3.1 Start of the “new” industry 9
   3.2 Music Mass Production and its Effects: The Birth of big record companies, and new strategies 10

4. The 1950s: More commercial music and growth of distribution 11
   4.1 Individual labels and music distribution 11
   4.2 Music research in the 1950s 13

5. The 2000s: Music market in the aughts 14
   5.1 The new wave of music digitalization 14
   5.2 Music Piracy 15
   5.3 Music accessibility due to digitalization 16
   5.4 Away from big labels - self-publishing music 16
   5.5 Online streaming services 17
   5.6 Research in the 2000: the time of Youth- and Subcultures 19

6. 2010-2020s: Melodic milestones 21
   6.1 Growth of streaming and digital marketing 21
   6.2 Social Media in Music Marketing 22
   6.3 Research from 2010 til 2020 23

7. 2020 onwards: Music Marketing Now 24
   7.1. Harmonizing the future 24
   7.2. Recent research after 2020s 26
   7.3 New directions of social media usage in music marketing 27
   7.4 Self-media era 28
   7.5 Music marketing in modern platforms: Tiktok and influencer marketing 28

8. Conclusion 31
   8.1 Discussion & analysis 31
   8.2 Limitations and assessing future research 33
1. Introduction

Popular music has always held a meaningful place in people’s lives and hearts. It mirrors the spirit of different times, reflecting societal shifts and values being a time capsule of the human story. It is a way of expressing culture that captures ideals, worldviews, and life experiences (Shuker, 2017). Popular music may also be used as a vehicle for social and political commentary, giving artists a platform to discuss topics like race, gender, and class. As it holds such a meaningful value to people, it is as well significant to examine, how the beloved music has developed to its current form, which people share a big passion for.

In commercial use, marketing has always been a significant driver for getting public space for new music (Odgen et al., 2011). This thesis “Analysis: Changes in music industry and marketing throughout the years” is written to examine and shed light on the changes in music research and marketing through the years and its major qualities. In addition, it will examine the changes in the industry and analyze the research made about the music industry in different ages.

When searching with the words “music marketing” from the Ebsco library database with the criteria of articles being peer-reviewed academic articles, from the year 1900 until this day, you are given 203 articles. As further criteria for the articles' for this thesis is their eligibility, they had to cover the central features of music marketing and the industry itself. There were a notable amount of articles, that handled music as a promotional tool for marketing, rather than discussing the marketing of music, even in a wider or secondary context. Hence to the lack of available and reliable studies, this thesis advocates the recognition of this field and its distinct phenomenon in marketing research and the utilization of esteemed journals.

Based on the literature review and the gap in the music marketing research and academic journals found, this thesis will assess the following research questions:

1. How has music marketing and its research evolved throughout history?
2. How have music digitalization and social media affected the music market and marketing acts?
Music marketing has mainly been discussed in the context of increasing sales and music’s popularity, mostly researching only the top phenomena and influences in the Western context. Not to mention, that narrowing down what is considered to be popular music and what is “music industry” are also more complex and diverse to define and therefore to form a base, from which to examine these phenomena (Askin & Mauskapf, 2017; Connolly & Krueger 2006; Fabbri 1982; Jones, 2010; Mauch et al., 2015; Shuker 2013). Consequently, research on marketing and the digitalization of the music industry is very scarce (Salo et al., 2013). In addition, this literature review will acknowledge the changes in marketing and digitalization that affect the popularity of music and marketing.

In this thesis, when discussing the music market and industry, the main focus is on mainstream popular music, as it has been the most commercialized, and mostly the focus of the research made about the industry (Anad, 2005; Hughes & Lang, 2003). Additionally, popular music is the most developed and the source of the majority of revenue (Dyndahl et al., 2017). Therefore, this thesis also argues for a wider view of the whole music market and industry, not counting only on pop music and certain mainstream genres. Nonetheless, the market has been researched academically only to a certain extent, and therefore this thesis also includes non-academic resources to complement the overview and give a comprehensive insight into the topic.

Of the articles given by EBSCO, only a few of them fit the topic and scope of this thesis. In addition, other journals covering the same topic were utilized from Google Scholar, which gave a wider view of the theme and supplemented the main articles well. These articles had the criteria of having over (>200) citations and being published in other well-peer-reviewed journals. As previously stated, there is a significant research gap in the field of music marketing, and the academic journals available are relatively specific on certain small areas, or not up to recent years. This is to say, not all of the other supplementary articles met the citation criteria mentioned above due to their recent publication, in addition to many journals of culture and media not being noticed in FT or ABS rankings yet. For the purpose of getting a comprehensive view of the industry, and as a lot of the information can be found in articles and magazines, the use of these not peer-reviewed sources was necessary. It is important to
note that these articles were not relied upon for the literature review but rather served as complementary sources to support the existing information.

To begin with, this thesis will define the idea of music marketing and the industry, following further how it has traditionally been executed to get a comprehensive basis for further assessments of the changes in the field. This will guide and provide us with insights into how music marketing is done, and what have been the main facilitators and features in the research throughout history. To understand the fundamental changes in the industry as the base of research, this thesis will also discover the main features of different times.

Further, this thesis will dive into the digitalization of the music industry, the rise of record labels and their consequences on the industry, and then move towards the self-media -era and the phenomena that social media has created and the huge effect it has had on today’s music marketing. Lastly, this thesis will provide a clear conclusion of the topic, covering the research questions composed earlier, and give out a tentative assessment for future research in the field.
2. Music Marketing in General

What is Popular Music and Music Marketing

Oxford Dictionary defines music as “the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion”. As mentioned earlier, this thesis will mainly focus on popular music. Based on Connolly & Krueger (2006), it can be defined as “music that has a wide following, is produced by contemporary artists and composers, and does not require a public subsidy to survive”. In addition, in this thesis, a framework for popular music is defined as commercially produced and marketed musical genres, primarily examined and produced in a Western cultural context (Mauch et al., 2015, Serrá et al., 2012).

Although there is the relative popularity of various things, popular culture tends to reflect or be purposefully geared at the tastes of the general public (Askin & Mauskapf, 2017). Still, popular music consists of a wide range of musical genres, influences, and traditions, and it is a "economic good that many consumers have given ideological significance to." (Shuker, 2013).

The criteria for what is popular music have always been open for debate, with many quantifiable indicators of popularity, such as record sales, concert attendance, number of performers, and stream amounts (Shuker, 2013). In addition, pop music’s history has long been argued by philosophers, sociologists, journalists, bloggers, and artists themselves, with many varying views and insights (Mauch et al., 2015). Fabbri (1982) suggests approaching the discussion from the point of view, using the term “popular music” as an interpretative key, in order to get around the challenges of analyzing the "song genre". Many sources and academic papers rather try to find meaningful measurements and proxies to define the popularity itself, rather than putting on a label for “popular music” (Jones, 2010; Askin & Mauskapf, 2017).

In addition to trying to find an academic meaning for the terminology, Davies et al., (2022) point out that from a psychological point of view, different tastes in popular music are formed
during a crucial stage in a person's life and that these tastes typically don't change over time, and it’s generally music that a broad audience enjoys.

These arguing views can be spotted especially later, when the term “popular music” became wider, as the industry started developing more toward its current shape, but also when gained more significant qualities, as different music genres advanced (Shuker, 2016). Recent research has attempted to experimentally deal with issues related to popular music and youth culture being associated together, but it still demonstrates a lack of attention to methodological challenges and issues resulting from the research process (Bennett, A. 2002).

Depending on the context and scope discussed, there are various ways to define the music industry. As a complex and varying entity, it is important to define its extent for the purpose of this literature review. In this thesis, it is defined as punch individuals and institutions, which are involved in all the phases and forms of music, such as the production and promotion, and are responsible for its commercialization and distribution (Shuker, 2013). It can also be divided into three different core industries to help the examination: the recorded music industry, the music licensing industry, and live music – all three with different aims and core activities (Wikström, 2013).

Williamson & Cloonan (2007) as well as Cloonan (2016) argue, that using solely the term “music industry” can be problematic, as it implies a homogeneous industry when in fact there are diverse sectors, many stakeholders, and related interests. Williamson & Cloonan (2007) also point out, that the historical emphasis on the recording business serving as the main pillar of the music industry is out of date and insufficient, and the focus should be as well in the other factors and phases of the industry, for more holistic understanding. As a result, it is important to understand, that the music industry is not a single organization or similar institutions, but rather a collection of connected but distinct enterprises with various underlying principles. The foundation for the creation and exploitation of intellectual assets based on music could be the so-called to be the entire music business (Wikström, 2013).

Shuker (2016) adds, that the study of popular music is a component of the larger initiative of critical cultural studies, which aims to develop media literacy by critically examining the
commercial media. In this thesis, the main focus will be on the recorded music industry and some of the licensing actions and issues mentioned later on. Still, based on the research, these actions are hard to be discussed solely on their own, and therefore overlapping will be included for a comprehensive insight into the industry.

Armstrong (2009) refers to marketing simply as “managing profitable customer relationships”. Hence, marketing encompasses a variety of actions, sets of institutions, and processes aimed at facilitating customer satisfaction. It involves the creation, communication, and delivery of offerings that hold value for customers and other stakeholders. (Kotler et al., 2015). Having said that, marketing strategies and processes have changed a lot over time, especially when referring to different fields and marketing areas.

In this thesis, when referring to music marketing, it’s assessed as a distinctive combination of the marketing mix and certain activities designed to promote music to consumers, aiming toward better sales and distribution of music and artists (Armstrong, 2009). This thesis will use the chosen definition as it focuses specifically on music research, marketing, and its research starting from the 1900s and examining its commercialization, main phenomena, and changes. By reviewing this particular timeframe, a comprehensive understanding of recent developments and trends in music marketing can be gained.

3. 1900s: From sheet music to records

3.1 Start of the “new” industry

Music marketing, as well as the music itself, has a rich and long history and can be traced back to the early days of human civilization when people first began to play instruments and sing (Odgen et al., 2011). Nevertheless, it is evident that significant evolution and adaptation to the current environment have taken place over time.

The creation and distribution of sheet music was the main emphasis of the music industry during the nineteenth century, and the market for lawfully produced sheet music expanded
steadily, becoming more specialized and organized (Shuker, 2013; Towse, 2017). Before recorded music was widely accessible, people would purchase sheet music and perform the tunes on their own instruments at home (Shuker, 2013). There were numerous independent publishers and record firms, but the market was still very competitive, and there were lots of disagreements around royalties and copyright (Shuker, 2013).

3.2 Music Mass Production and its Effects: The Birth of big record companies, and new strategies

The general effect of mass production is often associated with Henry Ford, and the mass production of cars, which started in 1913 (Hesmondhalgh, 1996). The mass production of music began in the early 1900s with the development of pre-recorded cylinders for phonographs, giving people access to listen to music whenever they wanted (Shuker, 2017). The development of television contributed to the wider distribution of music and its consolidation as well (Odgen et al., 2011). This progress was later followed by radio broadcasting and vinyls, which were substantial contributors to the growth of numerous smaller independent record labels, which were crucial in popularising music (Odgen et al., 2011).

Before the 20th century, the only business model in the market had been sales revenue as a metric for success (Towse, 2017). Publishers only modified their business models and "followed the money" when new revenue streams from new modes of exploitation via sound recording, TV, and when the film became accessible as a result of external technological advancement (Towse, 2017). Most importantly, the mass production of music shifted music consumption from a communal activity to a private and commercialized experience (Hughes & Lang, 2003).

The development of major music labels and companies can be traced back to the early 20th century, as the music industry began to evolve and adopt new business models (Towse, 2017). The establishment of the first record labels marked a significant shift in the music industry, moving from sheet music to produced and recorded music, becoming gradually the
new normal (Rys, 2019). The music industry became more loosely integrated, with “the Big Four” music oligopoly starting to dominate the market, EMI, Warner Music Group, Sony Music Entertainment, and Universal Music Group (Burkart, 2006). Due to their ownership of musical assets and their ability to regulate access to authorized resellers, these businesses still possess a substantial amount of market power since their foundation.

Lopes (1992) analyzed the impact of the contemporary strategy of major record companies on innovation and diversity in American popular music since the late 1960s. The relationship between market concentration and innovation and variety is more complex than previously believed, contrary to Peterson and Berger's analysis (1975), which assumed, that high market concentration causes homogeneity and standardization. According to Lopez, the big record companies' system of development and production is what determines how innovative and diverse popular music is in markets with high levels of market concentration.

4. The 1950s: More commercial music and growth of distribution

4.1 Individual labels and music distribution

The majority of music publishers became more specialized by the middle of the nineteenth century, investing in printers' services and other inputs, and focusing on the physical promotion and selling of sheet music (Towse, 2017). The term pop music came into common usage in the 1930s and 1940s, still facing many different interpretations and approaches. Still, it was now mostly focused on “embracing mainstream, commercially focused genres” (Shuker, 2017).

In 1955, Billboard’s “Top 100” was introduced, and became quickly widely implemented and meaningful metric for the music industry (Anand, 2005; Askin & Mauskapf, 2017). Even though other music periodicals like Cashbox and Rolling Stone provide their own charts, Lopes (1992) notes that Billboards are widely regarded as the most accurate and reliable. Having said that, Billboard and its chart have had a significant impact on the music industry, by reporting on the development of technology for capturing and reproducing images and
sounds and by developing intimate personal links to many of the people setting the agenda of the industry, with a significant influence in defining the commercial music field (Anad, 2005). Still, contradictory to Anad’s (2005) findings, Askin & Mauskapf criticize, that Billboard’s methodology has a number of shortcomings and was influenced by both internal and external factors, such as replacing sales and changing the source of data in 1991 (Askin & Mauskapf, 2017). Thus, these implications have made the measurement of the actual popularity of the music more difficult, and Billboard is suggested to be used more as a proxy for examining customer perceptions of product performance.

During the 1960s and 1970s, a new wave of innovative and artist-focused executives emerged within the music industry, which would later redefine and shape the modern music business significantly (Lopes, 1992; Rys, 2019). The point of view on the artists’ value also changed; artists were seen for more than just their financial value and potential (Lopes, 1992; Rys, 2019). The recorded music industry experienced exponential development after Sony and Phillips introduced CDs to the market in 1983 (Rys, 2019). U.S. sales rose from $3.8 billion in 1983 to a record high of $14.6 billion in 1999, virtually quadrupling in less than a decade (Rys, 2019).

Large commercial recording studios served as a popular base for pop music creation and practice from the 1960s through the 2000s. (O’Grady, 2021). At the same time, record labels heavily depended on regional distributors who operated across vast geographic areas - these distributors played a crucial role in ensuring that the labels' records reached independent stores and wholesalers, local store chains, which in turn supplied the indie stores (Lopes, 1992; Rys, 2019).

The late 1900s of the music industry and economic environment were affected by Post-fordism (Hesmondhalgh, 1996). Post-Fordism is a term used to describe the economic and social systems that emerged in the late 20th century, following the decline of mass production (Jessop, 1994). Post-fordism has also been discussed related to cultural fields, referring to the changes the production, away from mass production towards more flexible systems (Hesmondhalgh, 1996).
Only a small number of enterprises were able to adapt their organizational structures and strategies to the drastically changing environment since many businesses struggled to keep up and disintegrated into standalone entities (Bakker, 2012). Many of these surviving organizations established an “open” system, where the label had different semi-autonomous divisions, which then forged connections with smaller independent labels and independent record producers (Lopez, 1992). This tactic ensured that major record labels reaped the substantial financial rewards of controlling the final stages of the production and dissemination of popular music (Lopez, 1992).

According to Lopes (1992), music video networks like MTV were crucial in the 1980s in challenging the dominance of existing musical genres and fostering creativity and diversity in popular music, leading to the birth of new musical forms like the New Wave.

4.2 Music research in the 1950s

There isn’t one certain point during the 1900s when the music industry started to be an individual target of research, rather than being researched as a part of cultural industries. This form of distribution started to become more prevalent, from 1953 to 1978, when the focus of the research switched from historically and philosophically oriented humanities studies to psychologically oriented scientific research (Jorgensen & Ward-Steinman, 2015). Jorgensen’s & Ward-Steinman’s (2015) study also highlights the value of theoretical or heuristic models in supplying the framework for a more in-depth empirical investigation of the subject of music, which wasn’t common during that time.

Overall, the diversity of the field has been argued a lot, whether the industry shares common qualities, and is too unrequited or actually has a meaningful amount of multiplicity (Lopez, 1992). Mauch et al. (2015) suggest, that throughout time, there have been phases of both standardization and variety in popular music and that the evolution of pop music throughout its history has been both continuous and discontinuous.
Trautwein (1990) emphasized the significance of confidential information in the music field, stating it is crucial in acquisitions because it can help firms identify undervalued assets and avoid overpaying for them, applying to the music industry as well. In the same analysis, Penrose (1959) and Chandler (1962) noted that the expansion of firms is frequently motivated by a goal to effectively utilize surplus resources and be able to spot advantages in the industry. Bakker (2012) also brought up the topic of R&D, proposing that companies that allocate resources to research and development are more likely to thrive in the evolving music industry and capitalize on emerging prospects. These research settings can be seen as an outcome of the growth and further formation of the industry, as such a conversations were needed and dilemmas faced.

Fabbri (1982) observed, that ideological and cultural influences frequently have an impact on how music was studied around the 1980s. He also noted, that in order to reveal the 'naturalness' of some claims, it is important to have study collaborations between scholars in other nations. According to Fabbri, a study of musical genres should have two goals, them being to expose the influence of Aristotelian and positivist traditions, and to move past purely sociological viewpoints, avoiding the artistic nature of genres that governs the relationship between levels of expression and content. Even when the research touched the topics of the music industry, it was still one-sided and subjective to a certain extent.

5. The 2000s: Music market in the aughts

5.1 The new wave of music digitalization

Technological innovations have always influenced the creation and consumption of music in society (Hughes & Lang, 2003). The entry of music into the digital realm sparked a new revolution, fundamentally changing various aspects of modern music culture, driven by technological innovations and their social impacts (El Gamal 2012; Hughes & Lang, 2003; Walzer, 2023). The links between record companies, musicians, and customers shifted as a result of the internet's ability to allow for the unrestricted free circulation of digitized music without payment or compensation (Jones, 2002). The industry's dominance prior to the
Internet was mainly based on the capacity to manage physical distribution (Wikström, 2013). Due to how important the internet has made physical music distribution, established large music labels have had to reinvent themselves in order to survive (Wikström, 2013).

E-commerce and the commoditization of the Internet have been made possible by the deregulation and privatization of the Internet's infrastructure and policy-making, giving wider access to every party in the industry (Burkart, 2006). Still, Jones (2002) emphasizes, that rather than music's digitization, the Internet's influence on popular music was first noted in regard to CD and record sales. The music industry has followed the financial industry in utilizing "network power" as a business strategy (Burkart, 2006).

In the twentieth century, many publishers started to switch to rights management in the context of the development of music publishing, contrary to their business models being constrained to sales income before (Towse, 2017). Publishers, according to Towse (2017), modified their business plans to accommodate new types of exploitation like sound recording, CD, radio, and film. Towse (2017) considers this such a meaningful change, claiming it has a huge impact on the current shift in the creative industry from selling digital works to licensing them.

### 5.2 Music Piracy

Hence, digitalization simplified the process of copying and distributing music with minimal additional costs, but this ease of access has inadvertently facilitated piracy as well (Waldfogel, J. 2017). Ineffective remedies against piracy were not provided by copyright law in the nineteenth century, which was a significant issue for music publishers (Towse, 2017). Digital music challenged the industry's control over physical artifacts and copyrights, with a particular focus on the emergence of the MP3 format and peer-to-peer file-sharing networks (Hughes & Lang, 2003).

Piracy was also the primary driving factor behind the downturn of music, as one of the main effects of digitalization, and this could be considered the first wave of digitalization and its
effects on the music industry (Waldfogel, J. 2017). Publishers quickly understood the importance of performing rights and established structures for collective rights management, which made blanket licensing a more viable business model and was a meaningful change (Towse, 2017).

5.3 Music accessibility due to digitalization

Overall, digitalization and the internet also brought everyone more comprehensive access to music, affecting not only the music producers but also consumers, and giving large benefits, particularly to consumers with earlier limited offline access (Hughes & Lang, 2003; Waldfogel, J. 2017). The shift from the retrospective collection to the real-time listening experience changed the consumers' relationship with music and its consumption a lot (Wikström, 2013).

According to Waldfogel's research (2017), having consumers access to a longer tail of low-value products alone was expected to have a welfare advantage that is around 20 times bigger than the benefit of tripling the number of new music releases associated with this "random long tail" of recorded music. This also changed consumers' demand for music, as consumption became easier.

5.4 Away from big labels - self-publishing music

Digital distribution and recent development in technologies have made it easier for also individual and self-publishing artists to distribute music without relying on major labels and dismantled the traditional power structures in the industry (Burkart, 2006; Hughes & Lang, 2003; Saffle 2010). Hence, it has also upended the conventional music business model, which depended on a high vertical hierarchy, where a number of large labels controlled the release and promotion of albums (Walzer, 2023). This large-scale shift from big labels to smaller digital-based environments, the so-called “democratization” of pop music production has
been criticized a lot, whether it is as impactful in the market as imagined and stated in many journals (O’Grady, 2021).

Still, these new opportunities can still offer artists many benefits, such as greater control over the content, better publication times, and the ability to reach niche audiences away from the labels’ guidance (Saffle, 2010). The growth of digital information and communication technology brought in high connectivity and a limited amount of control, the ability to stream music more accessible way, and a rise in the creativity and creation of newcomers to the industry (Walzer, 2023). Home studios became increasingly popular since the 2000s, and digital technologies offer many cheaper, user-friendly techniques for amateur musicians (O’Grady, 2021). This has also led to the birth of many smaller music communities, alongside the big labels and records (Hughes & Lang, 2003).

However, there are drawbacks to self-publishing and disintermediation, including a lack of peer review, fewer distribution options, and potential credibility and quality difficulties, in addition to limited access to proper equipment (Saffle, 2010; Walzer, 2023). Even if digitalization offers access to many online platforms for distribution, these can not still promise the best possible approach for wider audiences and the possibility for meaningful credibility (Saffle, 2010). Not to mention, that access to a functional distribution doesn’t necessarily cover the need for marketing, which many self-publishing artists then have to be able to carry out themselves (Saffle, 2010). When self-publishing without legal advice or knowledge, there is also a risk of breaking copyright laws and running later into major conflicts with the produced pieces (Saffle, 2010).

5.5 Online streaming services

Online streaming services started to pop up too the music market at the beginning of the 2000s. One of the first peer-to-peer (P2P) online networks was Napster, which was created in 1999, enabling users to share music file-based (Ku, 2002). Even though it ran into legal issues and finally shut down in 2001, it was crucial in creating the conditions for music
sharing and digital distribution, giving out the model for future streaming services (Ku, 2002).

Streaming boosts overall consumption, creates more variety, and makes it easier to find more highly regarded songs (Datta et al., 2018; Hagen 2015). Datta et al. (2018) also suggest that a streaming platform's accessibility to a range of content may encourage users to consume more, thereby converting deadweight loss into surplus. Streaming makes it easier to find more highly valued music, which could lead to an increase in demand for related products like live performances, and therefore have an impact on the music industry on a wider level (Hagen 2015; Datta et al., 2018).

In 2003, Apple launched iTunes, the first online music retailer introducing a gradual change to the music business logic, after convincing major labels of piracy and legitimate issues, that consumers would buy music legally with their simple service (Wikström, 2013). In iTunes, consumers pay separately for certain items, they want to get access to. The rights to the music stayed with their holders, controlling their properties and getting royalties, and the positions and power structures at the major labels were mostly unaffected (Wikström, 2013).

In 2006, Spotify was established, with a different approach to music streaming, by enabling consumers the access to everything, after paying a monthly fee. Access-based online streaming services like Spotify tried to combine the legal service providing music while trying to satisfy copyright and license holders (Wikström, 2013). Based on studies (Salo et al., 2013), these services are mostly used for searching for recommendations, downloading playlists, and finding new music, but also have a lot of advertisement placement by labels.

Even though these services have been widely liked for streaming music, it challenges the idea of the royalty model, which is hard to apply to access-based services (Wikström, 2013). The royalties are predominantly paid by the service providers to music businesses rather than directly to the artists, which has caused some dislike and controversy (Wikström, 2013). It also holds some kind of risks for the music companies, as the revenues they get are based on marketing and sales, and how efficiently customers buy the premium subscription to the service, paying then the revenues to the labels (Wikström, 2013).
This new access-based service model and contract structure represent a fundamental shift in the way the music industry views distributors. Datta et al., (2018) also point out, that streaming services frequently promote and make it simpler to access popular music, while making it more difficult to find niche or less popular music.

5.6 Research in the 2000: the time of Youth- and Subcultures

At the beginning of the millennium, music marketing started to show its common features, from which some of which can be seen today (Shuker, 2013). New media technologies created new divisions between music genres and created new audiences for new music tastes (Jones, 2002). Still, back then music market was perceived as a very segmented field, characterized by distinct genre differences and varying subcultures (Martin & McCracken, 2001). Jones (2002) assumed that magazines, radio formats, and more general social differentiation logic have grouped interests and purchasing habits into predictable groups. These characteristics can be seen as well in the research made at that time, which divided the industry a lot.

However, in other literature, it has been argued, that the concept of subculture should not be used as a framework to research collective musical identities, in the context of youth and popular music (Hesmondhalgh, 2005; Shuker 2013). Hesmondhalgh proposes to study these phenomena through the lens of neo-tribalism, rather than making assumptions about the privileged relationship between pop music and youth culture, as most of the papers from that time do. This is significant to note, as many studies from the 2000s categorize subcultures, with can be restrictive and fail to fully represent the diversity and nature of the collectives (Bennet 2002; Hesmondhalgh, 2005).

In addition to the research being mainly focused on diverse subcultures, and mostly done from the sociological point of view, it was examined from the societal and social point of view (Bennet 2002; Hesmondhalgh, 2005). As mentioned, popular music was highly associated with the uprise of youth culture, and the studies were primarily theoretical
(Bennett, A. 2002). During that time, researchers also started to demand for a need for a critical evaluation of qualitative research methodology in the field, and the lack of substantial discussion regarding the methodological approach was noted (Bennett, A. 2002).

In conclusion, Hesmondhalgh (2005) suggests that literature on youth culture and popular music from the early 2000s may contain biases and should be approached with careful examination. Still, Shuker (2016) implies, that the rise of popular music was strongly associated with the development of young culture in the middle of the 20th century, which can’t be fundamentally denied.

The production of twentieth-century pop music has undergone various technical and technological developments during the past 20 years, sparking numerous scholarly discussions (O’Grady, 2021). While industry producers and journalists dispute the likelihood that big studios would go out of business, scholarly discussions typically acknowledge that the number of big studios has decreased, as stated before (O’Grady, 2021). Most of the papers also have a high focus on technology development (Bennett, A. 2002; Saffel 2010; Wikström, 2013) and its positive effects on the market and distribution.

During the 2000s, more holistic approaches started to be seen in the research area, and Williamson & Cloonan (2007) in their studies still emphasized the need for the research to focus on other components as well in addition to the records industry, which had been the most researched field. In research, (Burkart 2005; Williamson & Cloonan 2007) the loose integration and changes in the structures were mentioned a lot, and how these changes would affect on the market.

Many studies worship the effect, that technology has had on the music industry and many developments. On contradictory Jones (2002) argued, that that technology has not had a consistent or all-encompassing effect on popular music, and a variety of elements, such as geography, culture, and social context, influence how technology affects popular music and should be taken into consideration. Jones also (2002) pointed out, that technology does not always have a positive influence on popular music and that in order to comprehensively understand its effects on popular music, researchers should also pay attention to the way it
interacts with culture and society, and what it does to them. In addition, Martin & McCracken, C. A. (2001) claim, that marketers should be aware of cultural variations in marketing images and adjust their techniques as necessary, and how the marketing image might affect children and young adults when creating policies.

6. 2010-2020s: Melodic milestones

6.1 Growth of streaming and digital marketing

While digitalization has changed the nature of music distribution and marketing, the objects of those marketing acts have not totally changed (Salo et al., 2013). With digitalization and media technologies taking more place, consumers still remain to hold a meaningful value to live experiences in music, not only experiencing it through social media and digital platforms (Eckhardt & Bradshaw, 2014; Wikström, 2013).

Streaming music kept growing, and became even more popular in the 2010s, accounting for 6% of recorded music sales in 2010, and has since gone on to define the industry as we know it - as of 2019, streaming accounts for 60% of the recorded music market (Fuller, 2019). In order to appeal to a larger audience, producers were more likely to participate in boundary-spanning activities when the power relations between intermediaries and consumers changed (Shi, 2023).

The introduction of personal computers transformed the business landscape and social media technology has had a similar impact, as it has become more accessible and widely used and the userbases keep growing (Tuten & Solomon, 2017). El Gamal (2012) suggests, that record labels will need to streamline operations to get rid of inefficiencies and work on creative business plans, such as refocusing on broader artist career development and broadening the scope of their contracts to cover concert-related earnings. In 2017 Towse pointed out, that the music industry was, and is still going through a transition, mainly focused on the transition from sales to licensing of digital works, that applies to every factor in the art sector, not only the music business.
6.2 Social Media in Music Marketing

Social media applications and platforms have changed the nature of marketing in recent years a lot (Appel et al., 2020; De Vries et al., 2012; Tuten, T. L., & Solomon, M. R., 2017). Especially music marketing has been notably present in social media, providing not only the space for music but for consumers easier access to music and online services providing different listening experiences (Salo et al., 2013; Tuten & Solomon, 2017). Due to the rival of social media technologies, the popularity of platforms, and the digitalization of music, marketing professionals can now reach and engage with potential music consumers more effectively through social media (Salo et al., 2013).

In this thesis when discussing social media, it will be simply defined as a “variety of different digital technologies, typically apps and websites, that create diverse digital environments, where consumers can access digital content or information within a social network” (Appel et al., 2020). In addition to social media applications, it encompasses various platforms like blogs, social networks, media-sharing sites, social bookmarking, analysis sites, and different message boards and virtual worlds (Tuten & Solomon, 2017). From the marketing point of view, social media is a form of marketing channel that marketers utilize to reach out to customers with advertisements, according to the marketing perspective (Saravanakumar & SuganthaLakshmi, 2012).

With the development of the prevalence of social media platforms, marketers may connect with more potential music listeners (Salo et al., 2013). The popularity of brand posts is most often determined by factors such as positioning on the brand fan page, vividness, interactivity, content (information and entertainment), and the valence of comments (De Vries et al., 2012). This differs a lot from traditional marketing and has therefore changed the marketing actions needed to cover new consumers and audiences. Social media is being used by a sizable amount of businesses as their main digital medium for consumer engagement, and this trend is anticipated to continue (Tuten & Solomon, 2017).

One example of music promotion on social media channels in the mid-2010s is MySpace. MySpace’s benefit was having standardized artist profiles, which made it easier for users to
browse through them and understand the functionality and placement of different actions and music possibilities (Salo et al., 2013). Contrary, Youtube has also later taken place with a strong appearance in video streaming within the music scene, being mainly the source for viewing content, looking for content not available elsewhere, making playlists, looking through recommendations, and sharing links (Salo et al., 2013). In Salo et al. study (2013) they recommend musicians utilize MySpace, but also to follow other social media platforms and ongoing trends, to get the best out of the music marketing on these platforms.

6.3 Research from 2010 til 2020

When the research around pop music later discovered the main general development points and facets, it also focused on the musical features and more precise qualities (Shuker, 2016). In research done by Serrá et al. (2012), they focused more on the systematic analysis and identified patterns in the evolution of musical discourse. These included the homogenized palette, pitch sequences were constrained, and average loudness levels increased (Serrá et al. 2012). Their empirical research suggested that these characteristics are the foundation of how we perceive the novel (Serrá et al. 2012). Additionally, they suggested that the new production methods that enabled louder volume levels might be seen as creative, stylish, and ground-breaking in the music industry. Their research was important, but it also showed the direction in which music research was beginning to move towards.

Hence, it is notable to point out its diverse nature and complex set of interactions and exchanges with many variables, that these platforms hold, and therefore the examination of music marketing and research in the age of social media is much more complex. It encompasses the empowerment of ordinary individuals who assert their control and employ innovative means to unite their collective voices (Tuten & Solomon, 2017).

The proper research on music digitalization started in the 2010s when the Internet transformed from a simple information exchange platform to a space where consumers have more control over the information available about companies (Kaplan & Haenlein, 2010). In addition (Askin & Mauskapf, 2017) found out, that the success and popularity of cultural
products such as music is influenced by social influence factors like peer preferences and radio airplay, as well as record labels and radio stations. Askin & Mauskapf (2017) also argue for future needs in the studies to keep combining narratives from the production and consumption sides, for more comprehensive findings.

As social media started to rise, studies and research made before 2015 and the biggest rival of social media marketing was still a bit unsure of the best possible ways to market in social media, but Appel et al. (2019) suggested it to be a place, where different new consumer behavior exists and should be studied. In addition, Salo et al. (2013) recommended starting to utilize social media, evaluating possible strategies, and finding WOM patterns as the basis of developing a strategy. According to Bakker (2012), the importance of endogenous sunk costs, the fact that marginal revenues largely equaled marginal profits, the project-based nature of music creation, and the quasi-public good character of recorded music are what have led to the majority of changes in the music already industry since 1945.

7. 2020 onwards: Music Marketing Now

7.1. Harmonizing the future

In the last decade, the music distribution industry has experienced a remarkable transformation, surpassing most other sectors in terms of dramatic change. With the digitalization of marketing, promotions, and sales divisions, and the growing significance of playlists comparable to radio, the rise of streaming has opened avenues for independent artists to thrive once more and even enabled some artists to bypass the traditional label system entirely (Rys 2019, Walzer 2023). Previously constrained by financial limitations, it has now emerged as a gatekeeper-free business landscape (Rys 2019). As El Gamal (2012) suggested, record labels have eliminated inefficiencies, created more creative business plans, and moved their attention to broader artist career development.

Independent music production (IMP) IMP is a rapidly expanding and vibrant area of the music business, a fresh new response to the traditional music industry structure, which is still
somehow based on a vertical hierarchy and gives control of album release and promotion to a small number of major labels (Walzer 2023). The advent of unlimited virtual shelf space has revolutionized the industry, wherein transactions occur solely when music is consumed (Rys, 2019). Walzer (2023) supports the claim, that disintermediation is taking place in the music industry, including a move away from physical goods and towards the internet, which has made it possible for independent music production to thrive, which he then argues to be one of the drivers for the more open-ended, egalitarian process of artistic discovery in independent music production.

As technologies keep advancing, consumers’ expectations of music quality and services keep growing. In a study done by Salo, J., Lankinen, M., & Mäntymäki, M. (2013), respondents from record labels contend that good quality content plays a crucial role in effective artist marketing in practice, and music providers need to keep being able to answer to these growing demands and expectations of consumers, while still producing new music rapidly to wide audiences.

As the music industry is growing all the time and getting more competitive with the various possibilities to publish music, record labels are becoming continuously more engaged in customer-reaching marketing tactics and implementations (Salo et al., 2013). Major record labels are still able to take advantage of the "unpredictability" of the music market today by establishing relationships with a sizable number of music producers, who subsequently enjoy some independence from the major record labels and their label divisions (Lopez, 1992). This makes it possible for them to successfully dominate the popular music business by swiftly integrating popular new performers and musical genres into it (Lopez, 1992).

Access-based music services are still the most popular ones, currently computing with the most optimal pricing structures and being able to provide the widest possible music library (Wikström, 2013). Basing the assumptions of the future markets on basic economics on nowadays a stable industry, a couple of the most popular services such as iTunes, Spotify, and Soundcloud can be assumed to keep surviving, eating the smaller providers entering the market and computing than the biggest market position.
7.2. Recent research after 2020s

Many research papers done in recent years showcase music a lot from the marketing point of view rather than discussing its features, for example how music can affect consumers' decision-making and overall consumption (Davies et al., 2022; Salo et al., 2013). For instance, Davies et al. (2022) studied comprehensively, how marketers should consider the age of their target audience when selecting music to accompany their products. These haven’t been a new trend in the studies but emphasized music from the commercial and consumer behavior point of view, rather than studying it from the social and cultural perspective.

As it comes across through the changes in the industry and research papers, individual rising production and its effects and the variety of production has been researched a lot during the 2020s (Rys 2019; Walzer, 2023). In addition, even though music and its production have been widely available and accessible for centuries, music researchers are still interested in its effects on the constantly growing and changing industry. Towse (2021) and O’Grady (2021) both studied the economics of music market development, focusing on specific areas of the market. This to say, the research keeps getting more specific around certain factors of the industry, still mirroring the changes to the past developments and finding causal connections in between.

As music influences consciously or subconsciously every consumer on a some level, the most recent studies have also started to focus more on consumer motives and consumer behavior, when it comes to music consumption (Salo et al., 2013). The study made by Salo et al., highlights the importance of understanding consumer motivations and industry perspectives to develop effective marketing strategies that resonate with potential music consumers. As the research still focuses on many different areas in the history of music market development, it also has motives to stay on track in the changing field and possibilities of social media and its fast-absorbing marketing techniques.

7.3 New directions of social media usage in music marketing
Social media platforms play a significant role in shaping brand perception and can impact a company's reputation (Kaplan & Haenlein, 2010), but also offer marketers numerous ways to reach and engage with consumers (Appel et al., 2020). This can be also applied to individual artists, who engage with their fanbase through social media, mainly to advertise their music and to sustain relationships with them on a personal level, which can be rewarding for both parties (Baym, 2012).

In the music business, the most common motive for people to use social media is access to content (Salo et al., 2013). Other motives include social interaction, entertainment, information-seeking, and self-expression (Salo et al., 2013). Therefore companies have started to invest in social media, to foster relationships and interact with their customers and use it at various stages of their decision-making process (De Vries et al., 2012; Tuten & Solomon, 2017). Salo et al. (2013) research found, that social media gives musicians a base to share content, links, and information about new releases with fans and followers. Recently the rise of social media platforms has switched from other content sharing to video and image content (Appel et al., 2019).

According to Eckhardt & Bradshaw (2014), some opponents contend that the use of music in advertising might harm the authenticity and integrity of both the music and the brand. Still, musicians and advertisers today consider this relationship as unproblematic and mutually beneficial (Eckhardt & Bradshaw 2014). However, it has also been noted, that some individuals might find these personal branding acts by artists annoying, but on the other hand helpful as an opportunity to discover new music (Salo et al., 2013). This is to say, the branding acts and marketing actions in social media aren’t always only causing positive reactions and polishing the artist’s image.

7.4 Self-media era

In recent years, not only big music labels have posted their new music on social media, but also artist themselves market their new music on their personal channels, and engagement through social media has become an important element for artists (Baym, 2012; Tang, 2019). Most frequently, independent artists now record their albums at home and communicate with
fans effortlessly across regions and nations via digital media (Walzer, 2023). This can be seen as a continuing upgrade from the first times of self-publishing music, which has been able to develop further due to the growth of internet platforms and change in the nature of music distribution.

Social media platforms have brought the marketing to so-called “Self-media era”, which refers to consumers and users producing and sharing their own material on a variety of internet channels (Tang, 2019). This allows individuals and smaller businesses to have greater visibility and influence on society through social media platforms, as well as the democratization of information, and has created better opportunities for marketing. A new model of marketing, called "self-media marketing" utilizes self-media as the operational platform to carry out product advertising and promotion through a variety of channels (Tang, 2019).

7.5 Music marketing in modern platforms: Tiktok and influencer marketing

A great example of social media music marketing and self-media marketing is Tiktok, which effects on marketing and social media have been recently studied a lot (Haenlein et al., 2020; Tang, 2019; Toscher, 2021). Tiktok a social media platform, which main purpose is to offer the users a possibility to create short videos, featuring different music (Toscher, 2020). With a sizable user base and excellent levels of user engagement, Tik Tok has become a market leader in the short video advertising space (Tang, 2019). Tiktok has been noted to be an effective way to promote new music through short videos made by many users, with different formats and meanings (Tang, 2019). One technique is by adding music to challenges, where participants make videos based on a particular song and hashtag, which may lead to viral trends and more people hearing the song (Toscher, 2021).

Another method in music marketins is utilizing influencers, enabling firms to interact with customers in a more genuine and intimate way than traditional advertising, which may spread the word about new releases and promote music to their audience (Appel et al., 2019; Haenlein et al., 2020). Tang (2019) suggested in 2019, that for businesses to increase product
popularity and encourage the growth of the self-media economy, they should take into account the personal appeal of online web celebrities, in a form of influencer marketing.

Additionally, based on users' viewing patterns, different platforms' technology can help recommend songs to people who may be interested in them. This way social media users serve not only as content consumers but as brand marketers by sharing and promoting content in addition to being content consumers and data providers (Fisher, 2015). This has been a meaningful change in the music market, and could be even seen as a form of co-creation between the original music producers and consumers. Many today's big pop hits stream through Tiktok, as well as older popular songs are gaining more visibility and coming rapidly back with high streams due to Tiktok trends.

Tang (2019) estimates, that the future of short video marketing has a lot of potential, and that the future development will focus on enhancing their meaning and fusing engaging entertainment with aesthetics, leading later to more standardized marketing field on that scene. Applying that to Tiktok, Toscher (2021) has later claimed, that Tiktok as a platform has already had a major impact on music industry. The usage of short video advertising is estimated to continue, and be one of the most effective ways of marketing on upcoming years (Tang, 2019). Additionally, music can help businesses in standing out from other market competitors, attracting particular target markets (Eckhardt & Bradshaw 2014). This claim supports the analysis, that short videos with certain sounds and music are beneficial and can contribute to the company revenue and music popularity.

On contrary to all the positive hype about social media, Fisher (2015) noted, that many users in today’s social media aren’t aware of how their data is being used. This applies to how their data is being used to influence their behavior, shape their identities to create targeted advertising and other commercial purposes (Fisher, 2015). It has also been discussed in the sense of copyrights, as the royalties are relatively small, that go through streams to the original artists (Toscher, 2021).

The future of music marketing is highly impacted by social media platforms, changing patterns on them, and a growing amount of consumers switching their consumption to these
trending platforms. Based on the research mentioned above, the trend of social media and the accessibility it offers to music marketing will keep continuing - on exactly how and where, we can only estimate and see.

8. Conclusion

8.1 Discussion & analysis

To leave the reader of the thesis with a clear understanding of the work, this thesis will lastly go through the research questions and assess them shortly based on the literature reviewed. As it can be understood through the thesis and the historical overview provided, there is no unequivocal or simple answer, that would comprehensively enough cover the questions. With this in mind, these questions presented in the beginning will be now reviewed and answered again:

1. How has music marketing and its research evolved throughout history?

Changes and directions in the popular music research

<table>
<thead>
<tr>
<th>1900s</th>
<th>1990s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorded music</td>
<td>Internet</td>
</tr>
<tr>
<td>Accessibility</td>
<td>E-commerce</td>
</tr>
<tr>
<td>“Big Four” music labels</td>
<td>Simpler distribution</td>
</tr>
<tr>
<td>Switch to rights management as a business model</td>
<td>Privacy</td>
</tr>
<tr>
<td>Changes in consumption: communal activity –&gt; private and commercialized experience</td>
<td>Music “democratization” and self-publishing music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2000s</th>
<th>2010-2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Pop music” term became used</td>
<td>Marketing POV, new movements, how to promote music and what works the best</td>
</tr>
<tr>
<td>CD’s</td>
<td>“Self-media”-era, disintermediation</td>
</tr>
<tr>
<td>Billboard, MTV</td>
<td>Personal marketing</td>
</tr>
<tr>
<td>More developed strategies</td>
<td>Self-production of music</td>
</tr>
</tbody>
</table>

Changes and features in the popular music market and industry
This graphic work provided based on the literature review will provide an understandable and simplified graph to explain the main changes in the music market and research in different timeframes. This isn’t to claim, that different developments are fundamentally caused by the prior changes, even though some effects can be drawn from the studies, but rather to give a generalized view of the timeline of how different phenomena and changes have occurred. Still, other external factors should not be forgotten, which have had an effect on the development, but are not mentioned in the graph, such as societal and social contexts.

Hence, these changes have for example contributed to the disruption of the traditional hierarchy and structures of the music-producing industry, supported the wider accessibility of music, and diversity of the distribution channels these days. New developments offer new possibilities to every party on the field, varying from the possibilities to produce music to consume it. Main changes also include the consumer’s varying position in the market, from a self-producer to consumer to marketer itself.

2. How have music digitalization and social media affected the music market and marketing acts?

Music market, previously constrained by financial limitations, has emerged now as a gatekeeper-free business landscape, thanks to digitalization, internet and social media accessibility (Rys 2019). Many marketing acts and models have taken a new form in social media, and these platforms are nowadays a meaningful part of successful marketing (Toscher 2021). Social media platforms offer companies notably large possible audiences and are substantially easy, but new and adaptable options for marketing acts.

Social media has been researched to be an effective tool for music marketing, promotion, and for reaching potential music consumers and engaging with them (Appel et al., 2019; Haenlein et al., 2020; Tang 2019). It has had a wide impact on making the music distribution and streaming easier and more accessible (Appel et al., 2020; Kaplan & Haenlein, 2010; Tuten &
Solomon, 2017). It offers consumers easier access to music, and other services with different and varying online listening experiences, as well as possibilities to find new music (Salo et al., 2013; Tuten & Solomon, 2017).

The new platforms offer constantly new ways of consuming music but also offer marketers many ways to benefit from vastly changing trends and consumption habits, and record labels are becoming continuously more engaged in customer-reaching marketing tactics and implementations (Salo et al., 2013). Social media platforms also play a significant role in shaping brand perception, applying as well to music marketing (Kaplan & Haenlein, 2010).

One social media -based phenomenon called “self-media” -era is being notably meaningful in music marketing, where artists themselves can also market their music and engage with their fans and other consumers (Baym, 2012; Tang, 2019; Walzer, 2023). It also offers small businesses greater visibility and possibilities to influence on society through social media platforms (Tang, 2019). This has developed the self-publishing of music even further, offering new possibilities for individual artists, no longer dependent on traditional record labels and the hierarchy on music business. In addition, social media platforms, such as Tiktok change the consumers’ positioning, when social media users share the content of artists’, and therefore act in co-creation, not being only consumers but also brand marketers (Fisher 2015; Toscher 2021).

8.2 Limitations and assessing future research

Though this thesis is able to answer the research questions expressed, there are still some limitations, that occurred due to the lack of research available. Based on the research work done for this thesis, it is meaningful to argue that still, a more comprehensive view of music marketing has not been notably recognized in the academic literature on marketing. A lot of music marketing literature can’t be found in academic journals but lies somewhere else, or the theories need to be adapted from somewhere else in the art industry, or outside of it.
Highly ranked marketing journals hardly note the music industry or specify the marketing acts towards music. If they do, it is only rarely discussed in the context of using music as a marketing tool, not from the marketing acts toward the music promotion point of view.

In addition, much of the existing research done in the field had taken their scope for the analysis from only the US market, leaving behind a lot wider view and possibilities to discuss the topic in other social and cultural contexts as well. Even if there are individual and specific studies based on different market areas, the popular music context is often too narrow to give out a comprehensive understanding of others. The existing literature has somehow gaps and misses the artist’s point of view and their possible role as a promoter. Hence, it is highly focused on the marketing of the music production industry, but not enough on the other side of the chain.

Within this thesis, I want to acknowledge the future research possibilities. As social media offers a lot more visibility for music and artists, can be also assumed, that the importance of the personal image of artists has grown. Consumers are also more mindful and critical towards public figures, their actions and the people behind the music they consume over all.

Therefore, there is room and a need to research how artists can promote music themselves through social media, and how their personal branding affects the music's popularity and success. In addition, it would be meaningful to examine, how artists' personal images and brands are viewed by consumers, and how they on the other hand affect their consumption decision-making, when it comes to the music they stream. This could include the social media trends, how the brand image of a person can be built through social media platforms, and what negative effects it might have.
Sources


Bakker, G. (2012). Adopting the rights-based model: Music multinationals and local music industries since 1945


Billboard.
Retrieved 19. July 2023


Cloonan, M. (2016). Popular music and the state in the UK: Culture, trade or industry?. Routledge


