



# **The Role of Social Media Marketing in Music Artist Promotion**

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## Abstract

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<p>The aim of this thesis is to research the way social media can help music artists get noticed and build their careers. In the last 10 years, social media has taken an increasingly bigger role in how artists promote their music and themselves, connect with their fans and build their personal brand.</p> <p>The theoretical framework covers an examination of the evolution of social media, its integration into music marketing and promotion, and its impact on personal branding. Using existing research and literature, this framework helps the reader to understand the connection between social media platforms and the promotion of music artists.</p> <p>To understand the role of social media marketing in music artist promotion, this study mixes researching theory with conducting qualitative interviews. This thesis features three in-depth interviews with three individuals that occupy different roles in the music industry. This allows the reader to gain perspectives from an experienced talent agent, a marketing specialist and an artist.</p> <p>Key themes that come up in the analysis include the importance of authenticity, evolution of artist-fan relationships, crucial use of social media, data analysis and many others. Ultimately, this thesis helps deepen the understanding of the role of social media in music artist promotion, by giving valuable insights for artists, other professionals in the industry and people interested in the music business.</p> <p>The theoretical research and the qualitative analysis of open question that is done in this thesis both show that today social media has a fundamental role in artists building their careers. In addition to this, artists can control their careers more than ever before.</p>
<b>Key words</b> Social media, talent agency, personal branding

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# 1 Introduction

This is a research type of a bachelor's thesis for the Degree Programme in International Business in the major specialization of Customer Relationship Management and Communication in the Haaga-Helia University of Applied Sciences.

The purpose of this chapter is to give the reader some background information on the topic, introduce the main research questions of the thesis and explain some key concepts that will help the reader understand the theory and the research covered in this thesis.

## 1.1 Background to the topic

“As of July 2023, there were 5.19 billion internet users worldwide, which amounted to 64.6 percent of the global population. Of this total, 4.88 billion, or 59.9 percent of the world's population, were social media users.” (Worldwide digital population 2023). Based on this statistic, the topic of the thesis is timelier than ever before. Social media is a part of our jobs, our relationships, our hobbies and especially a source of our entertainment.

“Research shows that with social media taking the consumer market by storm, companies no longer have the option to stay out of the virtual community.” (Emi Moriuchi 2019). Hence, social media has become a highly potent marketing tool, among other uses, for many different industries. From my personal experience, this can also be seen in the music industry in many ways. For example, talent agencies and record labels use different social media platforms, such as TikTok and Instagram, to promote their artists' music and concerts. Another good example is that artists can influence their online presence and promote their careers more independently than ever.

## 1.2 Research question

This thesis aims to research the role and effect of social media marketing in artist promotion, and therefore showcase the importance of utilizing it as a strong marketing and communication tool. To do this, the author needs to research this topic thoroughly, interview different people that have the experience and the knowledge to act as sources of information and then conclude our findings.

The international aspect required by degree programme of all theses is covered by researching the topic on an international scale and then comparing it with domestic findings.

The research question of this thesis was “what is the role of social media in artist promotion?”. The research question was divided into investigative questions as follows:

IQ 1. How do artists use social media for self-promotion?

IQ 2. How have social media platforms evolved as promotional tools for artists over the past 10 years?

IQ 3. How do talent agencies use social media in order to promote their artists?

IQ 4. What challenges do artists face in using social media for promotion, and how do they overcome them?

### **1.3 Delimitation**

First topic that will be included in the thesis is the international and domestic perspective. This thesis will cover the use of social media as a promotional tool for music artists on both international and domestic levels. This will bring some perspective to the topic as well as cover the international aspect that is required when writing a thesis in Haaga-Helia Degree Programme in International Business. The second topic that will be included in the thesis is the evolution of the role of social media in artist promotion over time. This is important in order to understand how social media and music industry have truly changed over the recent years. The third topic that will be covered in the thesis is the advantages and disadvantages of using social media as a marketing tool for artist promotion. The author will examine how different social media platforms have allowed artists to reach wider audiences, but also cover the problems and challenges that have risen in this change.

To keep the research focused on the most important things, the topics that will be excluded from the thesis are topics unrelated to social media, even if they might be related to the music industry. This would include things like music production, distribution or live performances. Unless they are related to the topic in a specific context. Also the general usage of social media, that is not related to the music industry will not be included in the research, as it does not provide any value to the thesis. Another topic that will be excluded from the thesis is platform-specific deep research. Although there will be some research done on individual social media platforms and the significance of them will be acknowledged, there will be no in-depth analyses of specific platforms, such as Facebook, Instagram or TikTok.

### **1.4 Benefits**

Firstly, musicians and artists aiming to establish or expand their presence in the music industry can gain valuable understandings from the research done in this thesis. The findings can provide them with a strategy for using social media platforms to promote their music, connect with their target audience, and potentially grow their fan base. By understanding the most effective social media strategies and the impact of these strategies on music promotion, artists can make educated decisions about their online presence and marketing efforts. This knowledge can prove especially

valuable for independent and upcoming artists who rely on cost-effective methods to gain visibility and recognition.

Furthermore, music industry professionals, such as managers, publicists, and marketers, will also find this thesis beneficial. They can use this research as a resource to improve their music promotion strategies and better guide the artists they work with. By staying up-to-date with the latest trends and best practices in social media music promotion, these industry experts can improve their effectiveness in launching successful music campaigns.

Myself, as the author of this thesis, I also stand to gain significant benefits. Firstly, I'll obtain an in-depth understanding of the relationship between social media and music promotion, which can serve as a strong basis for my career. The knowledge and expertise I gain will also make me more attractive to potential future employers in the music industry, as I'll have practical insights and analytical skills relevant to the industry. Additionally, the credibility and recognition I potentially achieve through my work can open doors to exciting opportunities in the music industry, whether it be in marketing, consulting, or any other role that I might be interested in.

## 1.5 Key concepts

This part will cover some of the key concepts that are necessary to understand before reading the thesis.

**“Social media** are the online means of communication, conveyance, collaboration, and cultivation among interconnected and interdependent networks of people, communities, and organizations enhanced by technological capabilities.” (Tuten and Solomon 2015, 4).

A **talent agency** can be defined as “a person or corporation who engages in the occupation of procuring, offering, promising or attempting to procure employment or engagements for an artist or artists.” (§ 1700.4 et seq. of the Labor Code).

**“Personal branding** is an ongoing, conscientious effort to show the world your best authentic self (not an inflated version of yourself that can't be maintained). It's the process of bringing every aspect of your life into alignment with your characteristics, strengths, values, and goals so that you can make an instant and lasting impression on the people you meet.” (Susan Chritton 2012, Part I).

## 2 Theoretical framework

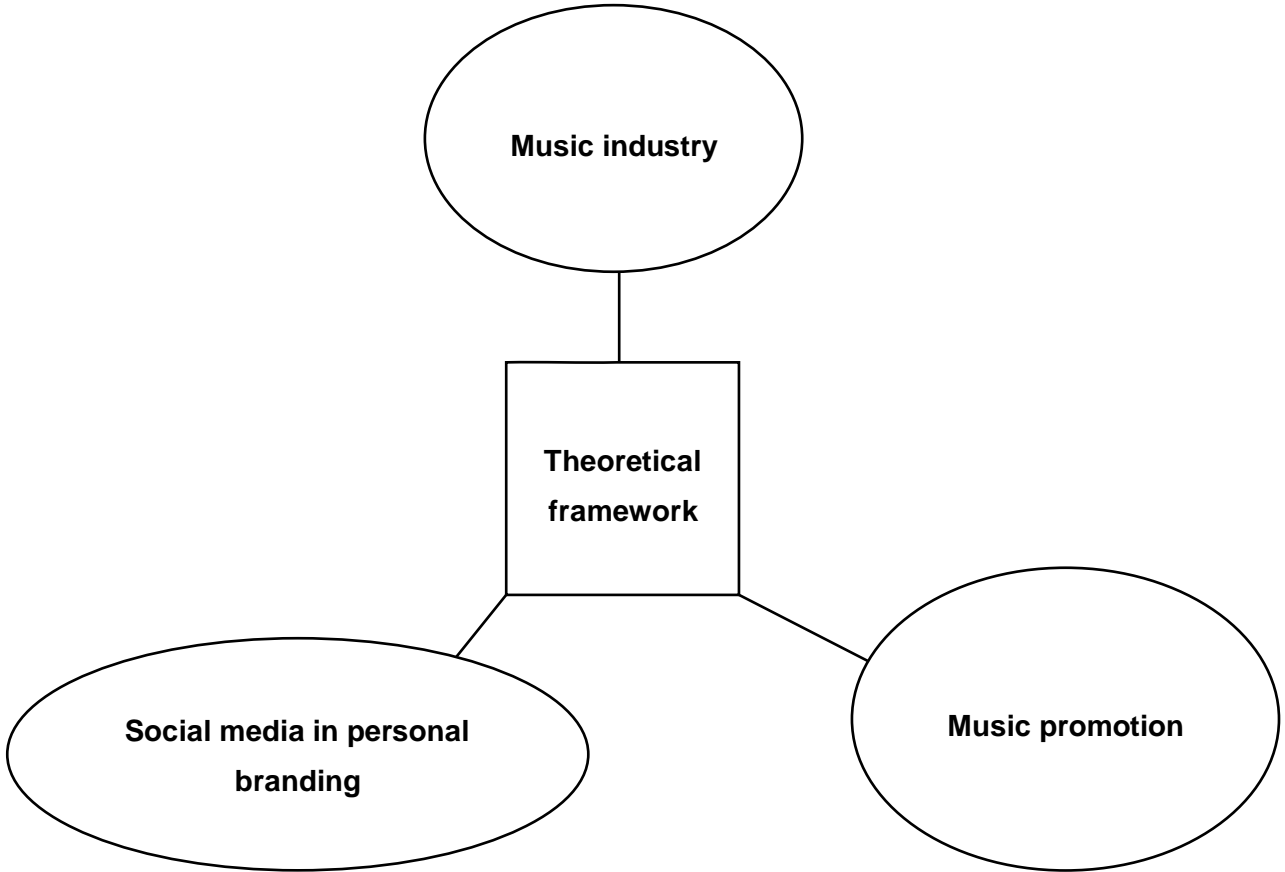


Figure 1: Theoretical framework

The theoretical framework of this thesis is divided into three main parts: the music industry, music promotion and the role of social media in personal branding.

As there are estimated to be 4.89 billion social media users by the end of 2023 (Statista 2022), using social media as a tool for personal branding is more important and effective than ever. “In a world where anyone can start a blog or create a social media profile, it has become more important than ever to have a personal brand... A personal brand allows you to control your own narrative and can help you stand out from the competition.” (White May 2020).

Table 1. The music industry according to Engström and Hallencreutz (Engström & Hallencreutz 2003, 39).

<b>Music industry organisations</b>	<b>Related industries</b>
♥ Music press	♥ Daily press
♥ Record labels/Producers/Studios	♥ Other retailers, e.g. gas stations
♥ Music publishers	♥ Hotels
♥ Mastering studios	♥ Restaurants, pubs, clubs
♥ Suppliers of stage equipment	♥ Catering
♥ Distributors & wholesalers	♥ Photography
♥ Music Retailers	♥ Graphic design
♥ Retailers of music instruments and studio equipment	♥ Video production
♥ E-business	♥ Broadcasting
♥ Management	♥ Stylists
♥ Artists/Musicians/Performers	♥ Lawyers and auditors
♥ Tour production and concert arrangements	
♥ Artist agencies	

As an example, from the table above, we can notice that artist agencies, music press, e-business and record labels are mentioned. They are all key components of music promotion and play a great role in music artists' success.

### 3 The music industry

In the following chapter of this thesis I will cover a brief overview of the music industry as a whole, some statistics and write a little bit about its history.

#### 3.1 Overview of the music industry

The music industry is a massive and complex field with many hidden pieces and a large variety of roles and components, that are not always visible or obvious to the general public. Even though the music streaming market alone is projected to reach a revenue of €24.27bn worldwide and €86.88m in Finland (Statista Market Insights 2023), most of music artists' income comes from other things. "The majority of an artist's revenue comes from touring, selling merchandise, licensing their music for things like television, movies, or video games, and partnerships or side businesses." (Delfino October 2018). "No musician I know is making their living from selling their music. Everyone's making their living from touring and playing shows." (Bromwich July 2014).

"The music industry represents a constant balancing act between art and commerce." (Fitterman Radbill 2019, chapter 1). Combining art and commerce can often be very challenging and can cause a lot of disagreement between different parties. This is one of the reasons that in this thesis, there will be interviews conducted with multiple different key stakeholders in the music industry.

#### 3.2 Brief history of the music industry

Initially, all labels were independent, evolving with the introduction of phonographs in the early 20th century. The industry was then transformed into a global powerhouse by the mid-20<sup>th</sup> century with various technological milestones, such as the invention of LPs and CDs. Due to the rock'n'roll era the industry saw the rise of major labels such as EMI, Decca, RCA and Columbia. These labels started expanding their functions to include marketing, A&R, promotions and publicity (Rys November 2019.)

A new era began in 1983, when Sony and Phillips released the first CDs. The record high of \$14.6 billion in U.S. revenue was reached in 1999. The music business got bigger with new companies like Interscope, Universal Republic, and Def Jam. At the same time, big mergers formed super-sized companies like Sony, BMG, Warner Music Group, EMI, Polygram, and MCA (which joined Universal Music Group in 1998). However, in the turn of the 21<sup>st</sup> century, the industry was disrupted by Napster and iTunes causing a decline in revenue. This led to industry consolidation and major labels introducing "360 deals", meaning labels starting to also take a cut from artists' other sources of revenue, such as earnings from tours and merchandise (Rys November 2019.)

Live music, from Buffalo Bill Cody's Wild West shows to worldwide tours of today, became the most profitable part of the business. Companies such as Live Nation now dominate the \$25 billion touring industry (Rys November 2019.)

### **3.3 Music industry in Finland vs. the United States**

Here I will go through and compare the streaming and live music markets of Finland and the United States, as there needs to be an international angle to this thesis.

The music streaming market in Finland reached a revenue of 78.22 million euros in 2022. The average revenue per user in Finland was 54,83 euros that year. While in the United States, the total revenue of the music streaming market in 2022 was 8.76 billion euros. The average revenue per user in United States was 70,42€ (Music Streaming - Finland, United States 2022.) The difference was obviously very clear in the total revenue, but people in the United States use music streaming platforms more than in Finland also on an individual level.

As previously mentioned, the main source of revenue for artists however is touring and live shows. This can also clearly be seen in the statistics. After a strong recovery from the COVID-19 years, the revenue of the live music industry in Finland reached 517.9 million euros in 2022 (Music Finland 2023.) The live music revenue was only 313.9 million euros in the previous year (Music Finland 2022.) Meanwhile in the United States, the revenue of the live music industry reached 19.5 billion euros in 2022. During COVID-19 in 2021, it was less than half of that, at 8.8 billion euros (Activate 2022.)

## 4 The role of social media in personal branding

This chapter of the thesis will cover personal branding overall briefly and then focus more on the role of social media in it.

### 4.1 Overview of personal branding

The importance of controlling personal brands and how it can be done with different forms of social media has become increasingly recognized in the business world. "New applications enable people to manage their personal brand, fine-tune their profiles, and share their ideas through blogs, micro posts, and online discussions." (Labrecque, Markos & Milne 2011, 37).

So why is social media used for personal branding? As previously mentioned, with there being 4.89 billion users on social media in 2023, the odds are in your favour if you market yourself in a place where most of the world's population spends their time. In addition to this, social media allows you to reach your preferred audience by targeting your content. "A social media target audience is a group of people that you've identified that you want to appeal to. This can be based on demographics such as age, job title, income level, education, location, or behavior. Your social media target audience consists of the people who are most likely to be interested in your product." (Riserbato 27 February 2020).

When building a personal brand, the following things are crucial to consider:

- The name of the brand (in this case an artist's name or name of a project the artist is working on)
- A short pitch, or even a slogan that describes the brand
- The target audience that the artist wishes to reach
- The visual aspects of the brand (this includes logos and any kind of imagery that is associated with the artist)
- Possible strategies that will be used to build and maintain the brand

(Kelly 2017, chapter 3.)

### 4.2 Personal branding before social media

Building a personal brand has become easier and more possible to do online over the years. What before had to be done by giving short elevator speeches to impress the heads of the corporate world can now be done completely online completely independently. A strong personal brand can nowadays be created without ever leaving your room just by using a mobile phone and social media applications such as Instagram or TikTok. "From handshakes to in-person presentations,

brands were built through human connections in huge office towers and in suburban office parks everywhere. Over time, though, your brand has moved online.” (Arruda September 2021).

Nowadays building and maintaining your personal brand is also more important than ever before. “No longer directly connected to the huge, well-recognized brands that employed their predecessors, today’s creative professionals must create and even *be* their own brands... Perhaps the most significant reason why personal branding is important for creative professionals is that there is now so much more competition, and with that has come a greater need to stand out from the crowd.” (Kelly 2017, chapter 4).

### **4.3 Personal branding using social media**

As previously mentioned in this thesis, more than half of the people on Earth use social media. So no wonder personal branding has also shifted there. In addition to the fact that so many people can be reached via social media, because it is so effective and easy to use, it is commonly regarded as one of the most efficient tools for establishing and promoting a personal brand online (Labrecque, Markos & Milne 2011.)

Many different social media sites are used for personal branding. The most common ones talked about in studies (Labrecque, Markos & Milne 2011; Karaduman 2013; Wang 2020) are Facebook, LinkedIn, Instagram, Twitter and TikTok. From my personal experience, music artists (especially the younger generation) mostly promote themselves on Instagram, Twitter and TikTok.

Given that the more traditional way of creating and maintaining a personal brand might typically need some sort of financial backing, one big advantage of using social media for personal branding is its cost effectiveness (Karaduman, 2013.) Anybody can post on different social media platforms as long as they have access to Internet and that way reach billions of people for free.

## **5 Music promotion**

This part of the thesis covers the promotional part of a music artist's career. A general overview, the evolution and statistics of music artist promotion will be covered in this chapter.

### **5.1 Overview of music promotion**

According to the Musicians' Union of UK, music artist marketing and promotion consists of the following 8 essentials: creating an identity, endorsement deals, merchandising, hiring a music PR, getting press, showcasing your music, writing a blog for your band and promoting yourself online (Musicians' Union 2023.) All of these things help artists advance their careers and grow as much as possible.

### **5.2 The evolution of music promotion**

In 1861, music started to show differences in social class as more musicians and groups were appearing in London. Aristocrats created their own symphonies, and social status was shown by attending various musical events. By the 1890s, sheet music was widely distributed. In the late 1800s, used marketing strategies to promote songs, such as employing "pluggers" to convince entertainers to use their music (Ogden, Ogden & Long, 122.)

Thomas Edison's invented the phonograph in 1877, which changed the music scene. This finally made it accessible to people of all social classes. The gramophone and later the Victrola improved sound quality. You could find record player in most households by World War I, and radio further expanded music's reach. AM radio impacted phonograph sales, leading ASCAP to charge fees for music usage (Ogden, Ogden & Long, 122.)

MTV in the 1980s transformed music promotion, and the internet in the late 1900s allowed direct connections between musicians and audiences. In the late 1990s, Napster introduced free online MP3 file-sharing. Apple's iPod in 2001 changed how people listened to music. Despite challenges, the 2000s saw the music industry embracing digital sales and using online platforms like MySpace and YouTube for promotion. Major acts experimented with new marketing strategies, reflecting changes in the industry (Ogden, Ogden & Long, 124.)

### **5.3 Successful example of effective social media use for music promotion**

One of the most known success stories related to music promotion on TikTok is the American rapper Lil Nas X. In December 2018, the artist released the original version of a country-trap song called "Old Town Road". Two months later, the artist posted the song on TikTok along with a specific challenge for other users to do that quickly went viral on the platform. A month later, Lil

Nas X was signed to Columbia Records, and in April, a remix of the song was released featuring the country music superstar Billy Ray Cyrus. The song then went on to secure the longest consecutive streak of staying at the No. 1 spot on the Billboard's Hot 100 ever, doing so for a total of 19 weeks (Yglesias August 2019.) Hundreds of thousands of videos were made on TikTok, that used "Old Town Road" as a sound (Strapagiel April 2019.)

## 6 Research methods

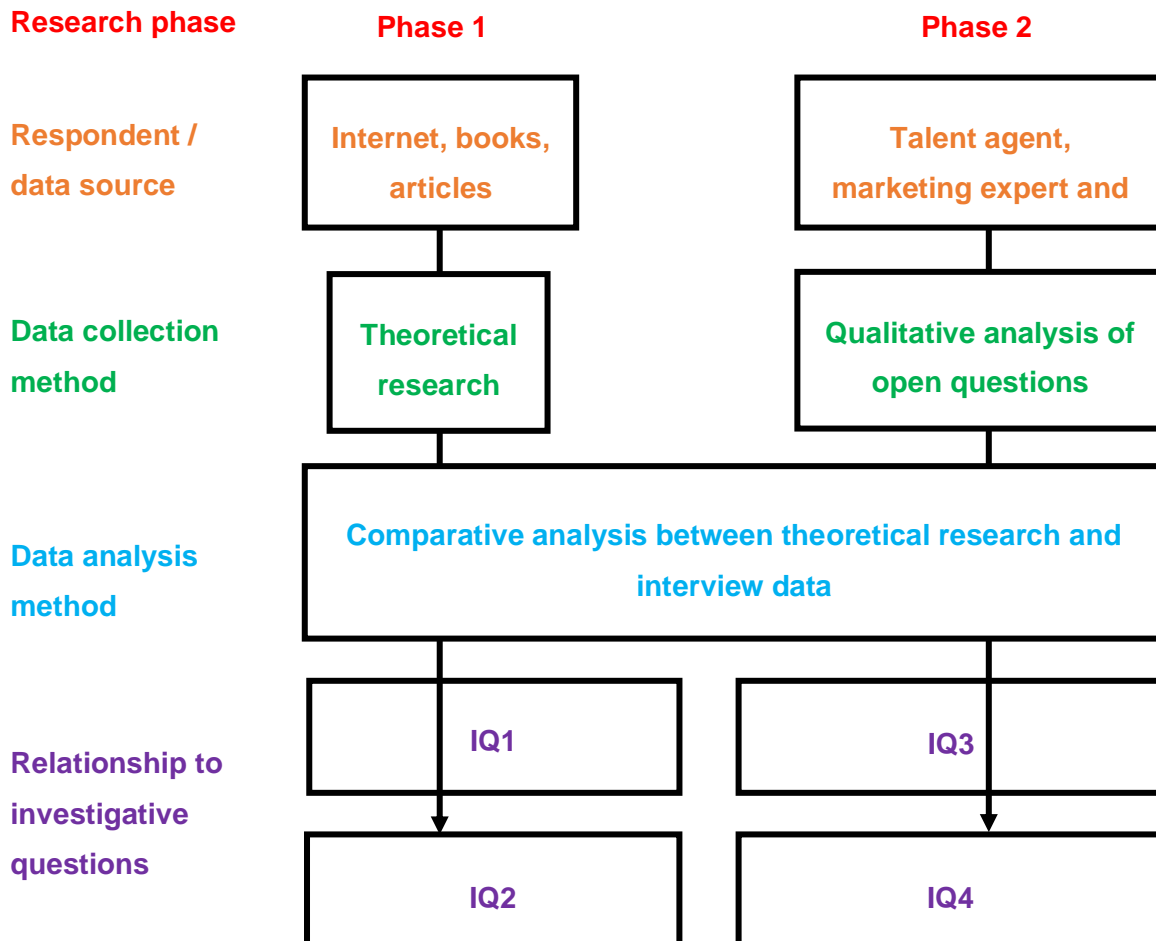


Figure 2: Research design

In order to examine the role of social media in music artist promotion, two different approaches will be used: theoretical research and qualitative interviews. The combination of these two will allow a broad understanding of the topic from both theoretical and practical perspectives.

For IQ1 and IQ2, the source of research will primarily be books, articles, reports and any other reliable, legitimate sources that can be found online. By building a solid foundation for our research from a theoretical viewpoint, we will be able to identify key concepts, frameworks and backgrounds in order to conduct successful and effective interviews later in the research process.

For IQ3 and IQ4 the research will be done by interviewing. Three separate qualitative interviews will be conducted; with a talent agent, an artist and a music industry marketing expert. A talent

agent plays a crucial role in artist management and promotion. The main points of focus of the interview with the talent agent will be the effect social media has on artist promotion, how it has changed it and the main challenges that it has caused. By interviewing the artist, we will gain firsthand perspectives and experiences of the role of social media in music artist promotion. Nowadays, more than ever, artists themselves are able to play an essential role in their own promotion. And lastly, there will be an interview with marketing expert working in the music industry. This will provide a valuable viewpoint from the marketing side. Conducting all of the three interviews mentioned earlier the IQs and the RQ will be answered from three different but equally important perspectives and will therefore make the findings more complete.

After the qualitative analysis of the open questions is done, the data acquired will be analyzed by comparing the theoretical findings with the discoveries made from the interview process.

## 7 Qualitative research and analysis

For the qualitative research, three interviews were conducted using open questions. As previously mentioned in this thesis, these three interviewees each hold distinct roles within the music industry. While all of them possess the expertise and knowledge to answer the research questions mentioned in this thesis, the diversity in their roles allows us to gather information from three different yet valid perspectives.

Interviewee A has nearly 10 years of experience in the music industry, working in an executive role as well as in other positions such as talent agent, producer, and booker. Because of their experience, they can offer invaluable insights of how the music industry works. In addition to this, they are able to look at things from different angles thanks to their varied experience.

Interviewee B is a marketing expert, skilled graphic designer, and adept social media professional who collaborates with artists daily. Their expertise covers things like artist promotion, diverse social media platforms, and the marketing aspects of the music industry.

Interviewee C is an Emma-nominated singer/songwriter with multiple songs featured on Finland's Spotify Top 50 charts. Despite having debuted almost 8 years ago, this artist remains a relevant and beloved figure in the Finnish music scene. Continuously evolving with new marketing strategies and trends, such as leveraging TikTok for music promotion, this artist offers valuable insights into the role of social media in artist promotion.

### 7.1 Interview questions

#### Social media

In your role (as a marketing expert, agent, or artist), how do you use social media for artist promotion, and what specific things do you do?

Can you provide examples where social media significantly contributed to the success of an artist's career?

From your point of view, how have social media platforms changed as tools for artist promotion in the past 10 years?

In your role, how do you use data analytics to plan social media strategies for artist promotion, and how do you know if it's working?

### Music artist promotion

How do you think social media affects how artists promote themselves, and has this changed in the last 10 years?

What challenges do artists face when using social media for promotion, and how do they solve them?

What do you think might change or happen in how artists and the music industry use social media for promotion in the future?

### Personal branding

From your experience, how do artists balance maintaining authenticity on social media while effectively using it as a promotional tool?

How do you think the dynamics of artist-fan relationships have changed due to the influence of social media, and what impact does this have on the artist's brand promotion?

## **7.2 Results**

This part of the thesis examines the findings obtained from the qualitative research that was done. Just like the questions, the results are categorized into three main areas: social media, music artist promotion, and personal branding. I will analyze the responses from the interviews while also making comparisons between them.

### **7.2.1 Social media**

One way of using social media that connected all of the interviewees was promoting concerts and selling tickets to shows by using tools like targeted advertising was also mentioned. Interviewee A specified that in their role, social media is used to keep track of industry trends and to try to find new ways to commercialize artists. Interviewee C's main use of social media was to maintain the artist brand by posting content that supports their image.

Many different young artists were mentioned as examples of successful use of social media as a promotional tool. Artists such as Ibe, Korelon, and Mirella were said to be good at creating authentic front-camera one-shot content on TikTok. Additionally, artists with an influencer background such as TUULI and Jambo were mentioned as examples of artists who had channels ready for music, which enabled them to leverage their influence.

When asked about social media for artist promotion, all the interviewees agreed that it has become the most significant one. Not only does breaking into the industry no longer necessarily require TV and radio exposure, but some even went on to say that only very few artists are able to break into the industry without social media. Strategies related to social media are no longer just the artists' responsibility; nowadays, in many cases, they are even carefully discussed with record labels before anything is released.

Tracking statistics such as artists' social media followers and their streaming numbers, utilizing tools such as Meta Business Suite and Google Workspace, as well as utilizing Chartmetric for in-depth statistics, were all mentioned as methods to utilize data analytics for planning social media strategies for artists.

### **7.2.2 Music artist promotion**

Social media was definitely acknowledged as the primary channel for artists to promote themselves. Interviewee A mentioned an increase in the 'attention culture' and a significant rise in interaction with fans. Interviewee B provided an example of how artists promote their music, stating that some even create 30-second trial clips of their songs to release on TikTok, and only if they gain traction do they then decide to finish and release them.

According to the interviewees, things like successful growth of social media channels and the general negativity and competition in social media were mentioned as some of the challenges that artists face when using social media for promotion. Interviewee C (the artist) found that creating content that aligns with their artistic style without being too familiar with the fans or conflicting with their brand was one of the main challenges. Using social media in general was also found to be quite exhausting.

A few different solutions for these challenges came up, such as involving marketing professionals in the team, staying in contact with different influencers, and utilizing their channels. Hosting and attending album listening sessions were also mentioned as ways to help artists promote themselves.

All of the interviewees agreed that new kinds of social media platforms will emerge. One of the examples that was given was the Moon App. Moon App is an app that allows record labels to increase the reach of their artists' music by collaborating with influencers. Artists can start marketing campaigns for their songs by assigning a certain budget. Then, influencers make videos on social media platforms, such as TikTok, using the artists' music and earn money based on how well their video does.

Interviewee C believed that all marketing will shift to social media. More music videos will be on social media, etc. One of the interviewees even suggested that maybe TikTok will become the next Spotify?

### **7.2.3 Personal branding**

When discussing the links between artists' authenticity and using social media as a promotional tool, interviewee B emphasized how crucial authenticity is on social media nowadays. They mentioned that being as authentic as possible is actually the most effective way of using social media as a promotional tool. On the other hand, Interviewee C pointed out that being too much like an influencer and sharing a lot about your daily life can dilute the artist's brand. Interviewee A noted that some artists are willing to do anything for attention, while others stay more distant and less accessible.

According to all the interviewees, artist-fan relationships have significantly changed because of social media, bringing them closer to each other and making fans feel like they know the artist on a more personal level. Interviewee A did mention that breaking into the industry without "attention-seeking" has become quite challenging nowadays, which in turn means artists heavily rely on having close relationships with fans. Interviewee C noted that there are also risks to being too familiar with fans, such as them getting bored of you.

## **8 Conclusion**

This part of the thesis concludes the information that was researched and discussed in this project.

### **8.1 A short conclusion**

The main objective of this thesis was to research the role of social media on music artist promotion. According to the theoretical research as well as the qualitative analysis of open questions, nowadays social media has a crucial role in artists breaking through and staying relevant. Artists are also more independent than ever and are in more control of their careers. This has changed drastically over the past 10 years. TikTok was mentioned as one of the most effective platforms for promotion by multiple sources.

### **8.2 Future recommendations**

Based on the research done in this thesis, if I had to recommend one thing to a person reading this, whether you're an artist, a promoter, or a talent agent, it would be to utilize the newest and most popular social media platforms. Learn how to use them to your advantage, stand out from the crowd, and build your own brand. On the other hand, it is also important to study what others do in the field and use things that have worked for them for your benefit.

### **8.3 Self-reflection**

The topic that I chose for the thesis was very interesting to me on a personal level, which made the research much more fun. However, I found that sometimes finding reliable sources and other information turned out to be challenging because of how 'new' the topic is and how niche it is.

In addition to the research process being much more pleasurable, I also learned a lot about a topic that is very useful for me and can be directly correlated to my current profession. The end results weren't necessarily very surprising to me, however, the details and reasons have been very eye-opening. All in all, I think I chose a very good and useful topic that not only benefits me but can also benefit many other people in the industry.

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