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How streaming is changing music marketing

Metropolia University of Applied Sciences
Bachelor of Business Administration
International Business & Logistics
Thesis
28.04.2019
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<tr>
<td>Number of Pages</td>
<td>40 pages + 1 appendix</td>
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<td>Date</td>
<td>28 April 2019</td>
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<td>Degree</td>
<td>Bachelor of Business Administration</td>
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<td>Degree Programme</td>
<td>International Business &amp; Logistics</td>
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<td>Specialisation option</td>
<td>International Business &amp; Logistics</td>
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Music streaming has changed concretely the way we consume music and the music industry and its operations. From changes in music itself and its production to the way music is sold and how revenues are made.

This thesis looks into a specific field of the music industry and its possible changes. As a part of this other areas of the music industry are looked into in order to get a complete picture of how transformative music streaming has been to the entire industry.

As a relatively new topic the in qualitative research to write this thesis web publications, websites and articles from several industry insiders were used. A questionnaire was also created to get a better idea how Finnish people discover and consume music. The aim of this thesis is to provide some answers to how music marketing has, is and should change in the streaming age. Without adapting to the changes that streaming is bringing to the table, music marketing could fail at offering artists and labels effective promotional support.

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1 Introduction

“Few industries understand the need to evolve more than music” (Agrawal, 2016). From the gramophone to the vinyl and from the cassette to the CD, the music industry has arrived at its biggest change yet. Music streaming has not only transformed the way we consume music but is fundamentally transforming the build of the whole music industry. From the production of music to the marketing, music streaming requires adapting from all parties in order to reap all the benefits it is offering.

In this thesis the focus is on the changes of the marketing of music and artists and how it should adapt to the several changes music streaming has brought to the habits of music consumers as well as the structure of the entire industry. The music industry has seen several format transformations throughout the years, from the vinyl to the CD to now streaming. The earliest recorded music format was the phonograph, which was followed by the vinyl which spiked up music consumption in the 1940’s. The vinyl was the beginning of the album and dominated the music industry until the 1980’s. In between the vinyl and the CD was another format, which for the first time allowed listeners to make their own recordings and make mix tapes of various songs they enjoyed. This format was the cassette. Along with the cassette and the opportunity to make your own recordings in the 1960’s also came the first wave of music piracy. A campaign “Home Taping Is Killing Music”, was started to fight music piracy by the British Phonographic Industry (BPI). The cassette was also the first format which made music portable with the invention of the Sony Walkman. Music sales kept growing in the 1980’s with the introduction of the compact disc, CD. In 2000 CD sales peaked with sales of $2,455 billion (Lee, 2018).
With the invention of the MP3 file the music industry found themselves struggling with piracy again when file-sharing sites like Napster came on the scene in 1999. From then music industry revenue was on a steady decline up until streaming became the new dominating listening format in 2016, the year music industry enjoyed growth for the first time in over a decade. The first streaming service separating itself from internet radios like Pandora was Spotify which was launched in 2008 (Lee, 2018). Ever since the music industry has been in the throes of changes. Music streaming has brought on several transformations to the relationship between listeners and music consumption. The traditional methods and cycles of releasing music and promoting it are in need of modification to answer to the never-ending always on demand of music consumers. As streaming has turned the music industry on a new rise several industry elements need to modify themselves in order to reap the benefits. Specifically, marketing needs to look into its core rules to adapt to the new way consumers consume music on daily basis. Music marketing can mean all the difference when trying to turn an artist into a household name (Agrawal, 2016).

2 Streaming

The word streaming itself stands for an act or illustration of flowing. From a digital technology standpoint it is further explained to mean a technology for transferring data to be received and processed in a steady stream (Dictionary, 2018). Put into the context of music, it is easy to see the appeal of streaming to the masses. Instead of buying an
album of set songs in a set order, the complete music library of various songs from around the world is at your fingertips. You no longer have to commit to buying an album or a song to be able to listen to it whenever you wish. For a set monthly sum or even for free you have music libraries of tens of millions of songs all available for listening. From the point of view of the music industry, streaming has been hailed as some form of a saviour with rising revenues and some even predicting it is the cause of a new golden age for the music industry. With the growth of the music streaming industry leaders Spotify and Apple Music, music streaming passed the milestone of 100 million paying subscribers worldwide. The US music industry, which is the largest in the world, enjoyed two consecutive years of growth in 2016 and 2017 for the first time in over a decade (Nicolaou, 2017).

2.1 A brief history

To truly gain an understanding of a matter it is important to look into the past and where it all began. Technology and music have always evolved hand in hand, as technology has moved forward music has followed suit whether it is in the way we listen to music or how it is produced and pieced together. From vinyl records and 8tracks to CD’s and MP3’s to now streaming, music has had its fair share of different forms (Agrawal, 2016). This evolution is greatly summed up in an article by Peter Alhadeff and Caz McChrystal in Berklee Today all the way back in 2003:

> The tools for a new artistic fusion of aural, visual, and dramatic means of expression are already within the reach of almost every household ... As music continues to evolve with the technology and with input from other yet unidentified players, it will likely be woven deeper into the fabric of our daily existence and become even more ubiquitous (Alhadeff & McChrystal, 2003)

Music streaming has most definitely simplified our relationship with music and in a sense become a fundamental part of day to day activities, perhaps without us even noticing. Pressing play, discovering new music and listening to our favourites has never been so easy and ever-present.

In terms of streaming the big change was brought on by a service called Napster back in 1999. Before then the evolution of music consumption from vinyl to tape to the compact disc all flowed naturally alongside the evolution of technology. However, technology
alone is not the only thing which helped shape the current music industry (Agrawal, 2016). Napster, founded by Sean Parker, John Fanning and Shawn Fanning, began as a peer-to-peer file-sharing internet service which allowed users to send each other files over a network (Nieva, 2013). By installing the Napster software, you would have access to the vast list of MP3 files uploaded by users and be able to download various songs on to your own hard drive, without ever having to pay a thing. Napster’s influence was unmatched, and it is still listed in the Guinness Book of World Records as the fastest growing business ever, with 70 million users at its peak, with 20 million of those users gathered within the first year (Lamont 2013, Nieva, 2013). In 2000 the music industry experienced its first dip in global music sales, which would lead to continuous losses for the industry for the next decade:

![Global recorded music industry revenue - adjusted for inflation](image)

Figure 2 Global recorded music industry revenue (Quartz, 2016)

This downturn of the music industry resulted in lawsuits against Napster for breach of copyright, demanding them to either begin charging money for its users or shut down entirely. Some musicians themselves also took action against Napster, and in fact the arguments made against an illegal file sharing program back in 2000 still echo today in the complaints made by performers like Taylor Swift against Spotify for example (Patel, 2015). It is no exaggeration to state that Napster paved the way for streaming, although the first streaming services would surface nearly a decade later. In 2003 Apple launched its iTunes Store, a platform where each song cost 0,99€ and later began offering paid movie and TV show downloads. The problem with this seemingly effective, legal and
affordable concept was the ability to discover new and listen to music without having to commit and download files. The answer, internet radio. Pandora is widely thought of as the pioneer of internet radio even though it launched at the same time as other similar services, like Last.fm in the early 2000s. Pandora allowed personalized online radio for free. It was the first service to use an algorithm which selects music recommendations based on your personal likes and listening history. Much like Spotify years later Pandora aired advertisements between songs and later offered a paid ad-free option. However, Pandora was and still is only available in the United States leaving room for other services to launch internationally. 2007 was the game-changing year in relation to streaming, this was the year Apple launched the iPhone. Music listeners were able to use their formerly desktop-only applications on their mobile phones (Zantal-Wiener, 2017). In 2006 the trailblazer of streaming, Spotify was founded and launched two years later in 2008. Since Spotify’s launch many have joined the music streaming field. The likes of Apple and Amazon have launched their own music streaming services within the last few years.

Currently the music industry is running on a long awaited high. The revenue dip which started all the way back in 2000 reversed its direction in 2016, when the music industry enjoyed growth for the first time in over a decade (Ellis-Petersen, 2016). The global market for recorded music grew by 5.9% in 2016, marking its fastest pace in two decades. The US market is the world’s largest market for music and also where the positive, as well as negative changes have a great impact. In the first half of 2017 music retail revenues grew by 17% from the same time a year ago, reaching an even $4 billion. Of the reported revenue of $4 billion streaming services were responsible for $2.5 billion (McIntyre, 2017). Globally revenues from music streaming grew by 60% alone in the same year according to the International Federation of the Phonographic Industry (Knowles, 2017). In their annual global music report for the year 2017, the IFPI reported that streaming made up the majority of digital revenues by 59% and that for the first time in 2016 digital revenues made up 50% of total recorded music industry revenues globally (IFPI, 2017). Paid subscriptions for various streaming services are also taking the lead from other formats of streaming. In their 2017 mid-year revenues statistics the Recording Industry Association of America reported a radical difference in US streaming music revenues:
With positive figures bringing the music industry out of its downward spiral, streaming has been hailed as the saviour of the music industry. Currently there are over 90 million people worldwide subscribed to music streaming services and the number is growing rapidly (Ellis-Petersen, 2016). The two leading services snatching most of the market share, Apple Music and Spotify reported strong numbers of users in the halfway point of 2017. Spotify is the market leader with 72 million paying subscribers and 157 million active users in total, with Apple Music taking second place with 27 million subscribers (Newcomb, 2017). The daily numbers of song streams per day are around billions, in the US alone the number is 1,67 billion songs streamed daily (Daily Mail, 2018). As Paul Smernicki, the former head of digital at Universal Records for 17 years, said in his interview with The Guardian in 2016, “If you look at the raw numbers of people who are streaming, I think you could now argue that music has never been more popular” (Ellis-Petersen, 2016).

2.2 Criticism of music streaming

"While streaming has completely taken over the music industry, that doesn’t mean all is going well for everyone involved" (McIntyre, 2017). With all the praise music streaming is getting from the music industry and its users, there are some who oppose the new
mainstream way of listening to music. Protestations have come from all directions, from the artists and songwriters, the listeners who are worried about the ease of use and unfettered access to their favourite music, and increasingly even from the streaming services themselves who are struggling to rake in revenue to keep up with the spending (New York Times, 2017). Perhaps the most publicly known criticism of music streaming services comes from the artists. There has long been a heated debate over the value of music streaming services for musicians in contrast to the music industry. The main question is how streaming is paying off for the artists (Dredge, 2013). Although streaming has given the music industry its best few years in decades, as of late the royalties that recording artists are receiving are minimal. While this may not be a great concern for artists who have secured their place in the competitive music industry, the shift to streaming from physical sales can be difficult for up-and-coming musicians who are trying to make a living off of their music. Figuring out what streaming services pay per stream is difficult since most companies do not release exact numbers. There are also a few artists who have come forward with their pay-outs, only to have them be very conflicting with the statements of other artists. But it does seem from data reported by Hugh McIntyre for Forbes in 2017, that although the amounts artists earn from streaming services vary quite much, the pay-outs offered which are very low, only add up to a liveable wage if the artist is attracting a lot of attention (McIntyre, 2017). From the data gathered by data collection and visualization blog Information is Beautiful, these are the estimated pay-out rates per stream for the most-used streaming services in 2018:

Music streaming has received a great amount of criticism for its slim royalty payments. Even though it seems like a fresh direction that big-time artists have a more difficult time
making the great fortunes they once did, it is the new up and coming talent that is taking
the hit (McIntyre, 2017). As Hugh McIntyre points out in his article:

In fact, nobody seems to be making quite enough money from the growing format, and
almost all of the businesses trying to survive are losing incredible amounts of
cash. It’s a rough game to be in, and it can be especially difficult for up-and-coming
musicians trying to be making a living off of their art (McIntyre, 2017).

Artists have taken a stand against the low pay-outs by removing their albums from
streaming services or not publishing them on these platforms at all. Perhaps most
famously Taylor Swift highlighted the financial implications of music streaming services
back in 2014. Arguing that music should not be free and making it free for all devalues
it, Swift pulled all of her music off Spotify and refused to let Apple Music use her music
in a user trial period, during which no royalties for artists were paid (Insider, 2017). Since
then, however, Swift has changed her strict stance against music streaming and made
her music available on the services. Interestingly enough a 2015 research titled
“Streaming Reaches Flood Stage: Does Spotify Stimulate or Depress Music Sales”
which was conducted by economists Luis Aguiar and Joel Waldfogel, the criticism for
low royalties may be proven unnecessary. Aguiar and Waldfogel used data to measure
Spotify’s impact on music sales and on unpaid consumption, also referred to as
permanent downloads and music piracy. To do so they measured growth in Spotify
streams and digital music sales in 21 countries for eight months in 2013. In addition, they
measured the effects of Spotify streams to all music sales, including physical sales in
the US during a two-year period. Aguiar and Waldfogel found that revenue generated
from streaming generally balances the revenue lost from any drop of sales and has had
a revenue-neutral impact on the industry. How it affects personal earnings of an artist,
was however left out in the research. As for the effects in music piracy, the research
found that every just 47 streams are enough to displace one illegal and unpaid download
(Flowers, 2015). On the flipside, rapper and mogul Jay-Z launched his own streaming
service Tidal in 2015 vowing to create the first major artist-owned streaming service
repairing the low royalty payments other streaming services are paying per stream. The
service received wide criticism from the public, saying it was only making wealthy artists
even richer (Wyatt, 2015). Another party concerned and criticising music streaming
services’ royalty payment methods, is the songwriters. Several songwriters have come
forward within the past few years criticising streaming services for not paying enough
royalties for the songwriters. In 2015 Spotify was hit with several copyright-infringement
lawsuits from songwriters for streaming copyrighted songs without properly paying the
songwriters. Spotify’s argument for one of the cases was that it was not legally obliged to pay certain song writing royalties at all (Hogan, 2017). Spotify argued that music streams should be considered legally akin to public performances instead of distribution copies, so actual publishing licenses are not needed (Levine, 2017). After a long back and forth in January of 2018 however, the Copyright Royalty Board announced that songwriters were getting a pay raise, increasing their rate from 10.5 percent of revenue to 15.1 percent (Singleton, 2108).

Several streaming services have been accused of using unconventional methods to gain revenue. 2017 saw growing concern about how streaming services, while affecting culture, could potentially be manipulated. Spotify has been in the news for the past year facing accusations that the service has been seeding its playlists with fake artists, only to then pocket the royalties. In 2016 Music Business Worldwide reported that Spotify paid music producers up-front to create certain types of tracks, which the streaming service then owns. A few days later the publication released a list of these tracks which had gained more than 500 million streams (Hogan, 2017). The discussion has since quieted down, with Spotify’s big move to go public (Bullock & Nicolau, 2018).

2.2.1 Streaming and commercial radio

Even in the age of streaming the effect of radio cannot be overlooked. Although the popularity of radio varies from country to country, it has upkept itself through various changes the music industry has gone through. The strength of radio comes from the fact that people tend to want listening to music to be a passive experience, having it on in the background while doing other things. Larry Miller, the director of the music business program at New York University describes the constant availability of music through streaming services as tyranny of choice. “You’re confronted with all the music in the world but what the hell are you supposed to listen to? Somebody tell me! What’s good”, Miller explains in his interview with economy website Quartz in 2017. In fact, radio is still the largest mass-reach medium in the US, with numbers from 2017 showing that more than 90% of consumers listen to radio weekly. Streaming services have taken advantage of radio’s low-involvement model by offering various personalized playlists as well as playlists for different moods, activities, music styles and top hit lists to name a few. These playlists are compiled by DJs, streaming service employees and algorithms and, of course, there are the playlists made by other users of the service (Wang, 2017). Across
the pond however the state of radio is causing more concern. In the UK, the senior music executive of BBC radio is stating that radio must reinvent itself in order to survive, pointing out that the competition set is global thanks to streaming (Singh, 2018). This is also creating competition for marketing space between radio and streaming. In a research conducted by TNS across Europe it was discovered that Spotify alone provided an average of 14% incremental audience reach against commercial radio in 2015, therefore presenting a more interesting platform for advertisers to get their voices heard (Hemsley, 2015). Whereas the low-involvement factor of radio can be its strength, it can also be its weakness. Streaming services offer more tangible benefits for listeners than the radio does, with wide selection of playlists, on-demand services and content (Singh, 2018).

2.3 The future and sustainability of music streaming

The rise of music streaming to be a part of our everyday lives has been rapid and its effect on the music industry undeniable. Music streaming is now the new normal in music consumption. This can be argued with statistics of music streaming revenue generation as music streaming brought in more than half of music industry's revenue in the US in 2016. Goldman Sachs has predicted that thanks to music streaming the music industry will blow past its former peaks and reach revenue of almost $41 billion worldwide by 2030, with music streaming covering $34 billion of that (Bargfrede, 2017). Artists are also experiencing merits due to streaming. For example, Kanye West’s album The Life of Pablo was the first album ever to go platinum in the US through streams. Since its release in February 2016 until April 2017 the album was streamed more than 3 billion times (Dunn, 2017). Streaming is here to stay and the industry, along with the consumers are taking full advantage. Is inevitable growth in the future of music streaming or will it turn out to be an unsustainable business model in the long haul?

Music streaming services have taken over the world, or at least the music industry. But now that the format has seemingly been secured as the new normal, the future challenge for the services is sustaining themselves by finding ways to differentiate. Several of the services available have already taken a competitive step with exclusive content only available in that particular service (Bargfrede, 2017). Apple Music, for example, gave its users the first chance to stream Frank Ocean’s latest release, Blonde, before any other
service was allowed to begin streaming the album. Artists and labels offering exclusives to streaming services is relatively new. For an agreed upon sum artists allow a service early access to a release. This method has been used most noticeably by Apple Music and Tidal, in order to gain paying subscribers (Robehmed, 2016). Spotify has been critical about exclusive content, arguing it’s bad for fans as well as artists, opting instead to launch its RISE program in support of developing artists. RISE offers new artists promotion opportunities to get their music heard by the public. In the future we may see various music streaming services start pushing out exclusive in-house content similarly to streaming services like Netflix. Apple Music is already releasing in-house content with successful music themed shows like Carpool Karaoke (Hein, 2017). Also, similarly to Netflix and other media streaming services there is now more of a push to include music streaming services in home internet and cable packages or programs like Amazon Prime, a service which gives its customers access to streaming video, music, e-books, free shipping of Amazon orders and a variety of other Amazon-specific services for a yearly fee (Bargfrede 2017; Honorof 2018). Amazon arrived late to the game by launching its music streaming service Amazon Music Unlimited in October of 2016. Since then it has enjoyed rapid growth becoming the third major streaming service behind Spotify and Apple Music (Nicolaou, 2017). Amazon’s rapid rise is a case example of differentiating from the competition. Amazon has been boosted by its already existing Prime users, as well as its technological offerings such as the Echo speaker which includes Alexa, the voice command operated intelligent assistant. Since the beginning Amazon differentiated its strategy from those of other music streaming services. Where others like Spotify went after the millennials, Amazon focused on appealing to the Middle American consumer, focusing on the country genre of music and offering exclusively the music of famously streaming service shunning country artist Garth Brooks (Nicolaou, 2017). Apple Music has also revealed possible plans to become a multi-media platform by lining up music and entertainment under one platform. Apple Music’s marketing guru Bozoma Saint John states, “my five-year vision is that I want every person on the planet to be engaged on Apple Music” (Hein, 2017). As far as Saint John’s vision goes, Apple Music has taken a large step in the competition for music streaming dominance. On April 5th, 2019 The Wall Street Journal reported that Apple Music had overtaken Spotify in paid subscribers in the US. As impressive as this milestone is, it is important to remember that Spotify still has the majority of numbers worldwide as well as in the US when the users of its free tier are added up. Apple Music does not offer a free service on their platform and currently has 28 million paying subscribers in the US against Spotify’s 26 million paying subscribers (Leswing, 2019). Saint John’s five-year vision is ambitious,
but it is not impossible. Considering the advantages that Apple Music has against Spotify the competition for streaming domination could go either way in the next few years. One major advantage Apple Music has is that it comes pre-installed on iPhones, which there are currently around 900 million all over the world. In the US the biggest mobile carrier Verizon has free Apple Music subscriptions with mobile phone service plans, Spotify has similar deals with Sprint and Samsung (Leswing, 2019). In Finland similar deals are offered by operators like DNA, which currently offers music streaming service Deezer to its customers and Telia which has a subscription deal with Spotify (Panttila, 2014). Apple Music also integrates with existing iTunes library which allows your purchased music and streaming to co-exist. Apple Music has also taken advantage of an old and well-known music distribution channel, the radio. Apple has hired several in-house DJs and popular artists to share their own favourite music with subscribers, there are also several non-music stations like BBC News available on Apple Music (Hall, 2019). It will be interesting to see which way this competition leans and if anything, it can be said that Saint John’s ambition is admirable.

On the third of April 2018, the world’s leading music streaming service Spotify went public on the New York stock exchange. The initial public offering was one of the most anticipated in years with the company’s market valuation reaching $26.6 billion on the first day (Statt, 2018). Currently Spotify accounts for 40% of the global market for music streaming and its listener numbers are expected to increase to 170 million from the current 157 million this year. The amount of paying subscribers is also slated to increase from 72 million to 90 million (Rushe, 2018). Spotify’s move to go public creates an interesting situation in the music industry. For labels this means making hundreds of millions, money which according to representatives of the major labels like Sony, Warner and Universal, a portion is going to the artists. For Spotify itself going public is a way of covering their financial shortcomings. In 2017 the company’s revenues were $5 billion, but with royalty payments reaching close to $10 billion Spotify’s financial situation has been anything but stable (Knopper, 2018). The future of music streaming will only see the competition for world domination stiffen. Apple Music and Amazon Music Unlimited are both gaining on Spotify’s current subscriber lead and unlike Spotify neither of the companies are relying on their streaming services to make money since their revenues and profits come mainly from other fields. Spotify to this day has yet to even make a profit. What we may see in the future, however, is a more symbiotic relationship between streaming services and record labels, since it seems both rely on each other in equal measure (Statt, 2018). With Apple Music, Amazon and Spotify currently leading the pack
other streaming services have struggled. Most notably Berlin-based Soundcloud, where users could not only listen to music but also create and share their own music, reportedly laid off 40% of its workforce in 2017. With $170 million rescue in 2018 Soundcloud is bouncing back by building its own subscription product. Instead of mimicking other music streaming services, the company is looking to focus on its original market among creators of music by selling tools to artists and podcaster. These include data on things like listener habits and storage on the website (Newcomb, 2017). Recently Google announced its desire to break up the Spotify-Apple “duopoly” controlling the current state of music streaming by making their fourth attempt to get YouTube’s billions of users to pay. Their subscription service takes a very similar approach to that of Spotify, in that there is a free advertising supported tier with limited functions and a paid subscription with extra functions and no advertisements (Nicolaou, 2018). Although there is not that much difference between YouTube Music and other available streaming services the newcomer promises to do the heavy lifting by making music discovery easy with automatically created music collections and taking into account variables like the time of day and location (Deahl, 2018). Only time will tell whether YouTube Music is the new big thing in the streaming world.

The growth of music streaming services become the new norm for music consumption has been fast and so far, it shows no signs of slowing down. But while the industry is growing, much of it thanks to streaming, there is no room for music streaming services to get complacent. Things like subscription prices as well as additional services and products will become the competitive advantages attracting users (Statt, 2018). The future of music streaming is difficult to foresee. Reed Alexander summarises the bottom line on music streaming in his blog for the Huffington Post in 2015:

> Whether or not music streaming is for the better or the worse (which ultimately only time can tell), it definitely must be taken as the game-changer it is. It is going to transform the music industry by fundamentally altering the very model of how artists monetize themselves and reinvest into their brands. And it is bound to change how representatives do their jobs too (Alexander, 2015).

Music streaming is perhaps the biggest change the music industry has had to adapt to. It is a game-changer and has many possibilities it offers to the industry and listeners alike.
3 How streaming is changing the music industry

Music streaming has created a new world for the music industry. Not only has it brought the music industry up from its long downward spiral, but it is changing the fundamentals of the industry itself. However, it is important to acknowledge that despite the hype surrounding music streaming, this is only the very beginning of the streaming music industry. The effects of this are materialising and have already disrupted several aspects of the music industry. These include how music is funded and monetised, the change in dynamics of copyright ownership and the relationship between artists and intermediaries to market (Music Business Worldwide, 2018).

With streaming, it is no longer only all about new releases. Without spending years collecting the full library of an artist one album at a time, the listeners now have full access to the release history of an artist with only a few clicks. This not only allows older releases to gain relevance from time to time or remain on the charts for extended periods of time, but for a single artist to hold several top positions on the charts. For example, when the UK based singer-songwriter Ed Sheeran released his 2017 album Divide, all twelve tracks on the album occupied the top twelve places in the streaming charts (Insider, 2017). In fact, Ed Sheeran became the most streamed artist on Spotify in 2017 with over 6,3 billion streams and received the most streamed track ever on Spotify with his single Shape of You reaching 1,4 billion streams since its January release. (Tiffany, 2017). With these impressive numbers only covering most streamed in Spotify alone, it is important to remember the several other services. Streaming has changed the sheer number of listeners. Without having to commit to a purchase, physical or digital, streaming has given music a wider audience. According to recent statistics Americans are spending on average 32,1 hours per week listening to music, this also includes listening to some form of radio. This amount of time has taken a big leap from 2016 when the reported amount of time spent listening to music was around 26,6 hours per week. American streaming subscribers alone listen to music an average of 39,1 hours per week (Cakebread, 2017). With the growth in listening hours as well as the transition of focus moving steadily away from fixing on first week of sales to see a return on investment to capturing and keeping engagement with listeners in the long term, music has become a viable investment. To put it simply, in the streaming age you don’t only get paid once, you get paid forever. If done successfully, this steady revenue stream will continue to flow month after month, and so has piqued the interest of investors with music rights becoming a more secure and profitable bet. Streaming is allowing artists themselves to...
be more in charge with who owns the royalty rights to their music. Unlike traditional label advances, when forecasted future royalty earnings determined the artist’s royalty income, artists no longer have to fully recoup those advances before earning their portion of the royalties. Essentially in the streaming age the artist can own all rights to their music, as releasing music no longer requires the presence of a label. This has also spurred the birth of several companies focusing on royalties, one such company called Royalty Exchange provides an online auction platform that connects artists to investors interested in buying a portion of their royalties and so funding the artist themselves to go forth with releasing their music without having to give up their copyrights. According to Music Business Worldwide the company earned $3,8 million for artists in the first half of 2017 (Music Business Worldwide, 2018). Through streaming there is a new sense of liberty for artists to find ways of bringing their sound and story to the listeners.

Not only are there more available listeners, they are spending more and more time listening to music. Several artists have taken advantage of this by pulling apart the album format and releasing new music directly and only on streaming services in the form of a playlist. Canadian artist Drake’s latest release More Life, was essentially an album that was given a rebrand (Forde, 2017). The reason behind the transition could be directly related to the power of the playlist. Most streaming services offer a variety of ready to listen playlists built and updated by in-house music editors, guest artists or the users themselves. The themes vary greatly from moods to new release and music genre playlists to activities. Two of Spotify’s most popular playlists with 2,4 million and 2,9 million followers are titled Afternoon Acoustic and Peaceful Piano. Both of these playlists represent the mood-based categorisation of a playlist (Forde, 2017). The rise of playlists is not the only change in the chain of releasing music in the streaming age. Music streaming has brought new opportunities to a wide variety of artists. Where releasing music previously in CD, cassette or vinyl forms was relatively expensive and limited the opportunities for new up and coming artists, the digitization of music has made it easier and more affordable to release music. In addition, it has made the discovery of new talent easier. With the rise of online piracy and services like Napster in the early 2000s there were concerns within the music industry that the falling revenue would reduce the availability of music. However, in the research mentioned previously (see… streaming), economists Luis Aguiar and Joel Waldfogel discovered that the amount of music products created between 2000 and 2008 actually tripled. Aguiar and Waldfogel also found that the sheer quality of music has only improved in the digital age (Luca & McFadden, 2016). In his research on music quality Joel Waldfogel used three
independent approaches. The first was an index of the quantity of high-quality music, which was based on the perspective of critics. The second directly references music sales and the third approach was based on airplay data. The argument Waldfogel stated was that if one’s vintage music is better than another’s, its better quality should generate more sales or greater airplay in time. With the evidence gathered from the three approaches Waldfogel discovered there had not been a decline in the quality of music and that this was in no direct way relative to music sales or airplay. In fact, the flow of product is stronger and that has only created a greater creative output. There have been declines and improvements in quality in decades prior, but according to Waldfogel substantial increases in quality have come about since the 2000’s. (Waldfogel, 2011).

3.1 Releasing music in the streaming age and the power of data

When purchasing a CD, a piece of vinyl, cassette or even a digital piece of music, all the information that the industry gets is that it is a sale. From there on, there is no knowledge how many times the album is played, which songs get played the most and which get skipped. Music streaming is providing the music industry a goldmine of data regarding music consumption. Labels are now able to know exactly where their marketing and promotional efforts have the most effect. As rap, R&B and pop music are currently ruling the charts they are the genres getting the most promotional support from labels (Cross, 2018). The access to listener data has also spurred creative marketing strategies. Spotify has had clever billboard campaigns based on the amusingly unusual habits of its user base. In 2017 the streaming service positioned the campaign as “2018 goals”, with each ad highlighting listener behaviour from the past year that would serve you well in the coming year. The ads ranged from boozy brunches to politics with taglines such as “take a page from the 3445 people who streamed the ‘Boozy Brunch’ playlist on a Wednesday this year” and “deliver burns as well as the person who streamed ‘Bad Liar’ 86 times the day Sean Spicer resigned” (Nudd, 217).

With all this new information available through streaming services, labels, artists, songwriters and producers alike can track the success of a single track, industry trends and listener behaviour. Data has pushed the creative minds behind the tracks to create tracks which are guaranteed to get streamed in large numbers and gain positions on the popular playlists the streaming services provide. With tens of millions of songs right at the listener’s fingertips, artists need to compete or be skipped, which means in order for a stream to count a song has to be played for at least 30 seconds according to reports.
(Hogan, 2017). However, when royalties are considered only a song streamed completely to the end adds up to royalties (Wang, 2018). The average song length has shortened by 20 seconds in the past five years. Other reasons could also affect this, such as the attention span of consumers, but it is very likely that it is the economics of the industry that have the most effect. For example, the songs of Canadian rapper Drake on his 2018 album Scorpion are on average 11% shorter than the songs on his previous 2016 album Views (Morris, 2019). Streaming data is offering artists a guide of sorts, considering where they would like to be heard they adjust accordingly. In other words, artists are now able to create with specific playlists in mind. Artists can track how their music is mostly listened to, whether it is with headphones or through speakers, details which during the production phase can make all the difference once the song reaches its listeners (Hogan, 2017). However, this also has its flipside. In January of 2019 several complaints brought under Europe’s General Data Protection Regulation were filed accusing major streaming companies of not complying with the laws of the European Union, the music industry was represented in these complaints by Apple, Spotify, YouTube, Amazon and SoundCloud. The complaints argued that each company failed to provide enough background information which would help consumers know how their data is used by the streaming services (Lecher, 2019). It still remains to be seen whether these complaints will cause major changes within the streaming services. When data privacy is concerned there is always two sides to the story. While it often results in helpful features within the service, it is also quite disturbing to know that there seems to be no privacy when using the service.

4 Music marketing

Creating a household name in the highly competitive music industry has always been a challenge. It means the artist has separated him or herself from the clutter and secured a place in the daily vernacular of the culture (Rolston, Macy, Hutchinson & Allen 2015:6). But as Charlotte Rogers (2016) puts it, “to cut through the sheer noise made by the global music industry takes something special”. This “something special”, does not necessarily refer to talent, but more to the clever branding and marketing strategies behind the talent. To get to the desired position of a household name, it takes a village. In addition to raw talent and creative production, marketing is a key component in turning an artist into a star. Marketing is a tool to amplify the hard work and talent of artists to millions of people, all potential future fans (Agrawal, 2016).
4.1 Before streaming age

In the days before the streaming age, marketing music relayed on the album cycle of an artist. Taking the example of a band, an album cycle would take around 18 months. It all begins with the process of writing and recording an album, which can take several months, and it is completed with the help of producers and a large team consisting of label executives. Usually at this point the record label has already set a release date for the upcoming album, to create buzz with the core fans of the band and to avoid overlapping releases with similar acts. Next phase of the album cycle is known as the pre-release. The pre-release phase includes the start of the promotion planning, with spending commitments made for radio play for the first single and advertising the upcoming release, all leading up to the set release date. The third phase is the album release. New albums are always expected to peak relatively quickly over a few weeks and the majority of sales are expected in the first few months after the release. However, word-of-mouth continues to produce some sales for another six to nine months. The fourth phase of a band’s album cycle is touring the album. Prior album success as well as early results of the new release heavily influence forecasted ticket sales which in turn affect the size of the tour and the venues. Either during or after the tour the album cycle begins again, with the record label holding much of the power of deciding how quickly the act must produce new material (Wagster, 2015). Especially with new artists the release schedule is much tighter than with more experienced household names, in order to gain momentum and recognition.

Essentially marketing music does not vary that much from the marketing of any other product or service. At the core of it is a plan, which can be formed around seven major marketing elements digital media, publicity, radio, advertising, retail support, street promo and public appearances. Looking at music marketing from a record label perspective, all of these elements are provided by the label. Publicity is all about getting the artist out there and being seen and heard. Depending on the stage of the artists career and music genre, methods of gaining publicity can include television appearances, magazines, opening for a more recognized artist or simply appearing at industry parties, all to gain recognition and get people talking. Radio could be considered as one of the most powerful tools to gain acknowledgment from the masses, at least before streaming came into the picture. Radio’s accessibility and affordability makes it easy for listeners to find new music that pleases their ear (Jones, 2015). In her article “Radio 1’s playlist secrets uncovered: the battle of the ‘brands’” for The Guardian in 2014,
Nadia Khomami got to sit in for a playlist committee meeting at Britain’s most popular radio channel Radio 1, to see how the channel’s playlist is built. Khomami reports that the meeting, where 40 songs are chosen for repeated daytime play, takes place every week with its core team reviewed every six months. The selections for the weekly playlist are done in various ways: first the team determines which songs played previously can remain on the list based on the reception from the listeners as well as things such as Youtube views, social media followers and general recognition of the song. New additions are selected very much the same way, followers, views and the buzz around the artist or band play an incremental part in getting them selected for the playlist. Furthermore, the songs are divided into three categories with A-list songs getting 25 plays a week, B-list 15 plays and C-list 10 plays. This weekly meeting is supported by several other meetings with record label representatives and promotion teams every week selling new artists and songs. Bigger labels receive more access compared to an independent label, but there is room reserved for those smaller players as well (Khomami, 2014). Radio campaigns to promote an artist are one of the ways advertising can be used to promote an artist alongside other options such as, billboards and print outlets, social media and video campaigns (Jones, 2015).

4.2 Disrupting the album cycle

Essentially an album cycle refers to the repetitive cycle an artist’s career follows with each new release. This cycle is thought to take around 18 months to complete before it then begins again. The album cycle can be broken down into four simple stages. Each album cycle begins naturally with the writing and recording of the new album. This first stage of the cycle ends when all songs for the album are done and a release date for the upcoming album has been set. This is followed by pre-release which from a marketing perspective is the key to an album’s success. Pre-release is when the promotion planning takes place with spending commitments are made for each promotional element such as advertising, radio play and before the streaming age in-store album placements. All players need to be in place when the third stage of the album cycle begins, this is the actual album release. Marketing plans and spending commitments are put into play to produce the majority of the sales for the album within the first few months. Touring follows the release of the album and usually coincides with the beginning of the new album cycle. Artists create new interest for as yet unreleased music by performing
new songs during the tour. Before streaming, the album cycle was the norm of how music was released, it helped with creating a full complete strategy for marketing the upcoming release. However, as the album cycle is an easy method for labels and executives to control the workload, it may not be in the interest of the artist. Now with streaming in the picture the album cycle is being disrupted (Wagster, 2015). Two terms associated with the album cycle in the eyes of the music industry which have an effect on the industry’s functions are frontline and catalogue. Frontline focuses on the creation of demand and takes up most of the marketing budget. As the opposite catalogue gets the minority of the marketing funds as it only responds to demand. The difference between these two terms is time, eighteen months to be exact, the time it takes for an album to move from frontline to catalogue. In the days before streaming it was next to impossible for a catalogue album to re-dominate the charts after passing of the eighteen months. However, when the industry was going through a format change in the 1990s consumers were replacing their vinyl collections with the new listening format CDs allowing catalogue albums to climb the charts again. Now with music streaming the new life of those catalogue albums is just beginning. (Page, 2017).

Ever since music streaming became the main method of music consumption, several artists as well as labels have taken steps to disrupt the album cycle and answer to consumers’ always-on-demands. One way the album cycle is being disrupted is, artists are making music more exclusive, by carving out deals with certain streaming services and giving them the rights to stream the new single or album completely exclusively or before the other streaming services. This came apparent in 2016, the year that according to Domino Records’ marketing manager Brooke Salisbury, was the first-year artists and labels really recognized the value of streaming. 2016 saw many high-profile artists such as Beyonce and Radiohead only releasing their new music on set streaming services which made the material available for the paying subscribers of those services. To answer the never-ending demand of consumers, artists can no longer afford to disappear between albums and tours. Unlike before when there was a clear schedule than an album release followed, which also allowed some downtime in between, now there is social media. In the time between album releases it was external factors like radio and touring that kept an artist relevant until the next release. Now, however, as artists can have millions of followers on their social media channels it is much more efficient and valuable to share a photo or a video on social media than save it for a one-off press release for an example. Streaming services have taken a note of the power of social media and the services often offer many ways for a user to share a song or other content.
on social media. This is also the case for the artists who are able to share their own music on social media through any streaming service (Rogers, 2016). The pattern of releasing singles during an album cycle has also changed. The release of an album was usually preceded with the release of a single in the months leading up to an album and then a second single coinciding with the actual album release. Today artists are releasing more and more singles before an actual album might even be in the horizon, in order to get a foothold on playlists and charts (Leight, 2018).

According to Robbie Snow, the SVP of global marketing for Hollywood Records, “In this day and age, we try to keep things flowing so artists almost never go away” (Leight, 2018). Our always on culture of today is changing the way we consume music. With the labels and artists taking notice there are changes needed to be made in the way music is marketed to this demanding audience.

5 Music discovery: a questionnaire

For the purposes of this thesis, a questionnaire was conducted over a period of two weeks to find out more about the music consuming habits of Finnish people. The questionnaire was answered by 225 people. The results can possibly help in determining concrete changes music marketing should consider in order to successfully promote new releases. The target group of this questionnaire was Finnish music consumers from age 16 on. Out of the total of 225 responders, 69.8 percent were women, 28.4 percent men and the remaining 1.7 percent didn’t not wish to comment on gender. The majority belonged in the 16-29 age category by 58.7 percent, 9.3 percent were 30-39, 17.8 percent were 40-59 and 14.2 percent were in the 60+ category. The framework of the full questionnaire can be found in Appendices (See Appendix 1).

According to the questionnaire 82.2 percent actively consumes music everyday with 16 percent actively consuming on a weekly basis and 4 responders saying they consumed music on a rare occasion. The question related to actively deciding to put on music and deciding to listen to it, rather than having music on in the background without having made the active choice of listening to it. Also, from each age category the majority of responders answered daily.
How often do you actively consume music?

<table>
<thead>
<tr>
<th></th>
<th>16-29</th>
<th>30-39</th>
<th>40-59</th>
<th>60+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less frequently</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Daily</td>
<td>115</td>
<td>16</td>
<td>29</td>
<td>25</td>
</tr>
<tr>
<td>Weekly</td>
<td>15</td>
<td>5</td>
<td>10</td>
<td>6</td>
</tr>
</tbody>
</table>

Figure 5 How often music is consumed

Actively choosing to listen to music could mean many things, choosing an album or a playlist and listening to it through a streaming service or turning on the radio. Therefore, the responders were given a scenario. If you were on a 2-hour car ride which alternative would you most likely use to play music. In all other age categories, the alternative that received the most answers was the radio, proving that it is still a useful tool to gain recognition. However, in the 16-29 category radio was answered by 48 responders whereas streaming services gained the most answers at 75. Making a point that the younger generation perhaps enjoy having control over the music played or may not like the added features that comes with the radio such as hosts and programs.

<table>
<thead>
<tr>
<th>You are on a 2-hour car ride and decide to listen to some music, which alternative are you most likely to use?</th>
<th>16-29</th>
<th>30-39</th>
<th>40-59</th>
<th>60+</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>I don’t listen to music in the car</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Radio</td>
<td>48</td>
<td>11</td>
<td>31</td>
<td>26</td>
</tr>
<tr>
<td>Streaming service</td>
<td>75</td>
<td>10</td>
<td>7</td>
<td>4</td>
</tr>
</tbody>
</table>

Figure 6 Scenario: what are you most likely to use?

An interesting question that follows is how all the responders find new music, especially from the age category 16-29 who seem more choosing of what they might listen to. In every age category the majority of responders answered that they were paying subscribers on music streaming services. The only exception was the 60+ category in which 9 people answered yes to being paying subscribers and 20 people answered yes to using the free tiers of streaming services. The most popular streaming service according to the questionnaire is Spotify with 185 responders saying they used Spotify, the second most answers got YouTube with 129 answers. Both of these streaming services offer a free tier in addition to a paid subscription. The most popular streaming
service with only a paid subscription option amongst the responders is Apple Music, this could possibly be explained by the popularity of the iPhone. The responders were allowed to choose more than one option for this question.

Figure 7 Which of the following streaming services do you use?

In relation to the topic of this thesis, it was important to map out where the responders discover their music to better understand which moves music marketing should make to guarantee the best results. The new music discoveries of the responders were mostly split in half between discovery through the playlists of music streaming services and radio, proving that the power of radio play has not diminished that much after streaming became the popular way to consume music. The playlists streaming services provide for their listeners come in many forms, from directly recommended playlists, songs and artists to playlists based on moods and activities. In fact, streaming service playlists whether curated or user built, are the places an up and coming artist wants to be (McGuire, 2017). There is also a relative amount of music discovery from television and movies. The surprising result was the 9 answers social media received. As a beginning hypothesis this number could have been expected to have been larger. It seems based on these results that so-called random discovery is very much the most common one, at least among the responders of the questionnaire conducted for this thesis.
Music marketing needs to consider new methods of getting music on to a wide range of platforms to gain recognition. Playlists are growing in popularity and people do not have all the time nor patience in the world to scroll through endless playlist options to search for something new to listen to. Whatever you are looking for there is most likely a playlist for you (McGuire, 2017).

6 Music marketing in the streaming age

Streaming is a helpful tool for new music to find an audience. Algorithms and human curation are helping unknown artists to connect and resonate with listeners in ways and volumes that just a few years ago would have seemed next to impossible. Even though the royalty pay-outs from streams have been criticised for their smallness, the sort of exposure new artists are experiencing at their best through streaming services can lead them to very lucrative opportunities (McGuire, 2018). With evolving technology, the world of marketing has been through a number of changes over the past decade or so. Customer attention spans are shorter than before and so it is more difficult to stand out, thanks to the endless flood of ads and marketing content brought up by social media. Because of this, the importance of engaging customers is more important than before.

Figure 8: Think of the last new song or artist, where did you hear it for the first time?

- Streaming service playlist
- Radio
- TV/movie
- Hobby (such as the gym)
- Event (concert etc.)
- Social media
- Recommendation
- Cannot remember

Think of the last new song or artist, where did you hear it for the first time?
We live in a multi-channel world and in order to get a message through all the noise, marketing should do it too (Agrawal, 2016). As streaming is being hailed as the saviour of the music industry, by steadily turning music industry towards growth, the importance of utilising the services in a marketing perspective is becoming more apparent (Forde, 2018). Spotify alone has around 207 million subscribers around the world, free tier users included (Leswing, 2019). Numbers like this are a marketer’s dream. Streaming services which also offer a free tier with ad supporter content, such as Spotify have a clear channel for marketing. But promoting a single release in the free tier adverts is not enough since the user is not able to actually choose to listen to a single track. Promoting a playlist or an album is much more effective and according to Cindy James, the vice president of streaming and playlisting at Island Records, this is where the return on investment shows as the listener is able to consume the music (Forde, 2018). However only so much of an artist’s promotion can be done within the streaming service and an ad can be quite easy to ignore.

Using the artists themselves here is important. The director of label relations for Spotify, Will Hope, states that “--- everything that came before no longer applies” (Malt, 2015). This statement holds true when it comes to the relationship between an artists and fans. In the age of streaming and social media fans need to be kept engaged. Where before one fan equalled one sale, these days one fan can equals a greater economic value based on how many times they play a song over a period of time through their chosen streaming service (Malt, 2015). Of course, social media proves to be a powerful tool to connect an artist with fans. Whether it is posting pictures and videos on Instagram or doing live sessions on Facebook, everything for an artist here is promotion. However social media and the internet can offer even greater opportunities when you know how to use it to your advantage. The Canadian artist Drake has found himself in several memes, a video, image or text that are humorous in nature and spread rapidly on the internet and can have many variations. Drake took his various memes and released a track called More than a meme on the sketch show Saturday Night Live. Ed Sheeran comes through as another shining example of utilising social media for promotion. In 2015 the British singer/songwriter announced he was taking a break to travel around and would not be using social media for some time. Almost a full year later Sheeran’s Instagram account reactivated, and a plain blue square appeared and began the promotion for his up and coming album. It was not until 2017 when Sheeran posted the next teaser for his new release. By the time the complete album was released Sheeran’s marketing team had created a massive hype around the album (Trendjackers, 2017).
With this album Sheeran became the second artist to have four songs from a single album to reach one billion streams on Spotify alone (McIntyre, 2019).

6.1 Creative marketing

The past few years have seen a growth in more creative marketing strategies in various fields, and the music industry is no exception. According to Charlotte Rogers in her article for Marketing Week: “To cut through the sheer noise made by the global music industry takes something special”. From an artist point of view this can mean creating something new, like visual albums interactive experiences. As from a marketing point of view breaking through the noise can require some more innovative marketing tactics to differ from the crowd. Guerilla marketing is an effective tool to gain attention and create wide range recognition for an artist. Several labels have done various campaigns utilizing guerilla tactics to promote their artists. For example, the British grime artist Skepta used guerilla tactics to promote an up and coming live show by putting up mysterious posters around the city of Tottenham. The posters showed an unclear blurred image of his face which he later spray painted on to and filmed it on Instagram to reveal that the stunt was in fact to promote his live show (Rogers, 2016). The in-house marketing teams of streaming services are also taking part in creative artist promotion. In 2018 Spotify’s marketing campaign for David Bowie turned the New York City subway stations of Broadway-Lafayette and Bleecker Street into a massive tribute to the passed artist. The tribute was to also promote an exhibition for David Bowie which Spotify was a sponsor for (Aswad, 2018). Being able to surprise consumers with creative and unexpected tactics is a sure way of grabbing their attention in a way that is memorable. More than that, thanks to the power of social media and the internet, these tactics have a tendency to search even larger audiences from around the globe. And in the case of music being the target of promotion they can either peak the interested of the consumer to research the new up and coming artist or in turn remind them of a beloved artist who they have listened to for a while.

6.2 The power of the streaming services

As streaming services have in many ways begun to function similarly to traditional record labels their value in the music marketing game has increased. Spotify, for example, has begun offering independent artists tools to improve their reach and have signed direct deals with artists to remove the label intermediary (Singh, 2018). So, label offered
marketing teams are no longer a necessary for an artist’s success. In many ways, if a label or even an independent artist plays their cards right, the whole game of music promotion can be much easier than before. Streaming services offer many helpful tools which assist music marketing to be directed in the right direction. The free analytic information the services provide gives priceless information about an artist’s unique audience. For the artist and their team this gives valuable information when it comes to planning further promotion such as the tour the artists usually embark upon once new material has been released (McGuire, 2018). Based on the information available on various streaming services a tour can be designed to visit the countries where the artist is being streamed to most, guaranteeing greater visibility and solid ticket sales.

The most desired place for an artist right now is to get onto a popular streaming service playlist. Once their song gets on a playlist, the streaming numbers can grow exponentially. For an artist to get on a playlist is not strictly down to marketing, but it is a crucial part of getting the artist heard. Streaming services have a wide selection of different playlists. There are the curated playlists, which can be targeted for a mood or an activity, top hits playlists which collect the most played tracks and promote new releases and then there are the subscriber created playlists. The method of getting on to any of these playlists can be summed up in two words, influencer marketing. Streaming services are constantly recruiting several popular personalities to create playlists or contribute to the curated playlists. If a personal playlist of a blogger, for example, has enough followers, it becomes a valuable place to be in for an artist. Labels can approach influencers to “pitch their product” to their audience (Ward, 2017). It is an effective strategy and has been the success for quite a few artists. However, it is not only these influencers and curators that decide what gets onto the playlists. Spotify for an example has advanced technology which can detect interest in a song and then adds it onto fitting playlists. For an example Venezuelan artist Danny Ocean’s success story began with Spotify’s technology recognizing the potential of his new release. After being added to a few of the popular Spotify playlists Ocean’s song was played over 261 million times in a matter of months (McGuire, 2018). While the technology part of getting a song onto a playlist may also be down to sheer luck, streaming services also offer a pitch possibility. By doing research and discovering what kind of playlists are out there and which of them feature music similar to the artist promoted, the song can be pitched to the service and their curators further decide whether the song fits on the playlist or not (McGuire, 2017). For music marketing it is no longer about building up attention for a one single release, it is about getting the artist and their songs to be at the right place at the right time.
7 Conclusion

The emergence of streaming services as the new norm of music consumption has truly changed the music industry as a whole. During this research many points of view, for and against, were discovered. While some artists, writers and producers are happy over the new features and benefits there are always those who feel the pressure from lessening record sales and oppose the new features such as playlists. While it is next to impossible to predict where the music industry will move next, it is safe to say that streaming has brought a breath of fresh air into the industry. For those who learn to adapt to the changes streaming has brought on, the future looks bright, as oppose to those who dig their heels in and reminisce about what was before. From a marketing perspective streaming can offer quite a few new opportunities, which when used right can make the promotion process easier. However, it is also true that creativity is required if a marketing team wishes to leave a lasting impression that reaches wide audiences.

To ensure the absolute best results for artists and record labels alike music marketing is at its best when it is targeting several fields. Refreshing and creative ideas mixed with using the artist and more traditional promotion such as videos and social media campaigns, marketers are able to spread their ideas across a wider area than before. As Will Hope, the director of label relations, pointed out back in 2015: “This is what our biggest problem is: everything that came before no longer really applies” (Dredge, 2015). This statement reveals the core challenge of music marketing in the streaming age, reinvention.
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Questionnaire

This questionnaire was conducted over a period of a month for 225 responders from all around Finland.

1. Gender?
   a. Woman
   b. Man
   c. Other
   d. Don't wish to answer

2. Which one of the following age groups you belong to?
   a. 16-29
   b. 30-39
   c. 40-59
   d. 60+

3. Place of residence?
   a. Helsinki area
   b. Uusimaa
   c. Other, what?

4. How often do you actively listen to music (meaning that you turn on music knowingly)
   a. Daily
   b. Weekly
   c. Less frequently

5. Which one of the following music streaming services do you use?
   a. Spotify
   b. YouTube
   c. Apple Music
   d. SoundCloud
   e. Deezer
   f. Google Play
Appendix 1

6. Do you use free ad-supported streaming services or subscription-based services?
   a. Ad-supported
   b. Subscription

7. How important do you find the following streaming service features (on a scale 1-5)?
   a. Music catalogue
   b. Playlists
   c. User base recommendations

8. Which of the following social media platforms do you use? (several answers)
   a. Facebook
   b. Instagram
   c. Twitter
   d. Snapchat
   e. Other, what?

9. In which of these platforms are you most likely to follow music related pages, channels, artists or bands?
   a. Facebook
   b. Instagram
   c. Twitter
   d. Snapchat
   e. Other, what?

10. You are on a 2-hour car ride and decide to listen to music, which alternative are you most likely to use?
    a. Radio
    b. Streaming service
    c. CD
    d. I do not listen to music in the car

11. Think of the last new song or artist, where did you hear it for the first time?
a. Radio
b. Streaming service playlist
c. TV/movie
d. Hobby
e. Event
f. Other, what?