

MUSIC MARKETING EVOLUTION FROM TRADITIONAL TO DIGITAL MARKETING

GELENEKSELDEN DİJİTAL PAZARLAMAYA MÜZİK PAZARLAMASININ EVRİMİ

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ABSTRACT

No product may find a fertile market unless promoted well, which allows the targeted segment of consumers to familiarize themselves therewith in terms of value. While music is not a product in its traditional, material sense, it is still a commodity sold in the market and artists or record labels have tried to market songs or albums at different times using whatever media available ranging from specialized music publications to television. Still, the time has come for digital media that possess a variety of essential characteristics differentiating them from conventional media as more efficient and cheaper alternatives that will keep playing an important role in the future of music marketing in the form of multi-componential promotional platforms. This article is about how the marketing of music had changed during the 2000s with the digital revolution. Marketing of music which was not so important in the very past years turned to a marketing war after digitalization. The record shops get into Youtube and digital music platforms and today marketing of music is done in the ocean of digital world. This world is so big that every music product must take a position marketing area. This article is about the changed era of marketing from traditional media to digital media about the change and about the future.

Key words: Music, Marketing, Marketing Mix, Media, Digital Media, Digitalization

ÖZET

İyi tanıtılmadıkça hiçbir ürün verimli bir pazar bulamaz, bu da hedeflenen tüketici kitlenin değer açısından oraya aşına olmasını sağlar. Müzik maddi anlamda bir ürün olmasa da, hala piyasada satılan bir meta olarak sanatçılar, plak şirketleri, özel müzik yayınlarından televizyona kadar mevcut olan her türlü medyayı kullanarak şarkıları veya albümleri farklı zamanlarda pazarlamaya çalışmaktadır. Geleneksel medyadan ayrılan çok sayıda özelliğe sahip olan dijital medyanın önemi müzik pazarlamasında her geçen gün büyük bir fırsat olmaktadır. Bu çok fonksiyonlu tanıtım platformu müzik pazarlamasının geleceğinde önemli bir rol oynamaya devam edecek. Bu çalışma, 2000'li yıllarda yaşanan dijital devrimle birlikte müziğin pazarlamasının nasıl değiştiğini incelemektedir. Geçtiğimiz yıllarda çok da önemli olmayan müziğin pazarlanması, dijitalleşmenin ardından bir pazarlama savaşına dönüşmüştür. Günümüzde plak dükkanları Youtube ve dijital müzik platformlarına dönüşmüştür. Bugün müziğin pazarlanması dijital medyanın dünyasında büyük bir okyanusta yapılmaktadır. Bu dünya o kadar büyük ki, her müzik ürünü için ayrı bir pazarlama imkanı ve dolayısıyla pazar konumlandırması sağlamaktadır. Bu çalışma, geleneksel medyadan dijital medyaya değişen müzik pazarlamasının dönüşümünü dijitalleşme ekseninde ele almaktadır.

Anahtar Kelimeler: Müzik, Pazarlama, Pazarlama Karması, Medya, Dijital Medya, Dijitalleşme

1.How Music Companies & Singers Marketed via Traditional Media

Music marketing is anything but new. Lenhoff and Robertson (2019:22) suggested that specialized music publications and newspapers, which were enabled by print technology and which met both mass and niche musical interests, had been developing in parallel with the magazine and newspaper industry in the 1900s. Still, the print advertising of music occurred even earlier as “Musical Opinion” emerged in print as early as 1877, which is far earlier than “Banjo, Mandolin, and Guitar,” deemed the oldest fretted-instrument magazine in the world that first saw print in 1903. When it comes to other print outlets promoting music, “Gramophone” magazine was put into circulation in 1923, the goal being to keep melomaniacs abreast of new releases. “Melody Maker,” a British weekly music magazine lasting until 2000 was created in 1926 (Lenhoff and Robertson 2019:22). While print advertising was not discontinued in the decades to follow, other notable media came into play diversifying the range of promotional tools at hand.

According to Dominick (1996), it was not until the late 1920s that radio stations took to selling their airtime, which gave rise to on-air-advertising (cited in J.R. Ogden, D.T. Ogden, and Long 2011:122), yet radio did not gain popularity as an advertising channel immediately the practice began. The mainstreaming of the radio as a promotional tool was more characteristic of the 1940s. At the time, the record’s promotion chain, as Fink (1989) put it, started at the record company where an ad campaign would be developed, yet radio was not the sole approach utilized. Overall, how music was advertised back then was by promoting it through the use of live concerts, advertising, plenty of publicity, and on individual radio stations. Radio was a very essential, nay, popular promotional platform as advertising dollars committed to radio ads reportedly increased twofold in the period between 1940 and 1945. In the late 1940s, however, there emerged such a new competitor for radio as television (cited in J.R. Ogden, D.T. Ogden, and Long 2011:123). Škoro regarded television emergence as a landmark in the music industry. The visual portion of performance has become as essential as the quality of a musical piece and its interpretation since that point. Movies themselves became a promotional tool, in which music would hold a bigger and more important role. There was another essential medium’s emergence in the 1940s, which was the jukebox (cited in J.R. Ogden, D.T. Ogden, and Long 2011:23) that ended up playing a part in music promotion following its arrival (Škoro n.d., p.789).

As for further marketing developments, in the middle 1950s, the transistor radio came into this world, which further boosted the role of radio stations as essential promotional instruments in the music industry (Škoro n.d.:789). The marketing philosophy was also subject to evolution during this period as Bristow et al. (2006) reported the shift of marketers’ focus to a “sales orientation” in the 1950s when competition grew intense and the choices of services and products were more plentiful. With the sales orientation in place, many salespersons were recruited and dispatched from town to town and from city to city in efforts to move inventory as it was being produced. The creation of demand was a central variable during the period. The era also witnessed the onset of advertising growth. Technological progress in the way of radio and TV at a later stage made it possible for businesses to communicate with a large number of people simultaneously. On the negative side, what the sales orientation that continued into the early 1970s also brought was the stereotype of pushy salespersons stepping up sales through manipulations (cited in J.R. Ogden, D.T. Ogden, and Long 2011:123). As for later development, Kotler and Levy (1969) stated that the ability to speak to the large numbers of consumers gradually led to the development of the marketing orientation and the birth of the marketing concept in the late 1970s and the early-to-mid-1980s. Marketers began trying to understand what their consumers wanted prior to developing services and products. They found it easier to sell to people when they offered a product that meets a specific need or want. It was during this period that the music industry started focusing more on the consumer (cited in J.R. Ogden, D.T. Ogden, and Long 2011:124).

Thus, the 20th century witnessed the birth of multiple media that would gradually become the promotional instruments of music losing the status to some extent to new media. It must be that the shift of marketing from radio to TV and from TV to digital media indicates an understanding of marketers in terms of which medium or a set of such enjoys the popularity of people and, therefore, a greater likelihood of marketing efforts success. Still, digital media use may also be driven by price considerations, which, however, may be but a collateral benefit in the marketing field that likely values efficiency above everything else. Whatever the choice rationale, digital media have clearly changed music marketing as people knew it.

2.How Did The Digital Media Change The Marketing of Music

Lang (2020) opined that the marketing world had changed in a major way in the digital era, with social platforms playing a considerable role in this transition. Conventional marketing was about a message being broadcast to as many people as one could afford to reach through blanket networks, such as TV and radio. Then followed waiting and hoping for the consumer to pick up what was broadcast and for the content to influence them in a way that would encourage buying. No other ways but this one had existed and worked until the arrival of the internet followed soon by social platforms and a great shift in daily lives that left commerce and communication influenced the most. The selling and buying ways changed. The marketing of today is more strategic, effective, and, therefore, cheaper. People are now in a position to establish return on investment related to digital marketing, which is what makes an investment into social media a far more valuable undertaking. What brands are consequently doing is selecting their ideal buyer in lieu of targeting a wide market to shower with their commercial message. These brands are cultivating relations with such ideal customers via what are increasingly potent marketing strategies building trust in their service or product in part through informative content transparency and peer reviews offering candid feedback as to what to expect from a brand. Such an emotion as trust is crucial these days as advertised are no longer trusted when they claim a product to be superior (Lang 2020). Having changed music marketing, digital media are certain to be second to none given their superior characteristics.

3.How Traditional and Digital Media Compare: The Specific Characteristics of Both

3.1 Popularity

Social media are booming in the way of popularity. Romano (2019) placed the number of people active on at least one of the social media at 3,5 billion people as matters stood in 2019. Radio and TV as conventional marketing tools may not be faring equally well these days as McIntyre (2016) referred to the results of a 3,000-respondent study executed by the Music Business Association and data analysis LOOP indicating that millennials were not listening to the radio almost as much as older generations were. Instead, younger millennials ages 15 and 19 have switched over to streaming often preferring on-demand options. As a result, on-demand streaming, including Apple Music and Spotify, is responsible for 51% of daily listening of younger millennials. The main takeaway is both that streaming, in general, is more favorable and the idea of radio is not as attractive to younger music lovers as it used to be for their grandparents, parents, and older siblings (McIntyre 2016). Television may also not be what it once was popularity-wise as Mediakix (2020) claimed that 2017 was the year that saw cable TV die, as seen in figures. In the course of the first quarter, the biggest national cable TV providers constituting 95% of the cable industry forfeited 410,000 subscribers. This trend is inversely proportional to that, which Netflix enjoyed, which added 8,3 million subscribers in the final quarter of 2017 alone (Mediakix 2020). Maheshwari and Koblin (2018) also acknowledged that television was in trouble in no small part due to the loss of ratings in the least expected segments, such as the National Football League. Besides, when popular, TV shows may not gather a diverse audience for marketers, as Maheshwari and Koblin (2018) showed, suggesting that the hottest shows on television networks or the ones that set ad prices at the highest level draw older viewers, which presents a challenge for brands wishing to reach teenagers and millennials.

Thus, there is a certain age variability as the young age cluster does not seem to be in a habit of listening to the radio, which goes to demonstrate that traditional media as song marketing tools will work in case of specific consumer groups. Rap songs/albums connecting well with the youth need promoting via social media rather than radio, else the target audience will stand no chance of knowing about a new release. Seeing that older age groups could be more of marginal rap lovers, a marketing campaign, if assisted by traditional media outlets they prefer, may be doomed to fail to live up to promotional expectations. Television will not be a good option either, for the hottest TV networks generating the biggest ad income are a magnet for older spectators rather than teenagers and millennials who apparently constitute the staple audience of rappers, since older generations grew up listening to a different type of music that has ended up being associated with their youth, which evokes positive emotions, thereby keeping them emotionally tied to the older genres and this preference consistency or conservatism is what ensures older generations will not diversify their taste portfolio with the rap genre, which is why social media where the youth maintains a stronger presence are the best destination for marketers.

Besides, television content is known for its inconsistency as ratings drop, which is symptomatic of the loss of interest in the product; hence, music promotional videos will reach the audience of a smaller size if ads are inserted into the show whose popularity is on the wane. In other words, as opposed to social media, the promotional power of conventional media depends on the content and its quality that, in turn, is determined by the performance of individuals featured, whether they be actors or professional athletes, which is further determined by a variety of factors, including the quality of playing partners/clubmates and/or their form, pay/contractual terms, and other aspects. Still, rappers are not alone in pushing their albums, which means that the changing complexion of the TV audience will not affect the marketing of genres connecting with older generations that may conservatively stick to television.

3.2 The Cost Aspect

If willing to get a musical product promoted, one stands to spare by resorting to social media and figures stubbornly speak volumes for the cheapness of the internet-based outlet. Lang (2020) made a case for the supremacy of social media while comparing them with traditional outlets. The researcher described social media as being far less expensive. If a brand is to reach out to the same number of people or more, without the same money being invested in the undertaking, social networks are an optimal pick. In fact, a promotional campaign there takes but a fraction of the conventional media price to carry on. Cost-Per-Thousand Impressions is the metric employed in this evaluation. In the case of social media, the price tag stands at under \$3, as against approximately \$10 and \$28 in the case of radio- and TV-borne campaigns. Thus, if singers have their new album promoted on TV, they will have to go to the expense of paying nearly 10 times as much as they should have to if they should choose social media. When it comes to radio, the increase is threefold. Apparently, the figure seems generalized or rounded, since there should be expected to be some variability at least in TV advertising as prime time will prove costlier than do morning or early night hours. At the same time, it may also depend on the nature of the TV content displayed, which determines the viewership ratio or the number of viewers who tune in for a show or a movie. When top-quality, it will boost the efficiency of advertising or, rather, its outreach and this perception likely informs TV channel owners and staff and drives to compose the time lease pay structure accordingly. Hence, music advertising may not necessarily be as high as described due to there being a variety of price-shaping factors. This, however, is not to suggest that traditional media advertising is not expensive. It is, especially relative to social media.

3.3 Accuracy & Feedback Possibility

In terms of accuracy, Lang (2020) likened traditional-media-based marketing to a cannon fired with an eye to hitting someone watching, reading, or listening. By comparison, it is like social

platforms to target consumers with laser precision. Thus, for example, social media marketing is precise, such that it enables one to market to none but females aged 60-plus who reside in Cleveland, Ohio, who were married recently, and who entertain an interest in skydiving (Lang 2020). Oftentimes, feedback may be what may give an accurate picture of marketing efficiency by reflecting the sentiment directly. As opposed to traditional media, social media marketing is a two-way street, as Lang (2020) put it, suggesting that they offered an additional bonus of hearing back from clients.

Thus, a message borne by traditional media is inefficiently scattered across a wide audience that has only a segment of consumers oriented towards a product, which indicates the wasteful spending of the promotional budget. To make matters worse, the problem could be that the target audience may not be in front of the screen from want of interest in what is broadcast, which causes the money committed to go to waste altogether. Hence, marketers involved in promotion will be better off predicting which cinematographic content, for example, connects with the target audience of a song/genre. Still, there may be no saying it for certain that marketers will go to such great lengths to boost the efficiency or feasibility of the promotional effort. Hence, as follows from the accuracy aspect, social media are nowhere near being as inaccurate as traditional alternatives are. Nor can traditional advertising tools provide feedback that could give an idea of how accurate and, therefore, efficient advertising is and how solid a music product is overall.

3.4 Trust

Commenting on the trust aspect of media, Lang (2020) gave readers to understand that social-platform-assisted marketing employed content to foster trust over time. While exposed to traditional marketing forces, by contrast, a consumer is made to accept an opinion, a hope being that it will be embraced as a result of the message's consistent or routine repetition. As far as social networks go, one can put them to good use to provide the ideal buyer with an opportunity to learn whatever they need to know about the product prior to purchasing. What is also done via the network is to cultivate relations with consumers through the provision of special offers, such as freebies, limited runs, and coupons (Lang 2020). When spread through social media, the product-related information stays for consumers to familiarize themselves with when comfortable, while TV or radio marketing channels communicate the message periodically that may not be digested by the target audience properly for the buying decision to be made. It also makes sense that singers, their managers, or other figures involved in promotional activities may use the platforms the better to cultivate relations. Although different from many other products in the consumer market, songs may sell paired with posters or discount coupons for live concerts or concert tickets may go in tandem with download codes for songs. Still, the biggest benefit that such media have to offer is the transformation of unsuspecting consumers into trusted, nay, free brand promoters who are not on the payroll, as follows from the above-presented trust dimension.

That singers, their managers, or recording labels enlist the support of average social media users is important now that traditional media have compromised themselves as trusted message communicators, which may follow from numerous counts of surveys showing what consumers have had to say as regards their stance on such outlets. The results of one of the surveys presented by Gordon (2017) demonstrated that 69% of interviewees mistrusted a brand's advertising, yet this is not the biggest low that trust has reached as Shane (2019) identified that as many as 96% of consumers did not trust ads. As further explained, the attitude is a cumulative product of downright offensive content, out-of-touch publicity stunts, and pop-up ads. Hence, people have grown skeptical and suspicious of advertising and marketing (Shane 2019). It is of great importance that a promotional message be trusted, else consumers may not get to taste the product. Consumers themselves underscore the importance of trust. According to Craft (2019), the results of a 25,000-respondent survey published by the 2019 Edelman Trust Barometer Special Report indicate that trust is almost equally important to customers as value and quality as they ranked it as one of the top factors they

take into account when deciding whether to buy something. An estimated 81% of interviewees are united in the belief that being able to trust the brand was a must (Craft, 2019).

The reason for traditional media to have compromised themselves is obvious as they seem to be operating along the lines of sectarian principles when a specific mantra is repeated to be lodged into the heads of followers with the passage of time. Gossop (2016) confirmed there to be such an approach in religious and quasi-religious groups that also apply rhythmic repetition, while Townsley (2001, p.137) showed that repetition was used in marketing as such that facilitated remembering. Still, what consumers remember after hearing it said a variety of times is not necessarily what they bid fair to purchase while in a shop, including a digital one that sells songs and other entertainment products. The matter is that traditional media foist a message upon viewers, which presupposes that a biased party communicates information associated with product utility to the audience. The bias perception by people stems from an understanding of a marketer being contracted or paid to present the commodity, be it a laundry detergent or a song, in the most favorable or appealing light possible, without any potential disadvantages being brought to light.

Hence, there is a measure of distrust or skepticism towards traditional media, with which the promotional/commercial message is received by people. Unlike in conventional platforms, average users do the talking in social media. They perform the ambassadorial function often unbeknownst to them, with information spread via the word-of-mouth marketing technique. Being elated that they are after enjoying a product, such as a song, they do so little as recommend it all the while making their emotions or feelings towards the song known. These users are understood by other social media users to have nothing to do with the brand or marketing. As such, they are trusted as individuals who will not have song success enhance their financial wellbeing; hence, they talk unbiased to an audience that prefers the genre; otherwise, people would not seek someone else's opinion on a song. Still, the success of efforts is contingent much on the quality of the song, since no amount of peer advertising will save a poor song or album from falling into oblivion early on.

Hence, consumers trust their own much more than they do marketers who understandably say whatever pays them most even if doing so means misinforming customers and getting them to buy what could be below par in terms of quality. While it could be that quasi-users act as nonaffiliated social media account holders who do not do more than express their opinion, consumers would trust them before they would buy into conventional advertising likely because they have no idea that special disguised marketers could be working in social media. Hutchinson (2008:37) confirmed that peer-to-peer marketing was very influential, which holds especially true for younger consumers. The approach is impactful, so much so that record labels commonly have grassroots marketing departments operating. They tend to manage street teams in different geographic locations throughout the nation. In grassroots marketing, opinion leaders can be on the radar of such departments that may proceed to recruit them to work for the label or artist. In this case, their influence on peers is exploited for the promotion of trends and products. The perceived utility of such individuals rests upon the diffusion of innovations theory that discusses the role of trendsetters or opinion leaders who are instrumental in the diffusion of new ideas, trends, or products (Hutchinson 2008:38). These beneficial characteristics, by far, lead record labels and individual singers to harness digital media.

4. How Music Marketing Is Done Today : General Approaches

Although not represented by a record label or manager, rookie singers can utilize the diversity of digital media to market their products. According to Tune Core (2020), a singer's electronic press kit needs creating that provides a central location with all the assets, including but not limited to biography, music files/links to music, links to a performer's website/social media profiles, photos, and press quotes, which makes it possible for media members, such as venue talent buyers, radio program directors, bloggers, and editors, to get quick access. As for what it is that press quotes imply,

singers may be featured somewhere in print or online in the context of some positive quotes. As it is now, the majority of music lovers are at least partially active on social networks, such as Snapchat, Instagram, YouTube, Twitter, and Facebook. Thus, social media are deemed an excellent way to connect with fans and maintain the link. While social platforms do give a range of ways to engage with favorite artists, to be running a website may feel outdated for plenty of people. The idea, however, is not devoid of utility, for an artist website creates a hub allowing all the information to be stored and displayed in one place that is conveyed across social channels.

Other conventional digital era tools may be equally useful, including email that is regarded as one of the first big revelations associated with the digital era. Old school though they seem, an email list can turn out to be impactful for artists. Much as sending a direct message or tweeting is the easiest approaches to communicating with fans directly, melomaniacs still check their email inboxes. Moreover, email has been found enjoying the biggest engagement rates per post, with fans being likelier to read someone's email than anyone's tweet or Facebook post. These efforts may not suffice eventually. If modern singers are willing to see their music featured on playlists, blogs, and local digital outlets, they will be better off pitching it by themselves or via a publicist. As far as other essential marketing steps are concerned, they would do better to seek their music placement on some of the playlists. There is said to be a tactic of pitching to unofficial, lesser-known playlists that is believed overlooked. A multitude of unofficial Spotify curators can build playlists with dedicated and decent follower counts. Lastly, online magazines and blogs covering music can be a great of gaining or expanding the audience (Tune Core 2020).

Thus, the marketing ways in the digital era are diverse. Since technologies seem to be evolving at a very rapid pace, some marketing technique, although digital, already seem outdated, including email and websites, which, however, does not deduct from their marketing utility; thus, they can promote albums or individuals songs, especially when united, which boosts the outreach potential, for different users have contrasting entertainment and communication habits, which causes some to extract information from websites and others from social media feed. In any case, many of the mentioned digital media approaches seem oriented towards familiarizing the audience with new single performers or bands. Established singers are not alien to using digital avenues either. When they do, various creative marketing approaches make their presence felt.

5. Digital Media Strategies in Music Marketing

5.1 Drake – The Meme & Association Power

There may be no better way to clarify how music marketing is handled today than examine how different popular singers have chosen to market their upcoming hits. Trend Jackers Team (2017) looked into some of the approaches embraced by different performers, Drake included. The singer was reported to have become the source of a number of memes, including spinoffs of hotline bling and even memes implying as though Drake were sensitive, which is often defined as the direct opposite of the rapper of today. The performer became so well known as a meme that a subculture dedicated to posting the edited videos or images macros of Drake emerged and came to be known as "drake posting." Drake even came to title his new song as "more than a meme" in 2016, in which he claimed his rise to fame to relate to something more than popularity as a comedy icon on social networks and forums (Trend Jackers Team 2017).

The performer seems to have capitalized on the current unwavering popularity of the meme niche. He all but became a byword for a meme, which put him in a position to surround himself with hundreds of thousands if not millions of fans. This meme popularity feeds the interest of fans and readiness to purchase whatever new album is about to hit the shelves and make sure they lie empty shortly after. The popularity of memes is well-documented as Romano (2019) showed that they controlled internet culture, with popular meme pages attracting tens of millions of followers. A study

performed by Google in 2016 found that the keyword “meme” was searched more often than the term “Jesus Christ.” This popularity is in part driven by the daily need in dopamine released in people’s brains. Rather than be an element of humor, memes now act as a basis for brand advertising (Romano 2019). Thus, while the performer is no Grumpy Cat, Drake is a meme in its own right and a popular one, which maintains a stable audience seeking the daily portion of dopamine through laughing giving them the feeling of pleasure.

It would also be worth noting that, in some ways, the meme method cannot but remind of classical conditioning in terms of drawing new fans. Lewin, Culkin, and Perrotto (2001, p.107) explained the concept as a form of association learning, in which a reflexive response is related to a new stimulus. This occurs when the new stimulus is paired with that, which naturally launches the reflex (Lewin, Culkin, and Perrotto 2001, p.107). The matter is that many melomaniacs or song lovers have yet to familiarize themselves with Drake, while some may not be the fans of the music genre he represents. In this case, the meme marketing proves useful in that popular memes lend their appeal to their source, the singer, that has gone unknown to all those song lovers, which may get them listening to his music eventually, which they would not do if not for the positive, encouraging impact of memes. To define the meme mechanism in classical conditioning terms, the stimulus that triggers the positive emotional response of joy and pleasure is paired with a new stimulus, the singer. Even if Drake used not to evoke positive emotions in some music lovers, he now will be due to his association with the meme.

5.2 Lee Scott & Ed Sheeran – Anticipation, Enigma, and Exclusivity

There is an opinion of streaming services having failed to distinguish their products enough to render people interested (Tiffany and Singleton 2016). Individual singers seem to take this flawed marketing into consideration, as shown by Trend Jackers Team (2017) who presents Lee Scott’s marketing strategy as an exclusivity case in point. The British hip-hop artist who grew his audience via participation in underground events like “Don’t Flop” has released his unique music brand since early 2006. For “Nice Swan,” his most recent album from 2016, he performed designed and implemented a very unique promotional strategy. Its release involved a three-stage production run built around the power of limited-edition merchandise. Having picked this approach, Scott was well placed to charge a premium for early adopters who were desirous of being in the first 100 to hear the album. Moreover, being slow that it was, the release managed to generate anticipation within the fanbase, which produced PR opportunities and social buzz. It was also with a very unique and slightly cryptic advert titled “Luxury Infomercial” that the album was launched. The performer chose to advertise exclusive limited edition collectors pack equipped with multi-colored special edition vinyls, a 16-page lyric book, and an exclusive purple CD, which he did upon general release, which created numerous counts of opportunities for the singer to get his content monetized in the modern culture of music piracy when the best part of listeners departs from music acquisition and gravitates towards free streaming. Once people came uploading the copies of Nice Swan online, the performer was quick to respond by releasing the album, without attaching any price tag thereto, which he did throughout all chief streaming platforms, thereby allowing them to get the album available to a broader audience, with access granted to the more casual and general listener category.

Lee Scott is not alone in harnessing the marketing potential of anticipation as Trend Jackers Team (2017) showed how the marketing campaign of another British singer unfolded. The first thing that Sheeran did was announce in 2015 that he would take a break to travel the world and see everything that he had missed. On December 13, 2016, which was exactly 12 months since the last post, the singer placed an image of a plain light-blue square, which marked the start of the promotion for Divide, his newly announced album, only to keep silent after. Sheeran had not re-emerged until January 1, 2017, the day that saw a short video post by him, which announced that new music was coming on Friday to come. on the following days, he also posted some subtle teaser imagery for the new music so as to maintain the buzz. By the time Friday came about, the hype was truly built and

well. In an unexpected twist of events, the performer came to release two brand-new songs simultaneously in lieu of one.

Thus, the marketing campaign of Lee Scott is a blend of anticipation and cryptic teasing, which makes for a considerable social buzz and kindles interest in the upcoming product and the same can be said of another singing Briton. Ed Sheeran kept fans hungry as he discontinued his posting activity and social media communication as such, and his prolonged absence from the digital media landscape apparently activated a particular interest of fans constantly fueled by speculations and opinions doing rounds or circulating through platforms. The abstract-looking blue square is likely to have generated as much speculation as Malevich's Black Square painting has done. Unlike Sheeran, Scott has also done better than just keeping fans waiting as there is an important exclusivity element to the marketing approach of the singer. The limited-edition can make fans feel special, that is, a unique caste of followers. It gives bragging rights to whomever values the availability of such on an opportunity to earn extra cash off re-selling as exclusivity also presupposes the limited edition of songs over a specific period, which does not come close to matching the demand; hence, the lucky owners of albums in their debut edition can set speculative prices and offload the product earning a significant extra in the process. Exclusivity is itself an advertising tool in the sense that it gives fans to understand that what is offered is of high value, while the lack of exclusive music offers from the favorite singer in the era of exclusivity could lead fans to think that the quality of an upcoming album is subpar. Still, exclusivity unlikely to work unless in the case of top artists when the waiting threshold is high for mainstream fans who are fine with waiting for the music to become more accessible and affordable with time. In other words, the marketing approach is unlikely to work for singers who just set foot in the market, which, however, does not mean that they will be hard-pressed to market their product through other promotional tactics. The task will be even easier for debutants to accomplish given the budding promotional mechanisms that it is already believed will define the future of music marketing.

6. The Future of Music Marketing

Paakkonen (2017) described a budding marketing platform that the expert believes if the future of music marketing. In the big data era, marketers want consumer information available in as much an amount as is possible if only serve their needs better. Pandora, a streaming platform, has devised a way to assist artists with connecting with fans providing them with the data fan engagement. It was reported as having launched a new generation of the Artist Marketing Platform while in partnership with Next Big Sound analytics platform. AMP was said to give artists the opportunity to market to their listeners through a set of instruments, such as AMPcast, Featured Tracks, and Pandora's Artist Audio Message that are the features designed to enable the artists of any notoriety or fame to connect with music fans. The platform can ensure artists obtain feedback about which songs are being consumed and received well and which ones are not, which it does by combining listening statistics with the thumbs up/down feedback system of Pandora. With such information available, singers can promote specific tracks for a larger audience to hear them as well as recording Artist Audio Messages interspersed between songs, all the while directing users to check out new albums or songs. When it comes to AMPcast, artists get the chance to promote their music from their phone and on the go, so to speak, which is primarily employed via the Artist Audio Message of Pandora. The instrument enables a singer to record a personal audio message running 15 seconds, in which they are at liberty to say whatever they please, which can eventually be what promotes their show, album, or a new single. AMP itself can allow performers to geotarget listeners in a certain area to inform them of a concert date that may be at a venue in proximity to them. What further facilitates the process is the ticketing company Ticketfly purchased recently by Pandora. Thus can listeners buy a ticket from the Pandora app after hearing a concert ad (Paakkonen 2017).

Technological products are often unpredictable, as follows from the Pandora platform, since singers could not have guessed what features/mechanisms it would have years ago. As such, technological products employable in marketing are hard ones to predict. Still, Pandora is believed to be the future of digital marketing. It offers a unique feedback system or a one-way communication avenue that allows singers to monitor the consumer sentiment to know which song to push or replace, which apparently spares resources, whether time-related or monetary, that go into promoting an album. Moreover, the timely removal of a song can prevent fans' disillusionment and the inaccurate generalizing perception that makes them think the song representational or such that lays evident the quality of the album overall. At the same time, if liked, a song may be used as a top promotional material that may expedite the development of the purchase intention in consumers. The platform can promote artists' singles, albums, or concerts, without it being necessary for the singer to order the design and placement of expensive promotional ads from a marketing company and a TV channel, for example.

The geotargeting system is also unique, since it attracts people to spontaneous concerts and this targeted approach allows packing venues over a brief period of time, without artists overpaying for expensive ads that would have to be placed in expensive outlets to draw song lovers in the little time that remains before a concert's kickoff, yet it may not necessarily manage to draw the requisite number of people as those found nearby may have other commitments and endeavors to attend to, which, however, depends on multiple concomitant factors, including season, the time of the day, and the ticket price range among other things. If geolocation does spot people to make them concert ad recipients, the efficiency of the tool is still subject to debate as people may not necessarily be locals, with city or nation guests leaving and coming in routinely. Still, since it is free, the promotional app is as good as any, making an additional contribution of its own. Now music lovers can buy tickets from the Pandora app, the unique platform seems to include the whole cycle of services ranging from song promotion to ticket acquisition. Thus, what lies ahead in the music marketing domain is the promotion of songs, albums, and concerts through cheap, albeit efficient multifunctional platforms tailored to the current digitalized world, in which consumers leave, which allows reaching out to them through popular digital channels.

7. Conclusion and Discussion

Thus, music marketing is nowhere near being a novelty as specialized music publications and newspapers would emerge since at least the late 1870s being followed by radio, television, and jukebox that all played the unique roles of their own in music promotion; still, the digitalization of media has changed the marketing landscape in part by bringing down the cost and enhancing promotion efficiency. The scrutiny of digital media characteristics based on social platforms shows that conventional media are no match for them. The platforms may offer a better outreach opportunity over television decline; digital media like social networks are cheaper as their advertising price tag is only one-tenth that of television; the platforms provide consumer feedback and enable the targeting of specific consumer groups, which seems vital, since music genres are diverse gaining the admiration of different clusters of music lovers; lastly, social media are trusted outlets as they turn average unsuspecting users into product promoters, which removes the distrust factor related to traditional advertising outlets.

These beneficial characteristics come with plenty of digital opportunities contributing to the promotion of the artist and his/her products, including electronic press kit, personal website, social media profiles, an email list, music pitching, playlists, and blogs. As was further found, different marketing approaches may work in social media settings these days. Some artists like Drake create a meme cult, which builds a positive aura around them conditioning non-fans to the product through the power of a positive association transferred to performs. Others like Sheeran and Scott make full use of anticipation and enigma, which generates the buzz comparable with the impact of advertising, the major difference being that it is free and unbiased, with fans feeding the interest through

speculation and opinion exchange. Furthermore, there being a significant fanbase, singers can exploit the earning power of exclusivity and its marketing potential that could communicate the idea of product uniqueness, which expedites the spending decision. As for lies ahead, the future of music marketing is associated with digital marketing platforms like Pandora enabling the release of brief ads, the geotargeting of potential concert-goers, and even ticket booking within a single complex cycle of product promotion and income generation.

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