

In order to understand how to match consumer needs through music in this new world it becomes necessary to understand how the internet itself meets consumer needs, and why we increasingly engage in social media in all aspects of our lives. Salo et al (2013) give four major motivations for participation in social media but particularly 'communities' of various kinds; the reinforcement of social identity of both the individual and the group, a sense of affinity, participation in the form of user generated content, and two-way interaction with others in the community. The first major milestone in combining social media and the music industry was MySpace, which originally developed into an open networking environment for independent artists and their fans – it was a place where experiencing free music was actively encouraged, allowing for the discovery of new and unknown artists, where marketers were somewhat bypassed and self-advertisement became key. Pre-listening became commonplace, secret shows were advertised building the direct relationship between artist and consumer, and one participant in Salo et al's study claimed MySpace had the 'most influential' effect on purchasing. Its faults however, in terms of meeting the above consumer motivations, lay in the lack of interaction between members – the idea of communities was not fully formed – and for marketers, the reach was narrow, the majority of the user base consisted of consumers already passionate towards music.

Since its inception in 2004, Facebook has easily overtaken all other social media platforms and is now a feature of almost every mobile device belonging to the under-25s in the UK. Social interaction lies at its very core, and as its capabilities grew there was a movement of music away from MySpace to the artist and event pages found all over the Facebook site. Here members holding profiles full of personal information (unlike the anonymity retained on MySpace) join in groups and 'like' pages with others holding similar music tastes, share photos of events, ask questions and discuss anything and everything about their favourite artists – all on a publicly viewable page. Other sites such as Spotify which have taken the music market by storm rely on Facebook's user profiles to set up accounts, share links and mine data, and this web of social media has resulted in the changed face of music promotion. While official artist pages are predominantly informational, the true marketing takes place through influential members and bloggers, who gain hold high 'network power' (Labrecque et al, 2013) and can circulate music far and wide. It is the combination of these networkers with the everyday consumer in possession of 'information based power' and 'demand based power' that lead to the ultimate tool for marketers – 'crowd based power' which if captured and steered can result in huge success, as seen in acts like Justin Bieber and Rebecca Black whose YouTube videos went viral and ended in top ten hits.

However, interestingly, the power of hits is seeming more and more like an illusion, and Anderson (2004) and Brynjolfsson, Hu and Smith (2006) emphasise how the internet has shown that money can be made in 'misses' through the long tail. Traditional brick and mortar music stores stocking only those songs that would sell well to a local market created the impression of success being made through mainstream tastes, whereas the removal of manufacturing costs and distribution fees has taken away popularity's monopoly on profitability. All of the top 400,000 songs on Rhapsody, a subscription based streaming music service, are played at least once a month, and if you combine enough non-hits on the long tail, the market is bigger than that for the hits. The reason for this counter-intuitive phenomenon is a combination of