

Integration of Digital Platforms and Legacy Media in The Promotion of Emerging Artists

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Abstract

This article examines how emerging artists gain visibility when digital platforms (short-form video, audio streaming, and video hosting) are coordinated with legacy media exposure (broadcast, press, and event coverage). Relevance is determined by fragmented audience attention, algorithmic discovery, and the signaling capacity of curated media gatekeepers. Novelty is provided through an integrated pathway model that links platform affordances (save-to-app flows, playlist placement, user-generated circulation) with legacy-media credibility cues and event-based attention spikes. The article aims to systematize cross-channel promotion strategies for early-career artists and their representatives. The analytical approach relies on comparative synthesis of recent peer-reviewed research on short-form video labor, playlist intermediation, streaming conversion, and music video persuasion, complemented by sector analytics on recorded-music ecosystems. The findings specify the conditions under which platform exposure leads to sustained discovery and identify governance risks (opacity, volatility, dependence) that shape predictable career progression. The article is helpful for talent agencies, producers, and cultural organizations designing promotion roadmaps.

Keywords: emerging artists, digital platforms, legacy media, short-form video, music discovery, playlisting, streaming conversion, music videos, cross-channel promotion, creator labor

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Introduction

The promotion of early-career artists increasingly unfolds inside a multi-channel attention economy where discovery is shaped by algorithmic feeds, playlist intermediation, and user-generated circulation, while credibility and reach are still affected by curated exposure in broadcast, press, and event ecosystems [3; 5; 9; 10].

The goal of the article is to develop an analytically grounded description of how digital platforms and legacy media can be coordinated to promote emerging artists without relying on experimental designs. The tasks are:

- 1) to specify the promotion pathway from platform discovery to durable audience formation using evidence on virality dynamics, saving/redirect flows, and playlist intermediaries;

2) to clarify how audio streaming conversion and audiovisual exposure (video hosting and music videos) contribute to retention, monetization routes, and credibility signals;

3) to identify constraints and governance risks—volatility of virality, opacity of platform distribution, and dependence on intermediaries—and to map practical mitigation options for artist representatives working across TV, film-related placements, and live events.

Novelty is formed by integrating recent empirical findings about cross-platform chart sequences and platform labor with a structured cross-channel pathway model that explicitly treats legacy media and events as credibility and timing instruments rather than “older alternatives” to digital reach.

Materials and Methods

The evidence base was formed from recent peer-reviewed and open scholarly outputs on short-form video labor, streaming platforms, playlist intermediation, emerging-musician social media use, and audiovisual persuasion, selected to cover discovery, conversion, credibility signals, and platform constraints. A. Arrieta examined how music creators negotiate short-form video demands when virality becomes shorter and less reliably tied to career milestones [1]. J. K. Chalaby analyzed streaming platforms as a distribution mode within the platform economy and clarified structural features of platformized media industries [2]. E. Duvall synthesized scholarship on YouTube’s impacts via a scoping review, foregrounding discovery, monetization, and data as recurrent themes [3]. L. Gallardo Hurtado and D. Selva-Ruiz described micro-celebrity formation on TikTok in the context of music promotion through a case-based analysis [4]. M. Hroch and P. Szczepanik examined playlist intermediaries and visibility geographies tied to Spotify in East-Central Europe [5]. W. E. Nwagwu and A. Akintoye studied how emerging musicians use social media to expand audiences and promote entertainment events [6]. H. Schramm and coauthors tested how perceived artist-product fit in music videos shapes persuasion, knowledge, and artist credibility [7]. R. Seifert, J. Denk, M. Clement, M. Kandziora, and J. Meyn analyzed subscription/upgrade conversion within music streaming services and its implications for related music consumption [8]. I. Siles, A. Ross Arguedas, M. Sancho,

and R. Solís-Quesada documented how artists approach playlisting strategies on Spotify in Latin America [9]. N. Ta, F. Jiao, C. Lin, and C. Shen provided a computational comparison of hit-song dynamics across TikTok and Spotify, including evidence on cross-platform ordering [10].

Methods: The article applies analytical synthesis of sources, comparative interpretation across channel types (short-form video, streaming audio, video hosting, and legacy media), and conceptual modeling of cross-channel pathways; the procedure follows scoping logic for theme extraction where appropriate and uses triangulation across platform-labor, playlist intermediation, and conversion findings to keep claims aligned with documented evidence rather than anecdotal cases.

Results

The synthesized evidence indicates that promotion outcomes for emerging artists depend less on “presence on every platform” than on sequencing and transfer mechanisms that move attention from short-form discovery to repeat listening and then to high-trust exposure moments. Interviews with creators show that late-stage short-form virality is often experienced as constant visibility without proportional monetary or career milestones, leading creators to prioritize longer-horizon audience relations rather than purely optimization-driven output [1].

Cross-platform analysis of hit songs provides a concrete illustration of why sequencing matters: for songs that appear on both TikTok and Spotify charts, the ordering can favor Spotify’s earlier entry before TikTok visibility, meaning short-form circulation does not uniformly function as the first mover in discovery trajectories [10]. This empirically supports a pathway where short-form video is frequently a reinforcement or acceleration layer rather than a universal origin point, and it motivates a coordinated plan that treats playlist placement and streaming traction as parallel inputs into public visibility, rather than as downstream “aftereffects” [10; 9; 5].

Figure 1 formalizes the integrated pathway as a looped system rather than a linear funnel, drawing on comparative cross-platform dynamics and platformization mechanisms in Ta et al. [10] and aligning with playlist-intermediary and creator-labor constraints in [5] and [1].

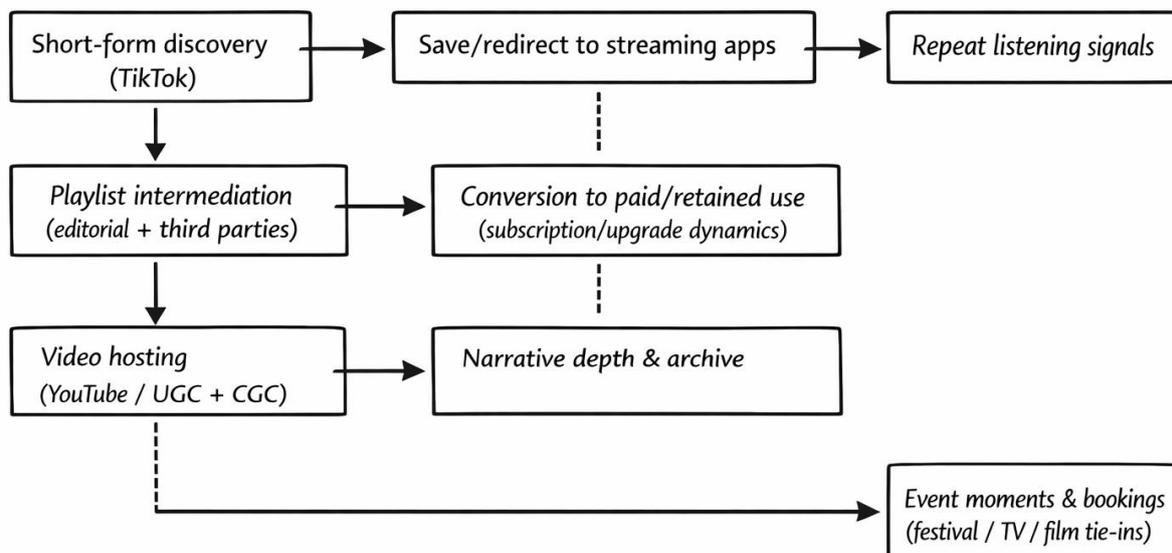


Figure 1. Integrated promotion pathway linking digital discovery and legacy-media credibility (adapted from [10])

Within the digital layer, playlist intermediaries emerge as a structural condition for visibility in platform geographies where peripheral markets are positioned more as consumption zones than cultural centers; visibility work therefore often passes through intermediaries that translate artist narratives into platform-legible signals [5]. In a different region, artists’ playlisting practices in Latin America show that “playing the platform’s game” becomes a strategic repertoire, in which artists attempt to align releases, metadata, and outreach with the logics of editorial and algorithmic selection [9]. The convergence of these findings implies that promotion for emerging artists requires deliberate “translation work” between artistic identity and platform selection criteria, rather than focusing solely on content volume.

A second results block concerns conversion and retention. Streaming conversion research indicates that changes in subscription status (including upgrades/downgrades) relate to patterns of consumption across music formats, which matters because emerging artists face a practical question: whether a discovery spike can convert into sustained listening and paid behavior rather than a brief visibility wave [8]. In parallel, YouTube-focused scholarship synthesized via scoping review shows that UGC and platform-native interaction patterns reshape discovery and fan engagement, and that analytics on audience behavior become routine inputs into promotion decisions [3]. Together, these findings support a combined strategy: short-form discovery is used to trigger attention, while

YouTube functions as a narrative and archival layer that stabilizes the artist’s story and provides searchable proof of audience response for curators and legacy-media gatekeepers [3; 1].

A third results block concerns credibility signals delivered through audiovisual formats that are legible to legacy media. Experimental evidence on music videos indicates that perceived congruence between the artist and embedded brands affects persuasion knowledge and perceived artist credibility, which suggests that partnerships and placements—common in TV, film-adjacent promotion, and event sponsorship ecosystems—should be aligned with the artist’s public persona to avoid credibility losses among audiences unfamiliar with the artist [7]. This mechanism is relevant for emerging artists precisely because unfamiliarity amplifies the influence of external cues: viewers use fit and narrative coherence as shortcuts when they lack deep prior knowledge of the artist.

Finally, the results converge on a constraint profile. Social media use among emerging musicians is repeatedly tied to audience expansion and event promotion, yet the same ecosystem exposes creators to dependence on volatile distribution and intermediary decisions [6; 1]. The integrated pathway model, therefore, requires explicit mitigation: building audience assets that persist across platforms, designing calendar-based sequences that connect releases to event moments, and using legacy-media appearances as timed credibility amplifiers rather than as general publicity.

Discussion

The results support a coordinated promotion design where digital discovery and legacy-media credibility operate as complementary functions. Short-form video excels at rapid attention mobilization, but, under conditions described by creators, the platform’s later-stage volatility reduces the predictability of translating visibility into stable career markers [1]. Consequently, the promotion design benefits from a “dual-track” logic: attention creation on short-form feeds and retention-

building through streaming conversion, playlists, and longer-form video narratives [3; 8; 9].

The first table consolidates cross-channel instruments into functions and measurable indicators drawn from the reviewed literature. It is constructed as an analytical map rather than an experimental benchmark, and it is intended for representatives working across broadcast, film-related placements, and live events while coordinating platform-native flows such as saving to streaming apps and playlist outreach.

Table 1. Cross-channel instruments for promoting emerging artists: functions and indicators (synthesized from [1–10])

Channel/instrument	Primary function in the pathway	Indicators emphasized in sources
Short-form video (TikTok)	Rapid discovery; repeated micro-exposure	Volatility of virality; creator negotiation strategies
Audio streaming	Retention: repeat listening signals	Conversion patterns; sustained listening as durability proxy
Playlist intermediation	Visibility gating; catalog positioning	Intermediaries; regional visibility asymmetries; artist tactics
Video hosting (YouTube)	Narrative depth; searchable archive; UGC amplification	Discovery + UGC dynamics; analytics as routine practice
Music videos/placements	Credibility cueing for unfamiliar artists	Artist–product fit effects on credibility
Events (festivals, showcases, TV slots)	High-trust attention spikes; social proof	Event promotion via social media; sequencing with digital peaks

Short-form reach is not interchangeable with streaming retention, and playlist visibility is not equivalent to press/broadcast signaling. A promotion plan that treats indicators as substitutable risks producing “attention without transfer,” a pattern consistent with creator accounts of visibility that fails to unlock desired milestones [1].

The second table addresses constraints and mitigation options. The evidence consistently points to three high-friction zones: the unstable link between virality and career progression; dependence on opaque distribution and intermediaries; credibility sensitivity in audiovisual placements for unfamiliar artists [1; 5; 7]. The table translates these constraints into practical safeguards derived from the same sources.

Table 2. Constraints and mitigation options in integrated promotion (derived from [1; 5–10]).

Constraint observed in the literature	Why it matters for emerging artists	Mitigation consistent with sources
Shortened and less scalable virality	Visibility may not translate into durable milestones	Prioritize audience relationships and platform-spanning identity continuity
Intermediary dependence in playlist ecosystems	Visibility is filtered through third parties and platform logics	Build outreach routines, metadata discipline, and region-aware positioning
Cross-platform sequencing uncertainty	Discovery is not always “TikTok → streaming.”	Design parallel entry points (streaming + short-form) and monitor ordering
Credibility sensitivity in video placements	Unfamiliar audiences rely on external cues	Ensure high congruence between artist persona and partnerships/placements
Event promotion as an attention spike	Events require timed attention and concentration	Link release calendars to event moments and reinforce via platform redirects
Conversion fragility in streaming	Retention influences downstream monetization routes	Use layered content (short clips → long-form video → streaming)

The discussion points to a practical synthesis for representatives: digital platforms provide scalable distribution and data feedback, but legacy media and events remain indispensable as credibility amplifiers when coordinated with measurable platform transfer mechanisms (saving/redirect flows, playlist outreach, and sustained video narratives) [3; 6; 10]. This coordination is especially relevant for talent agencies working with emerging artists whose trajectories depend on proving stability—repeat listening, coherent narrative identity, and credible partnerships—rather than producing one-time viral episodes.

Conclusion

The article addressed Task 1 by formalizing a cross-channel pathway that links short-form discovery, redirect/saving flows, playlist intermediation, streaming retention, and timed legacy-media/event exposure, supported by evidence on cross-platform ordering and creator negotiation under volatile virality.

Task 2 was addressed by showing how streaming conversion research and YouTube-focused synthesis clarify why retention layers and narrative/archival video layers strengthen promotion durability beyond reach metrics, especially when analytics and UGC dynamics are treated as operational inputs.

Task 3 was addressed by identifying governance risks—virality volatility, intermediary dependence, and credibility sensitivity in audiovisual placements—and by mapping mitigation options consistent with the reviewed evidence, including congruent partnerships, region-aware playlist positioning, and calendar-based sequencing around event moments.

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