

Music Listening in Finland 2026

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Background

Norstat interviewed 1,094 Finns in its consumer panel in August 2026. The key findings have been weighted to represent the nationwide age and gender structure of Finland's population between the ages of 13 and 75.

The survey results were analysed by Omnicom Media Group's researcher Kari Tervonen, who has been surveying everyday behaviour for a long time. Johanna Laitinen from Teosto and Tommi Kyyrä from IFPI Finland represent music industry professionals and the organisations that commissioned the survey in the task force.

The survey produces information in serial form on how Finns' music listening habits are changing over the long term.

Music and listening habits reflect their time

1950s	From rationing to stability	Dance pavilions and radio
1960s	A decade of migration	Youth music and TV
1970s	Development of public services	Vinyl, cassette tape, stereo and disco
1980s	Towards a consumer culture	Video, CD, local radio
1990s	Recession, EU and Nokia	Stadium gigs
2000s	Becoming part of the global economy	YouTube and computers
2010s	Caution and uncertainty	Spotify and smartphones
2020s	A transformation characterised by continuous adaptation	Short-form videos and AI

Research into music listening is an important piece of understanding culture. Music is also a way for a nation of introverts to express their feelings. Song lyrics reflect the change in the Finnish mindset, while listening habits reflect technological and economic changes.

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1. Music listening habits



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Digital music consumption is becoming saturated.

Performers increasingly earn their living from gigs.

The Finnish music market has entered a phase where growth no longer comes from the transition from physical formats to digital devices. Growth is driven by competition for people's time, attention and sense of community.

Smartphones are overtaking the radio

The conclusion of the Music Listening in Finland 2025 survey was that *smartphones finally overtook the radio as a music listening device*.

According to the 2026 survey data, the position of the smartphone appears to have strengthened further, particularly among young age groups and in the use of streaming services. When it comes to listening to music in the car, car radio remains strong compared with streaming, even among young people. The car is a special safe haven for listening to the radio.

TikTok and other social media channels continued to become increasingly important avenues for discovering music.

Which devices have you used to listen to music?

	At least yesterday	In the past week
Phone	56% +2%	75% +2%
Car radio	55% -2%	73% -
Computer	26% -2%	40% -2%
Separate radio device	24% -7%	37% -3%
Streaming in the car	27% +1%	39% +1%
Computer game	11%	18%
Tablet	6% -	14% +1%
Smart speaker	3% -3%	5% -7%
Record player	1% -	3% -

The phone overtook the car radio as a device for daily music listening for the first time.

Using a separate radio device to listen to music decreased.

The popularity of voice-controlled smart speakers decreased.

Which devices have you used to listen to music in the past week?

	All	13–18 yrs	36–45 yrs	66–75 yrs
Phone	75%	92%	83%	38%
Car radio	73%	72%	72%	71%
Computer	40%	45%	38%	31%
Streaming in the car	40%	61%	47%	9%
Separate radio device	37%	21%	32%	57%
Computer game	18%	52%	13%	4%
CD player	16%	28%	13%	15%
Tablet	14%	19%	10%	16%
Smart speaker	5%	8%	4%	4%
Record player	3%	2%	4%	2%

What have you done in the past week?

In terms of the reach of music listening sources, radio remains number one thanks to the oldest age groups. Measured by total listening minutes, streaming and listening to the radio are very evenly matched.

	All	Age group where this activity is most prevalent
Listened to commercial radio stations	60%	45–54
Listened to music on YouTube	53%	26–35
Listened to Yle radio stations	44%	66–75
Listened to music on TikTok or Instagram	43%	13–18 (82%)
Used Spotify or another paid streaming service	48%	19–25
Watched music videos	37%	13–15
Used Spotify or another free streaming service	27%	16–18
Watched a music programme on TV	21%	66–75
Listened to music on a computer while playing a game	18%	13–16 (54%)
Followed music-related vloggers/YouTubers	16%	16–18
Discussed music on social media	13%	16–18

Use of music devices

Music consumption among Finns has become highly digitalised and is partly intertwined with how they spend their time on other digital activities. Especially among younger people, music is intertwined with watching short-form videos and browsing social media, but it is also quite strongly intertwined with games.

Smartphones and streaming services are the most important music channels especially for young people, while radio maintains its very strong position among older age groups.

The use of vinyl record players and CD players is concentrated among certain groups of enthusiasts, for many of whom using these devices represents a special occasion for more focused listening. Physical recordings are primarily premium products and collector's items for a few hundred thousand people.



Young people and people over 60 are two different music markets

Young people (ages 13–25)

Listen to music primarily on their smartphone.

Actively use streaming services and social media channels.

Prefer hip hop, rap, electronic music and K-pop.

The in-between age group (ages 26–59)

Use phone, computer and radio in parallel.

An important audience for gigs and has the most diverse taste in music.

This age group resembles the younger group at the younger end of the age range and the older group at the older end.

Older people (ages 60–75)

The importance of radio, Finnish schlager and rock is more pronounced.

Among less mainstream genres, classical music and jazz draw their audiences from this age group.

The use of physical recordings is more common in this age group than among the younger age groups.



The importance of the TikTok generation is growing

TikTok, Instagram and other social media platforms are particularly prominent in the behaviour of people under 25.

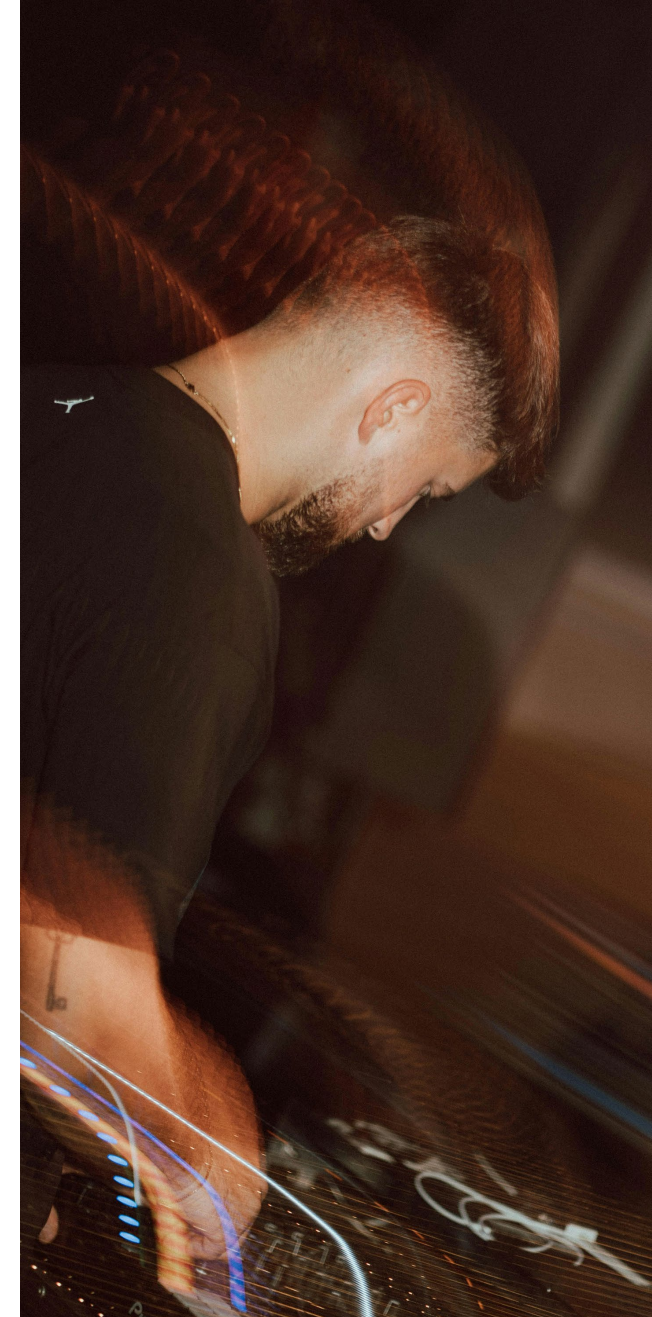
- The ability of a song to hook listeners from the outset is becoming increasingly important.
- Short, easily shareable hits are becoming more prevalent.
- Artist marketing is becoming increasingly video-driven.
- Many big hits first emerge on social media and only subsequently make their way to the radio or the playlists of streaming services.

The trends are spreading to all age groups at a moderate pace. However, the period of explosive social media growth is already behind us.



Age explains almost everything, except...

- Among men, listening to music on a computer and when playing games is 1.5 times as prominent, while short-form videos are more prominent among women.
- When it comes to genre preferences, Latin music and pop are prominent among women, while metal and rock are prominent among men.
- In the Helsinki Metropolitan Area, the share of non-Finnish music is slightly higher than in other regions.
- People who earn over €5,000 per month attend gigs considerably more often than other groups.



Music listening 2026

Focused

Yesterday 49%

In the past week 72%

As background music

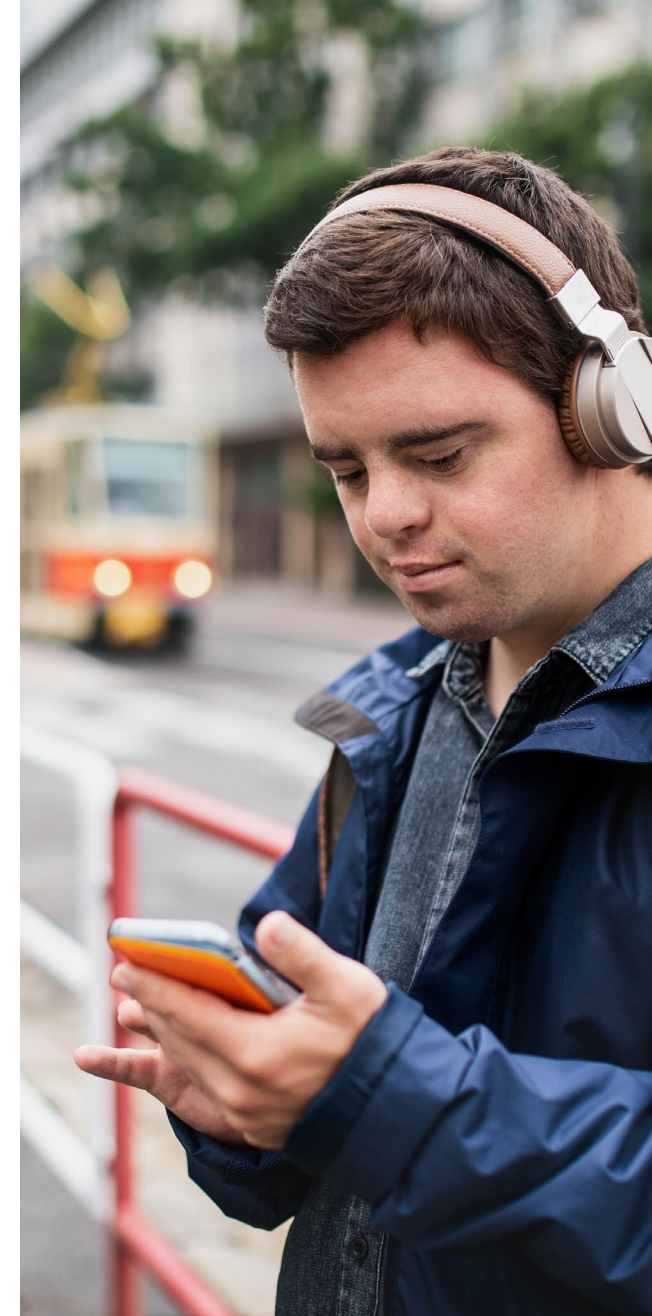
Yesterday 72%

In the past week 89%

People around the age of 25 are the most active music listeners, both for focused and background listening.

The median time spent listening to music is approximately one hour a day.

The mean listening time is about 1.5 hours a day.



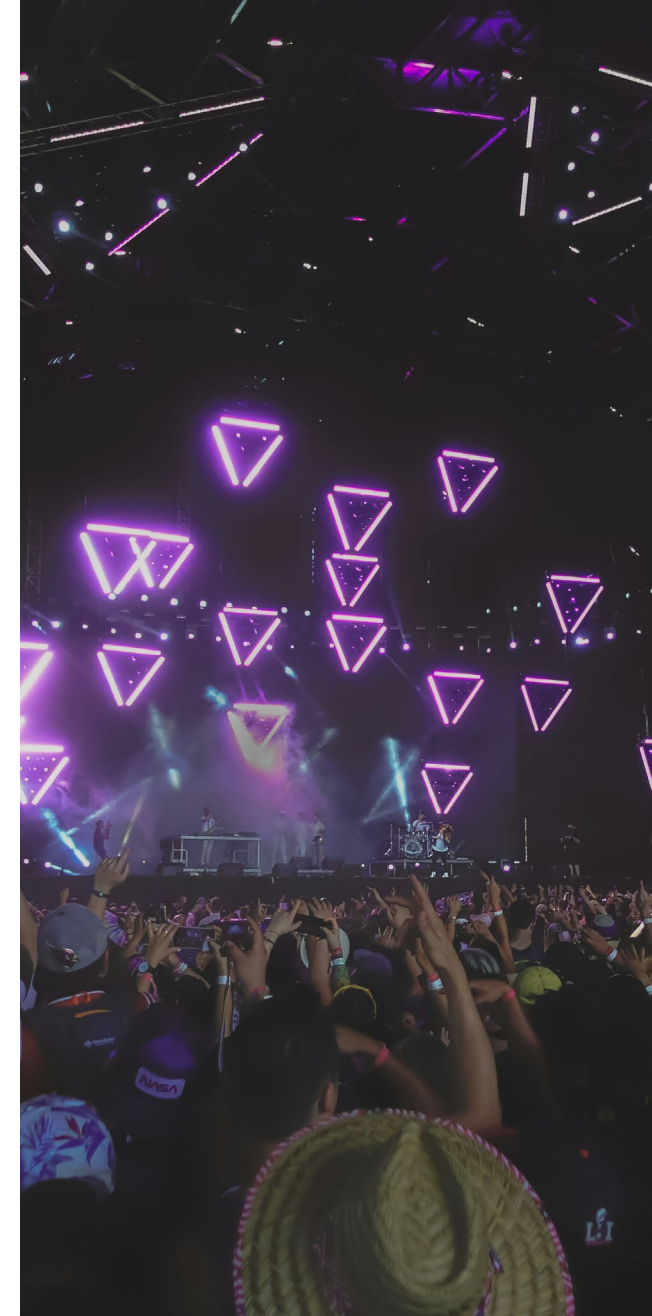
People appreciate good background music in business premises

“I think it’s good that companies invest in, and pay attention to, background music played in customer-facing spaces” 73%



The significance of the gig market is growing

- In relative terms, people spend more money on experiences than recordings.
- Streaming generates visibility.
- Revenues in the music industry are increasingly driven by gigs, festivals and, for major artists, partly also fan merchandise.
- By 2030, an artist's revenue model will likely resemble that of a media and event brand more closely than the recording-centric model of the past.

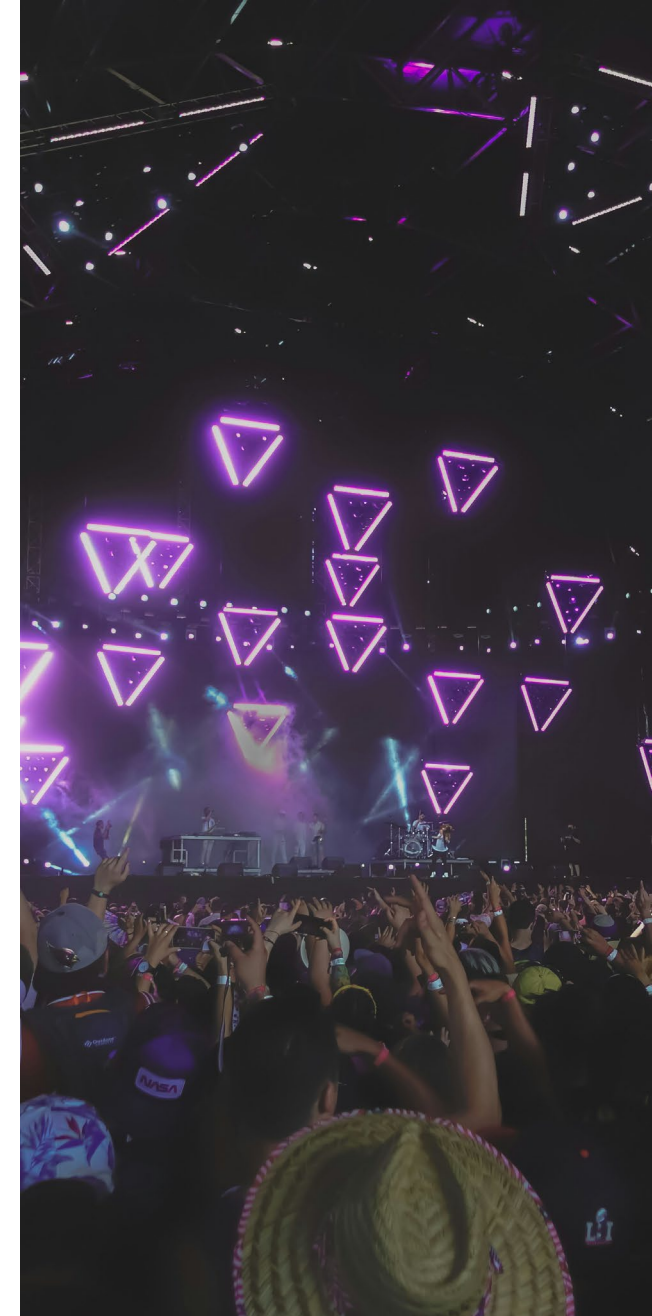


The number of attendees at live gigs is declining slightly, even though interest is high. It is increasingly difficult for Finland to compete for live gigs by leading international stars.

Money is also a challenge: how many gigs or festivals can a person afford to attend?

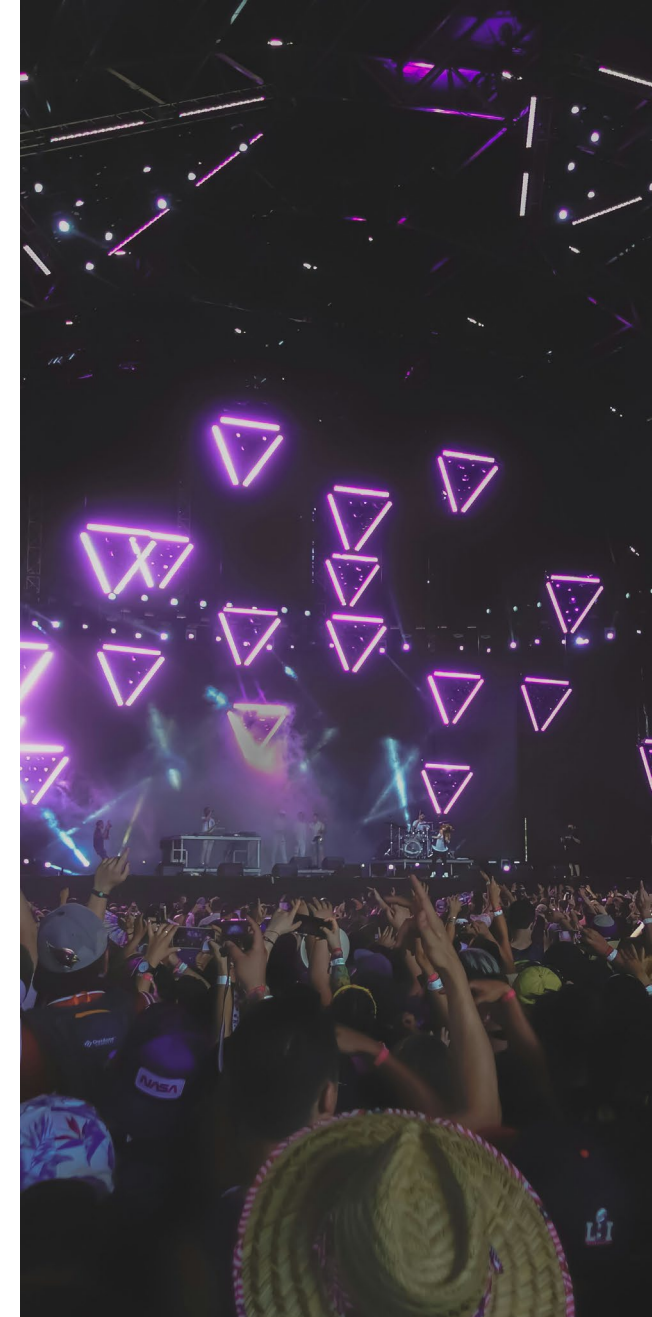
Live music figures 2026 vs. 2025

Attended a gig this year	50% -3%
Bought a ticket for a gig	44% -3%
Attended a free gig	33% -2%
Bought a music festival ticket for themselves	27%
Watched a full gig on a screen	35%
Attended a gig outside Finland this year	9%
Attended a gig during the past two years: 68%	



Attending gigs outside Finland

- Attending gigs outside Finland is most common among people under 25.
- Among students, 17% have attended a gig outside Finland this year.
- Another clear peak is seen among high earners.
- Among those who earn over €70,000 per year, 22% have attended a gig outside Finland this year.
- Popular destinations include Tallinn, Stockholm, festival destinations in Central and Southern Europe, and London.
- The biggest artists visit Finland less frequently than in previous decades.



I often attend gigs to spend time with others

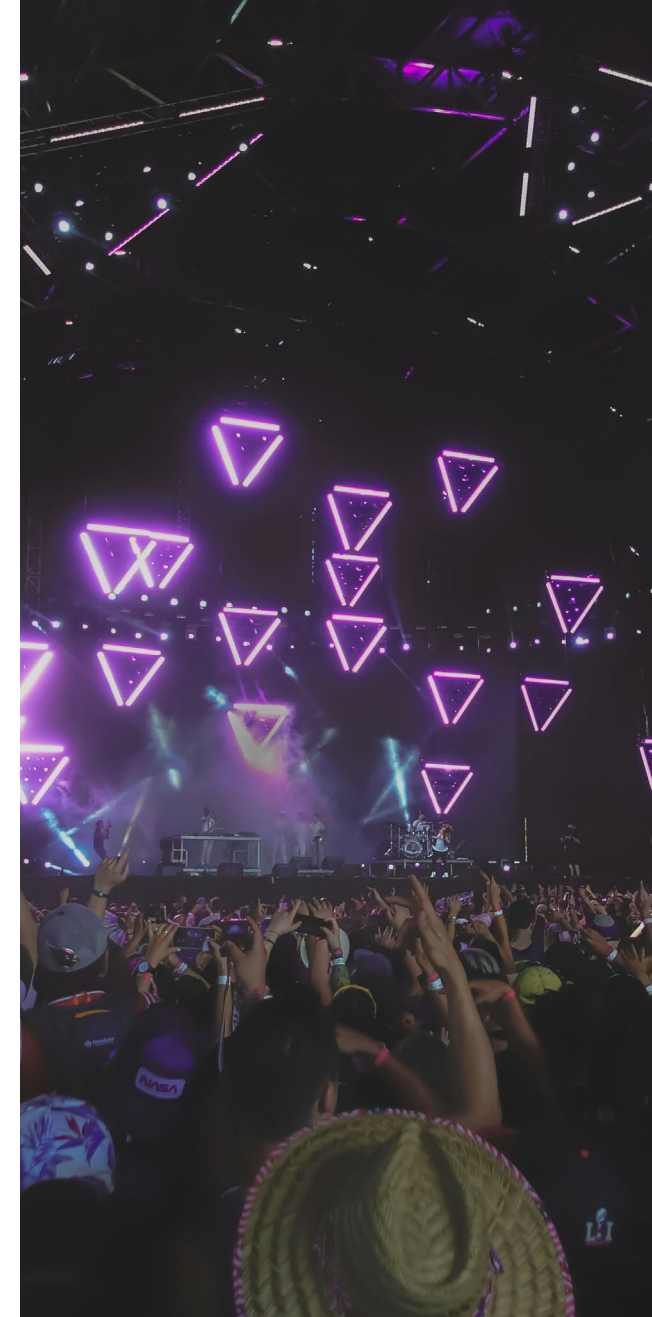
All	36%
36–45-year-olds	43%
People who like Finnish-language pop	47%

Among listeners of Finnish-language pop, *social motivators for attending gigs* are very strong.



Spending on live gigs per year

More than €300	7%
€151–300	13%
€31–150	33%
€30 or less	47%



2. Creators and AI in the context of listening to music



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We want the music we listen to to be human-made from start to finish.

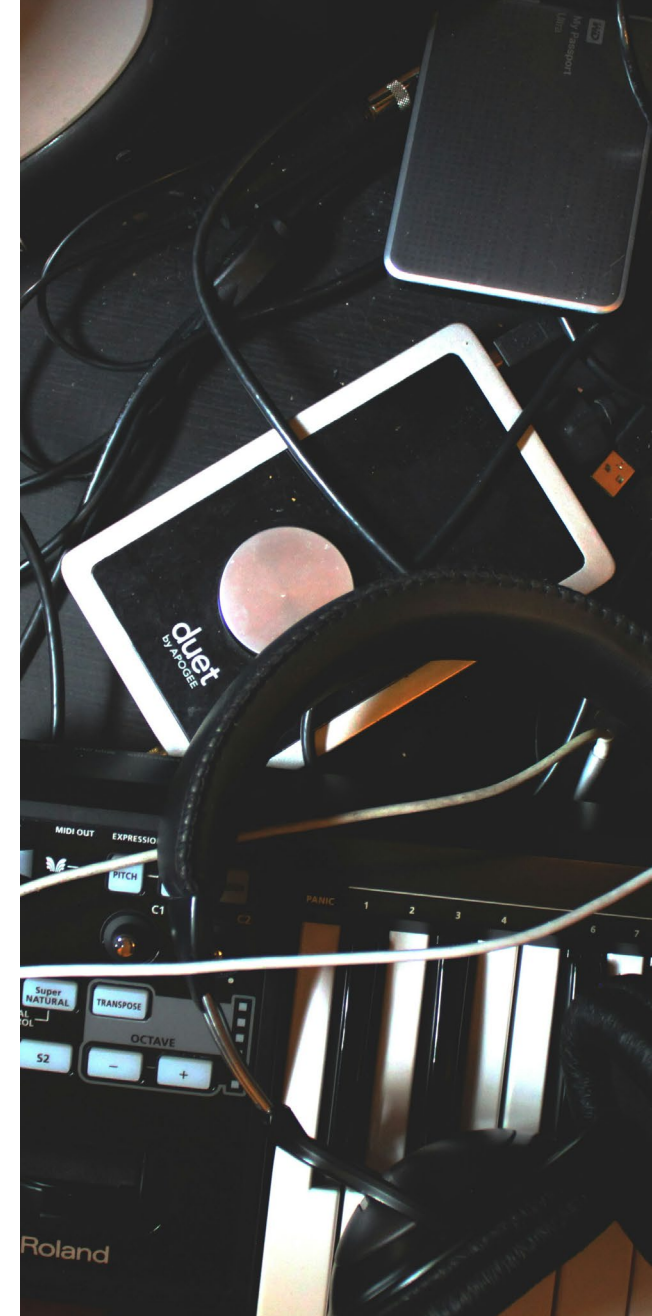
Although the majority of Finns listen to songs more than artists, 58% usually only know the artist of the songs they listen to more often.

Over 70% of people aged 16–35.



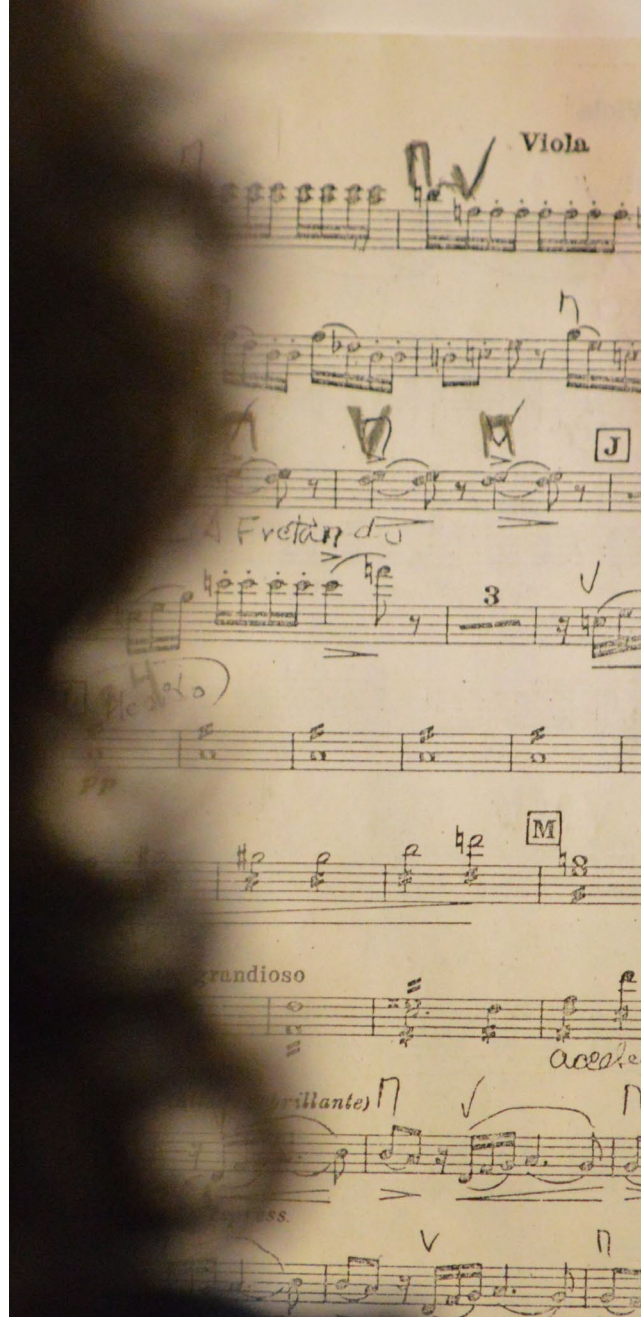
One in four of us have favourite music producers. Almost half of those aged 16–25 have favourite music producers.

Almost half, or 47% of us, have musicians we follow particularly closely, in addition to singers.



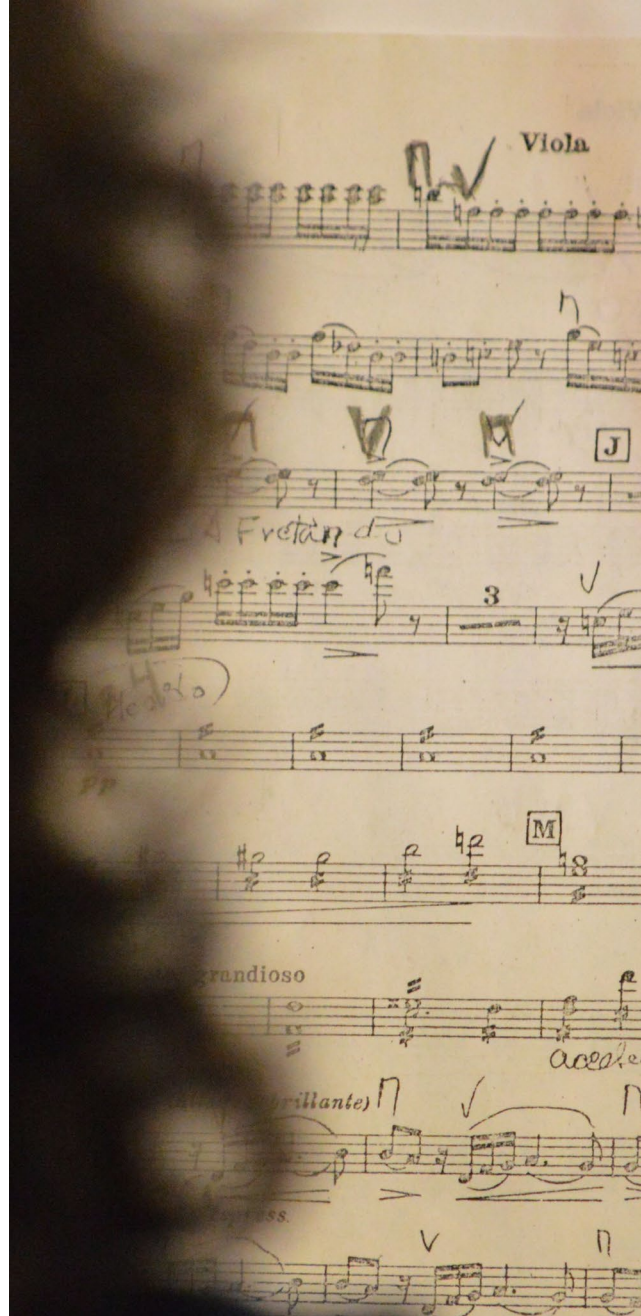
30% of the survey respondents say they know the composer and lyricist of the music they listen to at least fairly often.

Among listeners of more niche genres, however, the figure rises to one in two.



40% of us say they search for information about the creators of their favourite music at least fairly often.

60% want to know whether the music they listen to is AI-generated. 70% do not, as a rule, want to hear AI-generated music.



In what contexts do I have a favourable view of the use of AI?

Instructions for everyday work and hobbies	58%
Looking for deals on online stores	52%
Automation of repetitive work routines	44%
Writing texts related to work and studies	32%
Video editing	25%
Creating social media videos and texts	20%
Generating pictures	19%
Performing music	13%
Composing music and writing lyrics	13%

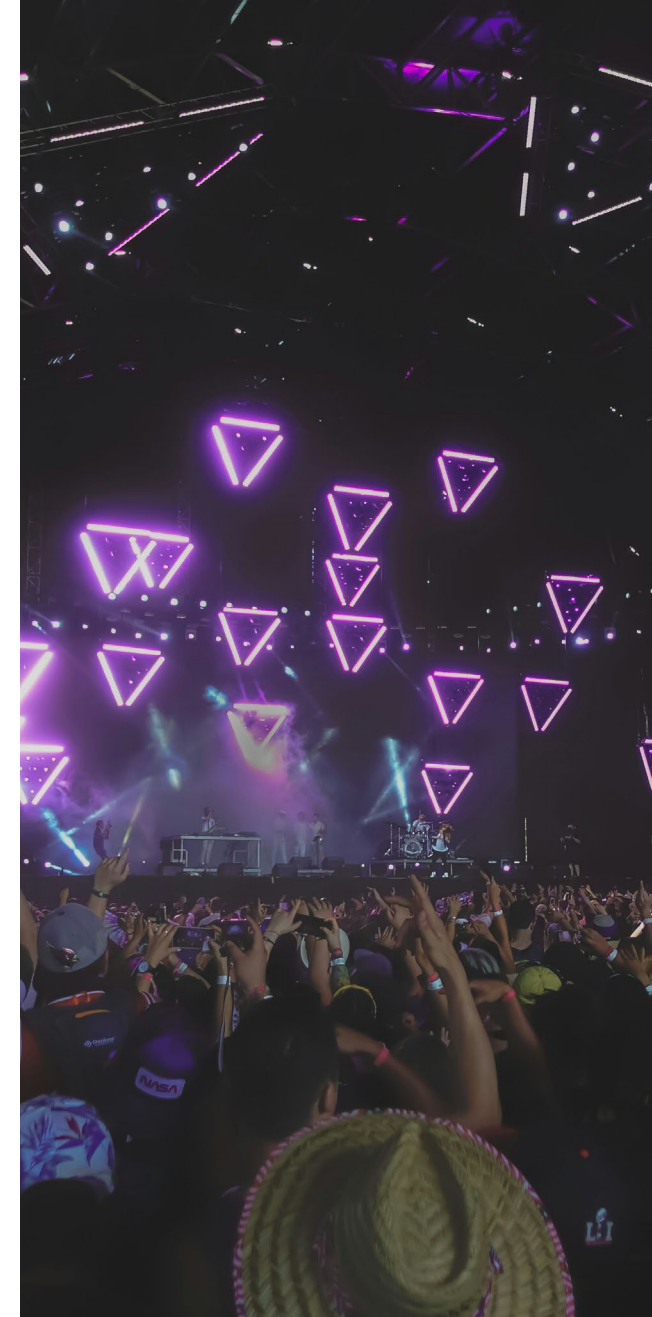
Head and heart

We are living in the middle of a major transformation, where Finns' understanding of AI varies greatly – and changes a lot over the course of a year.

It is clear that people have a sharply negative view towards music that is AI-generated from start to finish.

It would be understandable to consider AI as just one tool among others, also when it comes to making music. It might be argued that music creators, regardless of their role, should be free to use AI as a tool at different stages of their work to whatever extent they choose, while retaining those aspects of the creative process they wish to keep for themselves.

However, for Finns, music is special in a way of its own.



The importance of music 2026

Music is one of the few spaces left in our world where we still feel there is room to be human. Through music, we can be accepted with all our imperfections and flaws. It also gives us the opportunity to identify with the artist and songwriter.

This is something that Finns still want to hold on to: we want music to remain a human domain.



3. The importance of music for Finns and its social significance



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Cultural developments create divisions
between people.

Music, on the other hand, brings people
together.

The cultural zeitgeist in Finland 2026

1. We are not able to see far

War
AI
High unemployment
Health services
Electricity and energy
Uncertainty about prices
Climate and environment
"Do I have enough money?"

Finns have an unprecedented level of major concerns, and this is reflected in all aspects of everyday behaviour.

2. We enjoy the present moment

The zeitgeist is characterised by continuous adaptation to changes.

"What is the direction, content and purpose of my life? Where am I, and where do I want to be in five years?"

The younger the person, the more uncertain they are about where the world is heading.

They are unable to see the future or make longer-term plans. They want to enjoy life in the here and now

3. Digital life

Across all age groups, we spend an average of 3+3 hours a day using smartphones and computers.

Half of us are already using AI, and for those who have started using it, there is no going back to the way things were.

Concerns about the benefits and disadvantages of AI and robotisation are shared by us all.

4. We are becoming more divided

The culture of unity is gradually fading, even though most of us would like to feel a stronger sense of community in society.

This trend is leading towards a lifestyle in which we spend more and more time with like-minded others, living in our own bubbles.

The zeitgeist is reflected in music

1. We are not able to see far

Familiar music is a source of comfort.

The lifespan of hit songs is getting longer, and listening is becoming increasingly concentrated on fewer songs per artist.

2. We enjoy the present moment

Music is present in moments of joy.

Holding on to the present moment is a prominent theme in song lyrics.

"Life is still unfolding and you don't need to have everything figured out yet"
This is a recurring theme in many of the big hits of 2026, such as "Kaiken varalta", "Ei linen" and "Voiko enkelitkin eksyä".

3. Digital life

Music is with us everywhere.

In everyday life, music is increasingly part of the environment and activities when we go for a walk, work out at the gym and engage in various other activities – without sitting down to listen.

4. We are becoming more divided

Music still builds bridges between people more than it separates people.

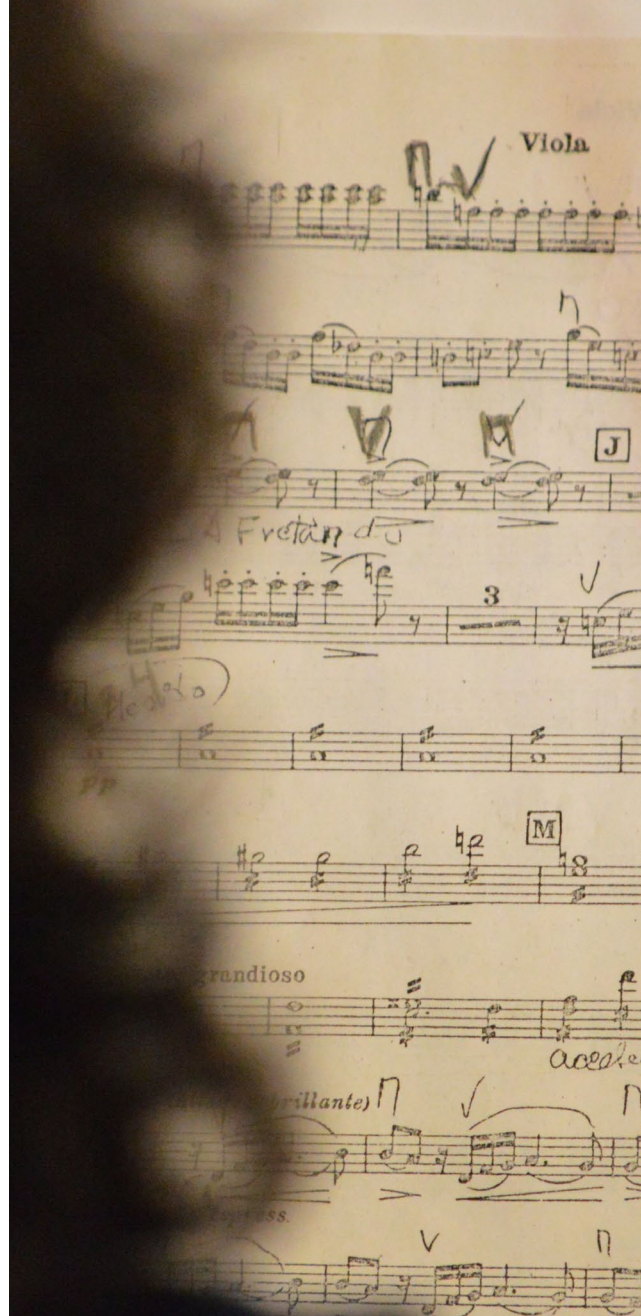
Part of the appeal of hit songs lies in the opportunity to share the same emotional world with millions of people for a moment.

The importance of music for Finns

85% of us get a significant amount of joy in our life from music.

76% feel that music provides deeply meaningful experiences.

59% of us feel that our taste in music is part of their identity.



Music....

- Keeps me company when I'm alone 77%
- Is especially important when life is difficult 71%
- Fills my empty moments 61%

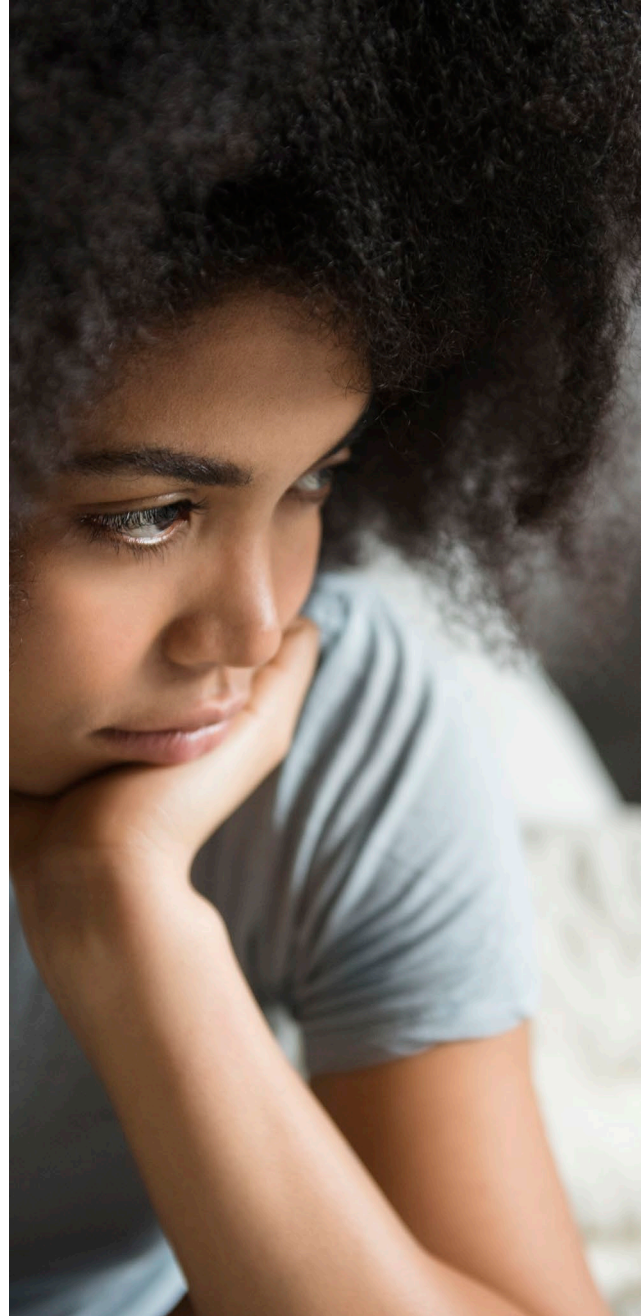
All of the figures are approximately 10% more pronounced in the 19–35 age group.



How important is music to you?

Very important	51%
Somewhat important	40%
Not that important	8%
Not important at all	1 %

The importance of music to people is consistently high, and its importance is particularly pronounced among young adults in times of uncertainty about the future.



Sharing and discussing music

Music is shared

- On WhatsApp 47%
- In face-to-face discussions 41%
- On Spotify 29%
- On Instagram and Facebook 22%
- On TikTok 15% (people under 18: 55%)

Music connects people more than it separates people

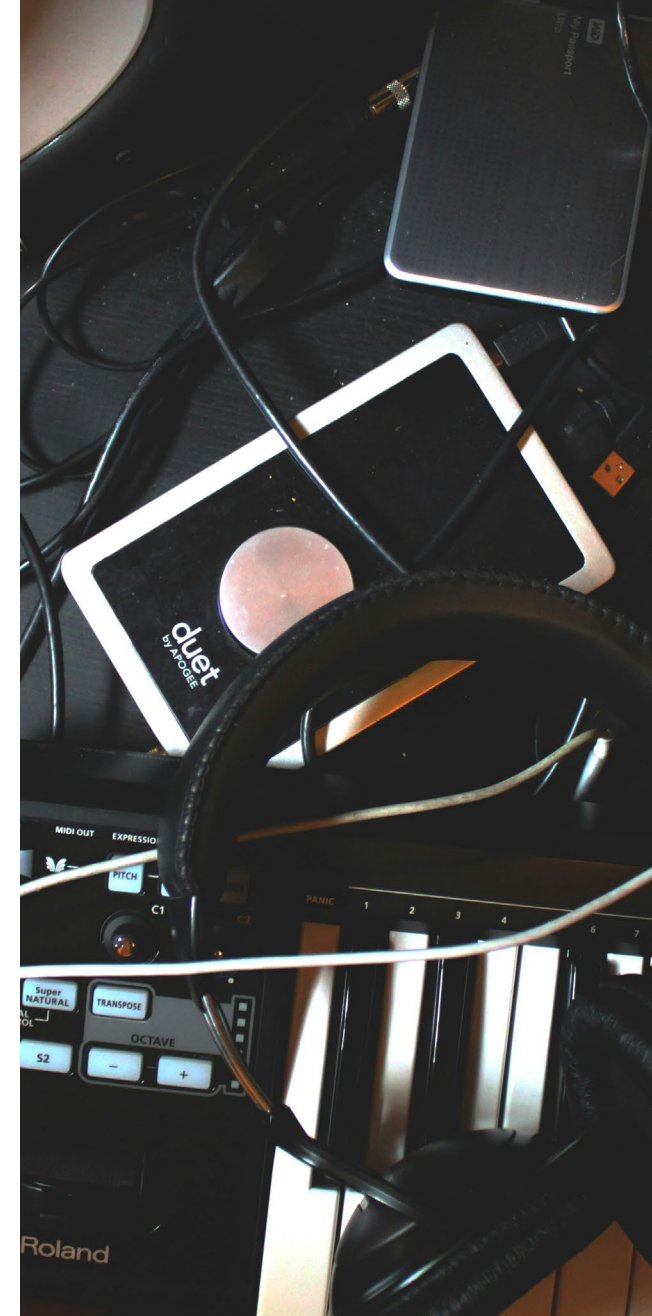
My taste in music connects me with other people 58%

I feel connected to people who listen to the same music 54%

Shared musical tastes bring my age group together 58%

People want to see music as something that builds a sense of community rather than something that separates different groups of people. People perhaps had different ideas about this in the early decades of youth music.

In smaller towns, there is a stronger desire among people of different ages to find music that they can enjoy together, in addition to their own favourite music. The larger the city, the stronger the bubbles of like-minded people.



Music's greatest power to build bridges lies not in teaching us to like the same songs...

... but in helping us recognise something familiar in others, even when they are different from us.

Music creates new interpersonal relationships

Almost half of Finns (45%) state that they have made new acquaintances in situations or events that have involved listening to music.

Among young people, this figure is even higher: the effect of listening to music on making new acquaintances is 53% for the 19–25 age group and 51% for the 26–35 age group.

Music remains one of the few cultural phenomena that creates new social connections.



Music also connects people at home

With whom have you listened to music this year?

61% with a spouse or partner

55% with other friends

43% with parents or children

28% with colleagues or fellow students

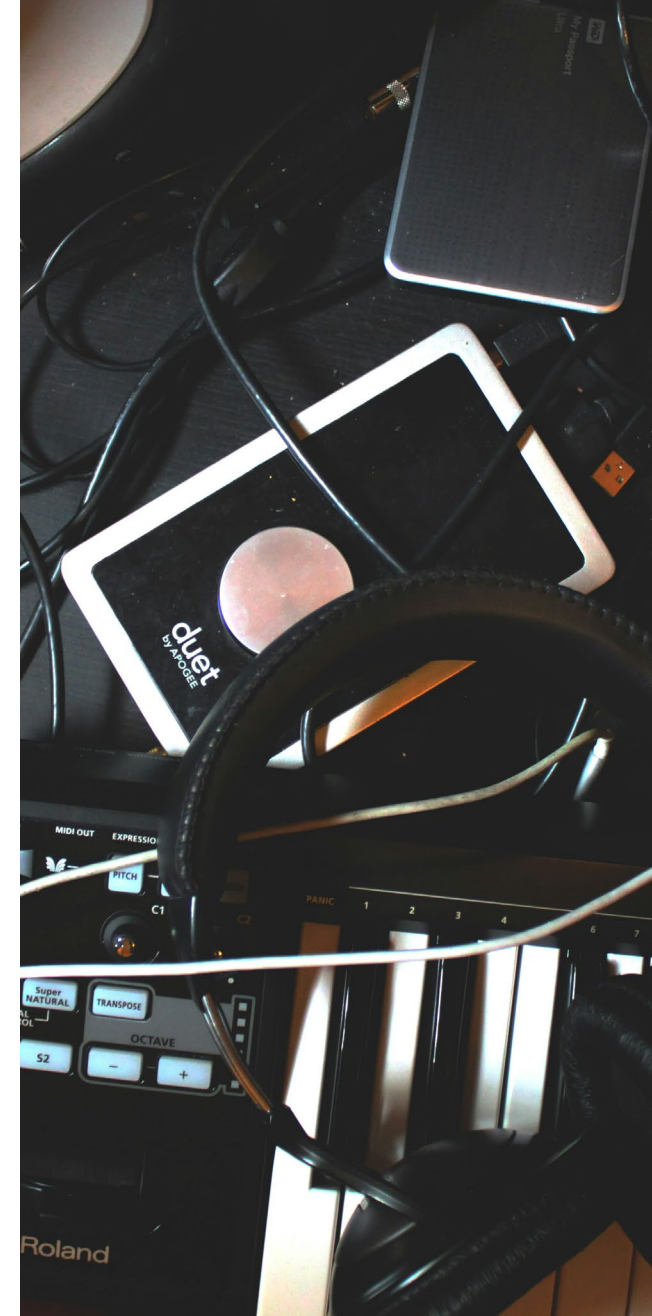
Spouses are the most common partners for sharing music, but the bridge between parents and children is also strong, especially between mothers and their children.



In which situations is listening to music together most important?

During shared car journeys	63%
At celebrations	51%
When spending time together at home	30%
During hobbies	21%
At work	14%

The importance of listening to music at work is more pronounced among young people, entrepreneurs and, for example, people in transport-related occupations. Among young adults, listening to music together at home is more prominent.



Music is an important part of one's identity

59% of Finns feel that their taste in music is part of their personality, which makes them stand out as individuals.

For Finns, music is seen as an aspect of their identity in the same way as their hobbies, for example.

This is particularly strong among...

- 19–25-year-olds: 66%
- 26–35-year-olds: 67%



Musical taste is shaped partly through shared influences – our taste in music has been influenced by:

- 3. Our parents
a lot 12%
at least somewhat 51%
- 2. Our romantic partners
a lot 15%
at least somewhat 65%
- 1. Friends from our youth
a lot 30%
at least somewhat 78%

Music listening is at its highest during the student years when we are simultaneously distancing ourselves from our childhood by identifying with a new reference group.



4. The music we listen to



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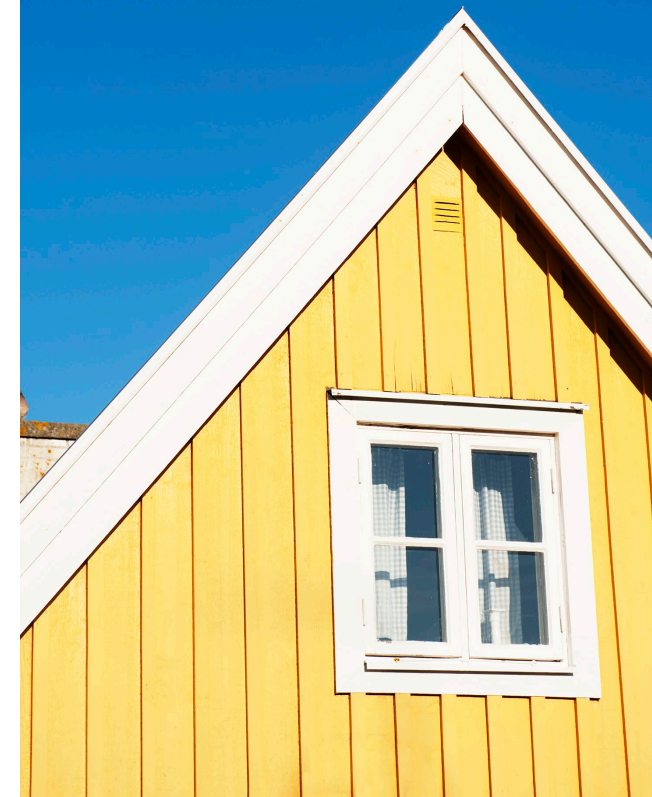
Finnish music maintains its strong position

Although international streaming services are global, Finnish audiences still consume a lot of Finnish content.

Finnish artists dominate the biggest hits.
The majority of all music listened to by Finns is foreign music.

The Finnish language has a lasting competitive advantage in music while, at the same time, the Finnish-language versions of web services can be automatically translated with the help of AI with ever-improving quality.

Finnish hit songs can achieve considerable success without breaking internationally. At the same time, smaller hits in languages completely unfamiliar to listeners are increasingly finding their way into people's ears from all over the world, particularly when they feature catchy refrains that transcend language barriers.



Finnish music is important

"I'm happy that Finland has its own music culture and music creators" 84%

"I think music is so important that society should support and nurture our music culture" 77%

How much do you like different music genres

As many as five music genres are more or less evenly matched in terms of the share of Finns who say they like them very much.

Finnish schlager and Finnish pop, which had gained popularity between 2015 and 2025, saw a slight decline in 2026.

Rap and K-pop continue their gradual rise in popularity. The popularity of country music seen in 2025 did not prove sustainable.

"Like" figures also include respondents who answered "like very much". The percentage change in the "like" figure compared with the previous year is shown in small text after the name of the genre.

	Like	Like very much
Finnish-language pop -3%	53%	24%
Traditional rock +1%	53%	22%
English-language pop +2%	53%	18%
Metal/hard rock	40%	24%
Finnish schlager -3%	40%	18%
Hip hop/rap +1%	28%	11%
EDM -1%	26%	10%
R&B and Soul	25%	7%
Classical music -1%	24%	8%
Indie rock +1%	19%	5%
Latin music -1%	18%	6%
Country -3%	18%	4%
Jazz -	14%	4%
K-pop +2%	11%	5%
Folk music -1%	10%	3%
Gospel -1%	9%	3%

Genres that are "liked very much"

– different favourites for each age group

13–24-year-olds

Rap
Finnish-language pop
English-language pop
Metal
Traditional rock

25–45-year-olds

Metal
Traditional rock
Finnish-language pop
English-language pop
EDM

46–65-year-olds

Traditional rock
Finnish-language pop
Metal
Finnish schlager
English-language pop

66–75-year-olds

Finnish schlager
Finnish-language pop
Traditional rock
Classical
R&B and Soul

Genres that grew in popularity in the age group when compared to the previous year are marked in red.
The Eppu Normaali phenomenon of summer 2026 and the band's final gigs are reflected in the increased popularity of traditional rock.

Most frequently named favourite artists, August 2026

1. Eppu Normaali
2. Isac Elliot
3. Ares
4. Haloo Helsinki!
5. Mirella
6. Kaija Koo
7. Juha Tapio
8. Arttu Wiskari
9. BTS
10. Eminem

Next most frequently named Finnish artists:
Behm, JVG, Suvi Teräsniska, Lauri Haav and Gettomasa.

Next most frequently named foreign artists:
Taylor Swift, Lady Gaga, Rihanna, Lana Del Rey and Drake

The top three changes a lot from one year to the next, suggesting that these days there are no longer any overwhelmingly dominant artists that command a strong shared following. New big hits and gigs change the list from year to year.

Eppu Normaali released their biggest hits back in the 1980s, but the band's popularity continued to spread to both older and younger age groups for decades afterwards.

The survey conducted in August saw the band take the top spot on the list one more time.

Favourite artists among different age groups

13–24-year-olds

1. Isac Elliot
2. Ares
3. Mirella
4. JVG
5. BTS
6. Taylor Swift
7. Ahti
8. Gettomasa
9. Lauri Haav
10. Sexmane



Ares. Photo: Karim Awad.

25–39-year-olds

1. Ares
2. Haloo Helsinki!
3. Behm
4. Mirella
5. Nightwish
6. Eminem
7. Linkin Park
8. Käärijä
9. Apulanta
10. JVG

Ares appears to be the most popular artist among under-40s and ranks second among younger age groups as well. 2000s rock (Linkin Park, Nightwish) is still prominent among the preferred artists in the 25–39 age group.

Favourite artists among different age groups

40–54-year-olds

1. Eppu Normaali
2. Kaija Koo
3. Haloo Helsinki!
4. Juha Tapio
5. Behm
6. Bess
7. Eminem
8. Arttu Wiskari
9. Apulanta
10. Nightwish

55–64-year-olds

1. Eppu Normaali
2. Juha Tapio
3. Kaija Koo
4. Arttu Wiskari
5. Suvi Teräsniska
6. Ismo Alanko
7. Yö
8. Katri Helena
9. Haloo Helsinki!
10. Popeda

65–75-year-olds

1. Kaija Koo
2. Juha Tapio
3. Eppu Normaali
4. Katri Helena
5. Suvi Teräsniska
6. Arttu Wiskari
7. Hector
8. Kari Tapio
9. Yö
10. Pekka Simojoki

Summer hit songs that the survey respondents listened to frequently and enjoyed

1. **Liekinheitin (Pete Parkkonen / Linda Lampenius)**
Composition and lyrics: Antti Riihimäki, Lauri Halavaara, Linda Lampenius, Pete Parkkonen, Vilma Alina.
2. **Vielä on kesää jäljellä (Mamba)**
Composition, lyrics & arrangement: Tero Vaara, arrangement: Code, Harri Lehtonen, Heikki Keskinen, Jukka Immonen, Reijo Anttila, Timo Mynttinen.
3. **Suomi Finland Perkele (Arttu Wiskari)**
Composition: Janne Rintala, Jonas Olsson, lyrics: Janne Rintala, arrangement: Mika Laakkonen.
4. **Sisko ja sen veli (Ahti)**
Composition: Ahti Peltonen, Tommi Kaukua, Wille Mannila, lyrics: Ahti Peltonen.
5. **Valokuvii (Jami Faltin)**
Composition: Tero Vaara, Daniel Okas, lyrics: Tero Vaara, Jami Björklöv.
6. **Ai että (Isac Elliot)**
Composition, lyrics and arrangement: Arttu Istala, Iiro Paakkari, Isac Elliot.
7. **Voiko enkelitkin eksyä (Haloo Helsinki!)**
Composition: Jere Marttila, Leo Hakanen, Erno Laitinen, lyrics: Elli Haloo, arrangement: Jere Marttila, Leo Hakanen, Erno Laitinen, Gabi Hakanen.
8. **Koko Suomi tanssii (Portion Boys & Komiat)**
Composition and lyrics: Matias Keskiruokanen, Mikael Forsby, Raimo Paavola, Tiina Forsby, Janne Rintala, Jaakko Puusaari, Eero Nummela.

Favourite song this summer, by genre

1. Pop 35%
2. Rock 25%
3. Finnish schlager 15%
4. Rap/hip hop 10%
5. Metal 8%
6. Classical 3%
7. EDM/techno 3%

Finnish vs. foreign 65% vs. 35%

When different songs by the same artist are counted together, Isac Elliot and Eppu Normaali top the overall list.

The most frequently mentioned foreign artists are BTS, Billie Eilish, Zara Larsson, Bad Bunny, Linkin Park and System of a Down.

The biggest change in the Finnish music market has not been what people listen to...

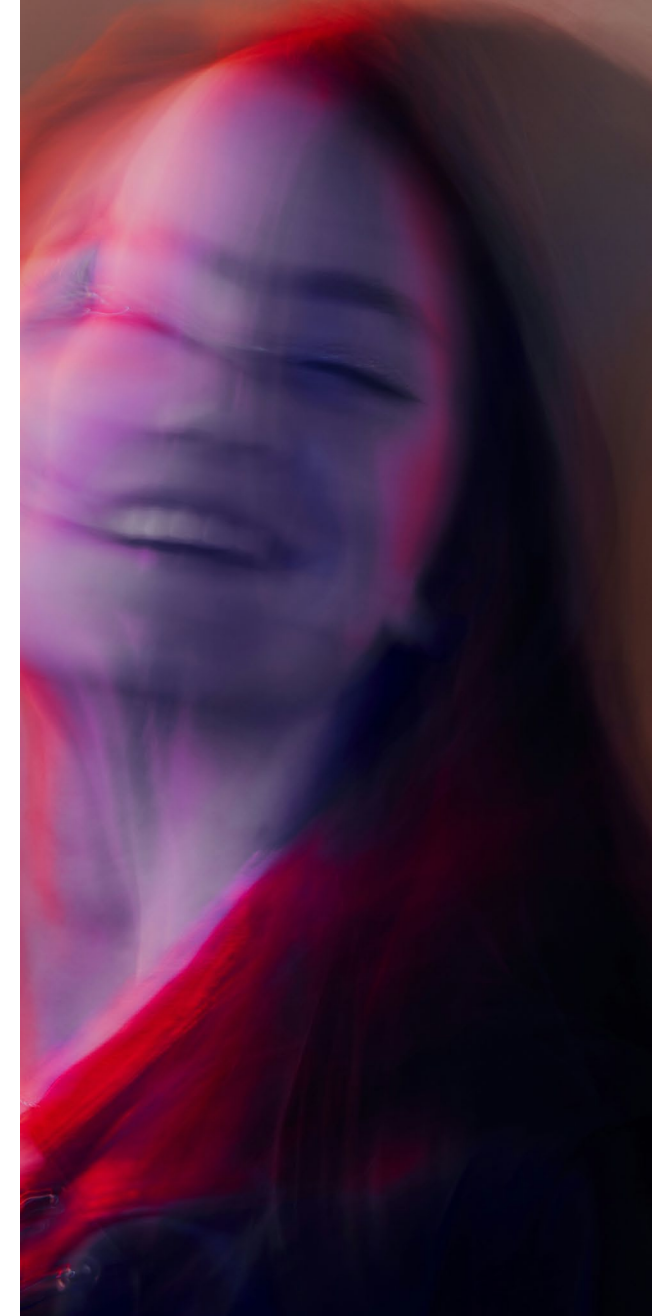
... but which channels or platforms they use and how they discover new artists.

The core audience of new artists

The core audience for new Finnish artists today is urban women aged 16–35 who listen to Finnish-language pop and international pop and discover music through TikTok, Instagram and Spotify.

The secondary audience consists of men in the same age range.

For hip hop and rap artists, the core audience remains slightly male-dominated, but the share of women among rap listeners has risen above the 40% threshold.



Awareness of new artists, August 2026

Sara Siipola 77%
Jaakko Kulta 53%
Sara Bee 50%
Aliisa Syrjä 50%
Joalin 45%
Minttu 45%
MELO 27%
Karim B 26%
Helmi Marleena 25%
ATLAS 24%
Axel Kala 21%
TINA 17%
M/O 16%
Rebekka Holi 13%

Sara Bee and Aliisa Syrjä are artists with a particularly strong ability to turn awareness into broad appeal among new listeners.

MELO has a strong appeal among young men.

The development of the popularity of emerging artists is particularly sensitive to timing and the success of individual hits.



For comparison: awareness of new artists in 2022

Pehmoaino 23%

Kuumaa 18%

Lauri Haav 17%

Averagekidluke 11%

The awareness figures for new artists mentioned in the 2022 survey were relatively low when compared to the awareness figures for the new artists mentioned in the 2026 survey.

A year from now, we may see bigger breakthroughs from the new artists listed this year if they are supported by a suitably successful hit song.

Music always goes where people's attention goes

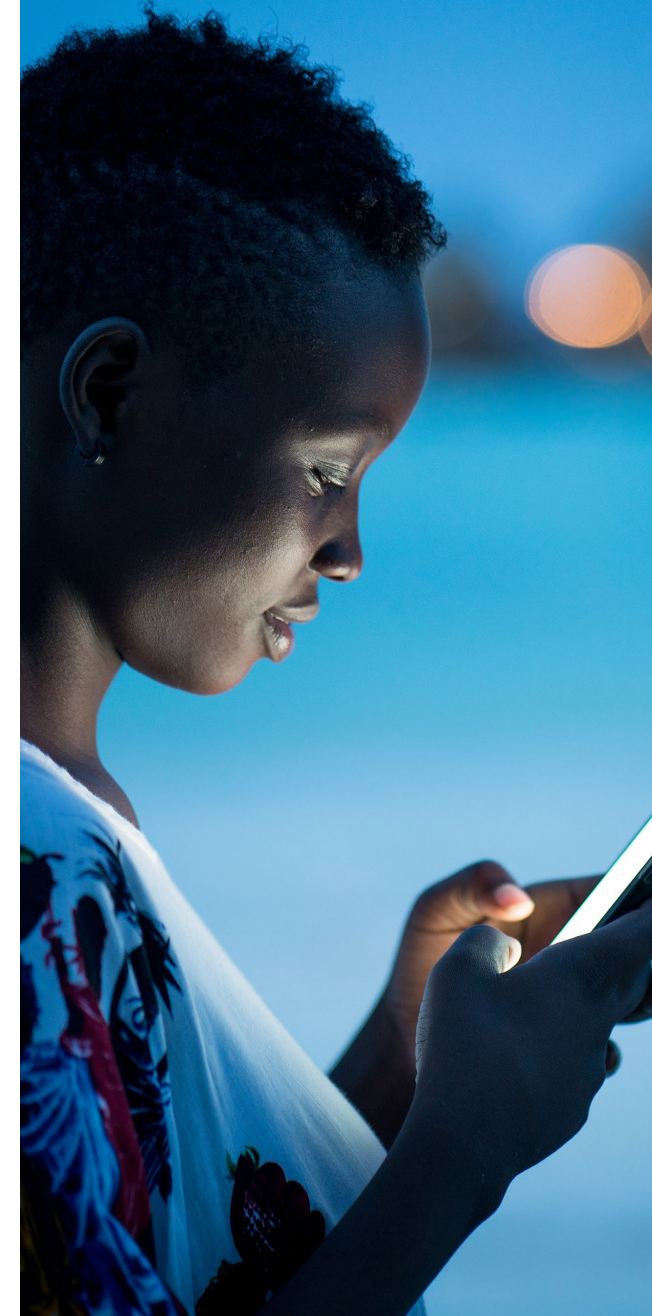
Smartphones have become the centre of people's everyday entertainment, taking over the position previously held by computers, TV and radio. It is likely that whatever succeeds the smartphone as a music-listening device will also become the centre of our other entertainment consumption.

The current trend indicates that the automatic growth in the number of users of Spotify, YouTube and other services is nearing saturation not only among young people but also among the middle-aged.

Services strive to increase engagement and retention through, for example, algorithmic recommendations, videos, podcasts and community features. At the same time, they strive to evolve into e-commerce platforms.

By 2030, music will increasingly be part of a broader entertainment ecosystem rather than a separate service.

It seems inevitable that, during the period from 2026 to 2030, the Finnish music market will also evolve due to generational change.



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