

THE IMPACT OF A LOCAL COMMUNITY OF PRACTICE ON NEW VENTURE INTERNATIONALIZATION: A CASE STUDY OF THE FINNISH HEAVY METAL MUSIC SCENE

Laura Laaksonen
Aalto University, Finland

Abstract

Little is known about how communities of practice influence new venture internationalization. In this paper I address this question by adopting a qualitative theory-building approach, given the limited amount of theory combining communities of practice, social capital and new venture internationalization. Using inductive multiple-case study approach I study the empirical setting of the emergence of Finnish heavy metal "scene", in the field of popular music. I find that the community of practice influences new venture internationalization on three levels. On individual level it provides role models, standards and identity. On company level it provides networks and resources. On industry level it provides legitimacy, which in turn provides wider access and a reputation.

Introduction

Social capital is an important aspect to business venturing and it has been studied a great deal in the field of entrepreneurship (Florin et al., 2003; Shane & Stewart, 2002; De Carolis, 2006; Yli-Renko et al., 2001). Research has found social capital to be beneficial for leveraging productivity (Florin et al 2003), attracting venture capital Shane & Stuart, (2002) and providing the venture with a durable source of competitive advantage (Florin et al 2003). Social capital is also closely related to the concept "communities of practice" (Wenger et al. 2000; Wenger, 2004). Communities of practice are "groups of people informally bound together by shared expertise and passion for a joint enterprise" that's primary output is knowledge (Wenger et al., 2000). Assuming that social capital has a positive impact on knowledge creation, sharing and use, communities of practice are a vehicle for fostering the development of social capital on relational, cognitive and structural levels. (Lesser & Prusak, 1999)

There is little empirical or theoretical work on how social capital and especially communities of practice influence new venture internationalization. It is important to address this intersection because it will allow us to better understand the drivers of internationalization. The specific research question I address is how do communities of practice (through the social capital embedded within), influence new venture internationalization? In addressing this question, I have adopted a qualitative theory-building approach, given the limited amount of theory combining communities of practice and internationalization. I have used an inductive multiple-case study approach because it allows collec-

tion of comparative data to build more accurate and generalizable theory than a single-case setting.

The empirical setting is the emergence of Finnish heavy metal scene, in the field of popular music. Between early 1990's and early 2000's Finland became widely known for its abundance of skilled, internationally recognized heavy metal bands that constitute a large percentage of its cultural export. Khahn-Harris (2007), in his book *Extreme Metal*, describes the Finnish metal scene particularly commercial, thus grown out of extreme metal. During that time the local, community of practice grew from non-existent to a significant community of internationally operating actors, who interact closely and share knowledge across company borders. In this study I look at selected bands as ventures that internationalized at different points of time between late 1980's and early 2000's and investigate how the community of practice, influenced their internationalization behavior and outcome.

The paper makes three unique contributions to the entrepreneurship literature. First and most importantly I contribute to the literature on new venture internationalization and how social capital and communities of practice influence the internationalization process. Secondly I conduct multi-level analysis on social capital and communities of practice, and how it influences firm behavior and outcomes. Third, I contribute to the literature on entrepreneurship in creative and cultural industries, that have not been studied much in the academia.

Theory

Social capital in management research

Social capital theory is based on the premise that access to social resources in a network provides value to its members. (Bourdieu, 1985; Florin et al, 2003) While Bourdieu defines social capital more as a private asset, Coleman and Putnam see it as a public good. In their comprehensive review of the literature Adler & Kwon (2002) define social capital more specifically as the resource available to actors as a function of their location in the structure of their social relations. Social relations are categorized as market relations, social relations and hierarchical relations. Social capital can be converted to other forms of capital and complement and substitute other forms of capital. But unlike physical capital, social capital requires maintenance and some forms of it are considered "collective goods" as opposed to private property. Adler & Kwon (2002) distinguish opportunity, motivation and ability as the basic building blocks of social capital:

- Opportunities created by the networks
- Motivation of the donors to help recipients
- Ability as the competences and resources are at the nodes of the network.

A lack of any of the three factors will undermine social capital generation.

Communities of practice

Communities of practice are groups of people informally bound together by shared expertise and passion for a joint enterprise. A community of practice may or may not have an explicit agenda on a given time and it may not even follow a specific agenda. Instead, people share their experiences and knowled-

ge in creative ways that foster new approaches to problems. Community of practice is a fundamental locus for the experience of membership in a broader social category; one might even say that it is the grounded locus of the *habitus* (Eckert, 2006; Bourdieu 1977).

Communities of practice may thrive people across company borders and even very large communities have their core participants who energize the community providing intellectual and social leadership (Wegner et al. 2000) Communities of practice differ from teams because they are informal, meaning they organize themselves and set their own agendas and set their own leadership. Membership is self-selected, in other words, people know if they should join and whether they have something to give to or gain from the community. Members also select new members to join based on the appropriateness for the group (Wegner et al. 2000) The three key elements of communities of practice are domain, practice and community:

- Domain is the area of knowledge that brings the community together, identifies it and defines the key issues. It's not just a personal network, it's about something. In this study the domain is a music genre: heavy metal.
- Community is the group of people to whom the area of knowledge is relevant: It's a group that interacts and shares knowledge and shares problems. In this study the community involves musicians, agents, managers, record label personnel, press, fans and promoters in the field of heavy metal music, originating and operating in and from Finland.
- Practice is the body of knowledge, methods, tools, stories, cases, documents, which members share and develop together. (Wenger, 2004) In this study, the practice, the body of knowledge, consists of network relations and experience that enable advantageous collaborations across borders and access to product development and marketing resources.

The link between social capital and communities of practice can be seen on cognitive, structural and relational levels. On cognitive level it is the terminology, artifacts and stories told and developed by the community. On structural level it's the identifying those with relevant knowledge and a reference mechanism, both internally and on the outside of the community. On relational dimension it works in validation of trustworthiness and commitment of members. (Lesser & Prusak, 1999) Regardless of recent interest in communities of practice in management research, I still don't know exactly how much influence they have on successful venture internationalization.

Internationalization of new ventures

The traditional stages-model of internationalization emphasizes the learning process and describes a gradual entry through different stages (Johansson & Wiedersheim-Paul, 1975) The stages sequence is restricted to a specific country market. Johansson and Vahlne (1977) formulated a dynamic model, that distinct state (market commitment) and change (market knowledge) aspects of internationalization variables, where the basic assumption is that market knowledge and market commitment affect both commitment decisions and the way the decisions are performed. Further, Johansson and Mattson (1988) argue that as the firm internationalizes the number and strength of the relationships between different parts of the business network increases. Their network model assumes that a firm is dependent on resources controlled by other firms, which can be accessed through the network position. The model is divided into four categories based on the degree of internationalizations of the

firm and the market: The early starter, the late starter, the lonely international and the international among others.

Rapid internationalization of new ventures had gained plenty of interest in recent decades and internationalization of entrepreneurial firms tends to differ from these traditional models by being more accelerated and opportunistic (Oviatt & McDougall, 1994), often improvised and driven by an unexpected pull of a network partner. (Coviello, 2006; Bingham, 2009) Openness and experimentation gives the venture means to be flexible when facing unexpected challenges and seizing emerging opportunities. (Autio et al., 2000, Zahra, 2005:24; Kuememerle, 2005).

Methodology

Given the limited theory on communities of practice influencing venture internationalization, I conducted an inductive multiple case study (Eisenhardt 1989). Multiple cases enable collection of comparative data and generate more accurate, generalizable theory than a single case study (Eisenhardt, 1989; Yin, 2003). An inductive approach is especially useful for developing theoretical insights when research focuses on areas where theory is underdeveloped.

The research setting is the heavy metal genre in Finland, which was suitable for several reasons. First of all, the community of practice in the field of music export, especially in the field of heavy metal has drastically increased in the last decades. When the pioneering bands started gaining international recognition in the late 1980's and early 1990's, there was no local expertise or network, and these ventures partnered directly with foreign record labels. Nowadays there are local metal music firms that have established international connections and bands have a possibility to work with professional local partners. Secondly, the setting is fruitful because several internationally recognized heavy metal bands started their careers in different phases of the development and in turn took part in developing the community of practice.

I chose eight bands from a population of about twenty bands that internationalized between late 1980's and early 2000's. All of them represent a different time and path of internationalization, at different points of the development of the community of practice. I tracked the social networks of these entrepreneurial groups with special attention paid to mechanisms of internationalization. The key attributes of the case ventures are presented in the appendix.

Data sources and analysis

Several data sources were used in this study: (1) large amounts of archival and secondary data including books, industry reports, magazines and Internet sources, (2) interviews with industry experts, (3) attending music industry conventions, festivals and individual shows internationally, (4) semi-structured interviews with entrepreneurs (musicians) and key stakeholders (managers, A&Rs) and (5) follow up with interviewees with email. Using multiple sources of data allowed triangulation of data and increased the accuracy of the findings. The interviews lasted 40 to 60 minutes each and they were recorded and in some least one members of each band were interviewed. I conducted three to four interviews with all cases: usually the original members (at least one) and the band's manager or record label A&R. The interviews sought to map the social network the entrepreneurs operated in, and the key stakeholders and gatekeepers in their internationalization. I mapped the key

events in the histories of the bands and how the community of practice influenced these key events. Using "event tracking" has been proven to improve the accuracy of the interview data. The informant bias was addressed in using several sources of data and interviewing multiple people in each venture.

Majority of the interviews took place in January 23 – 27, 2012 on 70 000 tons of metal cruise in the Caribbean, including Moonsorrow (2), Tarot (1), Stone (1), Nightwish (3), and Amorphis (3). The interview with the members of Children of Bodom (4) took place in March 27th 2011 on their European tour in Copenhagen, Korpiklaani (2) on September 12th 2012 on their US tour in West Hollywood, and Insomnium (1) was interviewed on their US tour in West Hollywood on Nov 16th 2012. Numbers of other experts were interviewed around these events and other festivals and music conventions around the world, but the majority of the key data in this article was collected in these interviews with these bands.

I constructed case histories of bands, where I included quotes and timelines of the main events. Then I began the cross-case analysis. Starting analysis after the data was collected ensured the logic of replication. (Eisenhardt, 1989; Yin, 2003) In the comparison of data I used pairings of cases to highlight the similarities and differences between the cases. From these emerging constructs and themes I found emerging relationships that were confirmed by revisiting the cases, as the standard is in an iterative process. The iteration between the data and theory continued until there was a solid match.

Findings

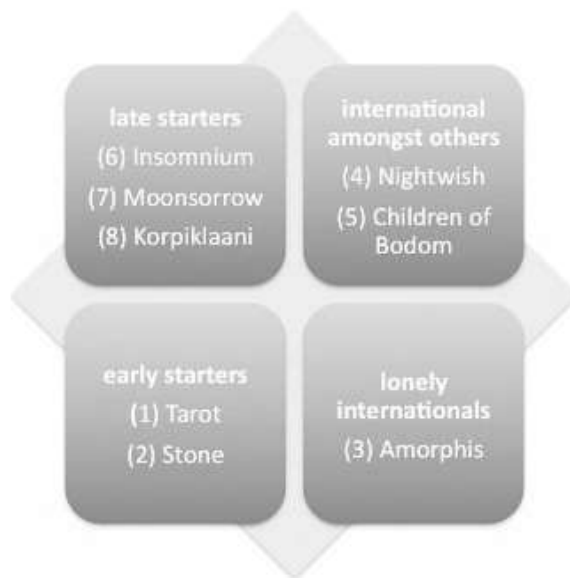
In this study I set out to investigate the influences and mechanisms of the developing local community of practice on new venture internationalization. In doing so I studied ventures, in this case music groups, that internationalized in different points of time throughout the development of the community of practice. First and foremost, I find that the Finnish heavy metal scene clearly qualifies as a community of practice:

- (i) The domain of the community of practice is heavy metal music.
- (ii) This community involves musicians, agents, managers, record label personnel, press, fans and promoters in the field of heavy metal music, originating and operating in and from Finland.
- (iii) The practice consists of network relations and experience that enable advantageous collaborations across borders and access to artist development and marketing resources.

In figure 1 I illustrate how the bands fall into different categories in the internationalization network model (Johansson and Mattson; 1988). As the firm internationalizes the number and strength of the relationships between different parts of the business network increases. This network model, by Johansson and Matsson (1988) assumes that a firm is dependent on resources controlled by other firms, which can be accessed through the network position. The model is divided into four categories based on the degree of internationalizations of the firm and the market: The early starter (Tarot and Stone), the late starter (Moonsorrow, Korpiklaani, Insomnium), the lonely international (Amorphis) and the international among others (Children of Bodom and Nightwish).

I find that the network enabling successful internationalization amongst late starters and internationals amongst others was built, not on a company or individual level, but on the level of the community of practice, both local and global.

Figure 1: The case bands in the network model (Johansson and Mattson, 1988)



Throughout the course of this study, the most surprising finding is that the local community of practice seems almost an irrelevant concept, because the community of practice is also a global community of practice. More importantly, by being an active member and resource provider in building the global community of practice, members build trust and relationships across company and country borders. The global community of practice has trust-based relationships across country, continent and company borders and they distribute goods in their own market, in this case recordings and they promote concerts and they provide goods for the global community of practice to distribute and promote through for example licensing contracts.

The local and global community of practice thus influences new venture internationalization greatly. In the following chapters I explain how, through the social capital embedded within, the local and further global community of practice play a crucial role in new venture internationalization.

Thus there are other crucial forces influencing internationalization outside the scope of our research question, which are:

- i) The changes in the business environment caused by the Internet and digitalization.
- ii) The uniqueness of the musical concept and the momentum of the genre and style.

All of these aspects have a significant influence on the bands international potential and success. Although tape trading and fanzines initially led the development of the "scene" globally, things started massively happening after they turned into webzines and music started moving digitally over the Internet. Also, a band that does not attract audiences with their music, cannot internationalize, regardless of the infrastructure and resources available. Even though

heavy metal is marginal (with some exceptions like Metallica) and the true metal heads don't usually follow the trends of popular music, there are certain cycles in styles of metal. And a new band with an outdated style and unoriginal concept rarely attracts metal fans. Next I explain the mechanisms through which the local community of practice influences the venture internationalization in the context of Finnish metal bands.

Role models: identity, standards and international mindset

In the interview and archival data several aspects were mentioned for the emergence of the first generation of international bands, the speed/thrash generation, that tried to internationalize but failed in doing so. The most important band in this category was Stone, another worth mentioning is Airdash.

This generation of bands had seen the concerts of the previous generation's leading bands: Judas Priest, Iron Maiden etc. in their home country. This worked as encouragement for the young starting musicians to work hard and pursue a career with their own bands. Another reason for the high quality of music is that most musicians had studied classical music or music theory in their past to the extent that they were able to create interesting original content.

"In the 80's the Finnish bands tried to mimic the American bands, but then it didn't really take off. Then came Stone and Tarot, who had their own thing going already back then. But I think that especially these Finnish bands that tour out there nowadays have their own thing. They have understood that originality is king. That it's better to do your own thing rather than copying something that's already been done.." Tomi Koivusaari, Amorphis

Finland spends more money than any other country in the world in music education and it is common for kids to play at least one instrument and study music theory with it.

"Then in the Sibelius Academy and all these musical conservatories there are of these Finnish musicians, most of the dudes there, well they don't talk about it daily, but there are a lot of tonic sol-fa lessons in their backgrounds. And a lot of ear training as kids. It's a different thing than looking at some old school American thrash band, who just have three notes and a couple barre chords, so they are musically quite a bit more difficult." Jouni Markkanen (musician, manager, booking agent, promoter)

The examples set by first Tarot, then Stone and other speed/thrash bands, also set high standards for the following generations of bands. The high standard of musicianship has become one of the cornerstones of the Finnish heavy metal scene's identity.

"In Finland this practicing thing is so intense, since there really are bands that have succeeded and everyone knows they can handle their instruments, so that young people who practice know that they have to be able to play at least five Bodom-songs. Before I have the chance at anything. They practice a lot and really go to music schools. To each their own. They're kind of serious about it like that. " Ewo Pohjola (A&R, manager, founder of King Foo)

Also the example set by the next generation, Amorphis particularly, encouraged bands even more with their international success, both in Europe and North America. The next generations of bands had international mindset and

the searched for partners internationally. Children of Bodom, Moonsorrow, Korpiklaani and Insomnium all signed with a foreign label initially, that they themselves had contacted personally without middlemen.

Business network: resources and global contacts

Amorphis was the first Finnish band to really successfully internationalize. Success was unfortunately not financial due to the poor contract the band signed with their label.

"We had signed a really bad deal and in Finland there was no one at the time who could've looked through the contract, the few guys we asked thought that it was a pretty good deal." Timo Koivusaari, Amorphis.

But they had the right strategy for internationalization, for the first time.

"You have to remember that Amorphis and their contemporaries were some of those tape trading dudes, they had built that network by trading tapes." Jone Nikula, journalist.

It was only after the pioneer bands like Amorphis that provided records that sold enough copies to accumulate resources for further investments in the upcoming bands.

"Nuclear Blast was as small as Relapse back then. Marcus was running it from his own room while living with his parents. They kept on growing. Little by little... Blast has grown by people going there to work, who really liked their job and were involved in the scene, so it was different with that kind of people, unlike just marketing-people. Or in a multi-national." Timo Koivusaari, Amorphis

These labels, such as Nuclear Blast and Relapse are still amongst the most important metal labels in the world. All together there are only a handful of them anyway. Later Nightwish became perhaps the most important band for Nuclear Blast as their album *Once* hit #1 on the European album charts in 2004. The collaboration between the pioneer bands and pioneer labels was mutually beneficial. The bands had partners who knew how to market metal. They were able to get on tours and sell albums globally. Something unheard of still in the late 80's and early 90's. The labels then took the accumulated resources and invested in the following bands that were also able to sell albums and tour internationally. As the network expanded and more bands internationalized it enabled the emergence of band management companies.

*"... it was quite the success... it gave more fuel to the thought that we need to push twice as much. Then in 2000 along came *Wishmaster*, which exceeded the expectations of the previous one and at the end of that tour came the first downfall of this band, that people just got tired and I got tired and Jukka got tired, when we had to do everything by ourselves. When we really didn't have a manager. It was also like a turning point for the band and after that point we noticed that we have to... have to get someone to run these things. At that time Ewo had already come to the end of his road at Spinefarm and it was such a good equation, that we agreed with Ewo that if they would found a management company we'd go to them. And that's how King Foo was born. And for the last 10 years we've been there." Tuomas Holopainen, Nightwish.*

Managers were able to make sure the contracts the bands signed were financially profitable for the bands and developed the business, adding profitability and sustainability to the overall business of the band.

Legitimacy: access and reputation

As the genre and audiences grew and record companies became real business ventures and some bands reached mainstream level success, the once-underground-scene had become a legitimate music genre and style amongst others. Members of these bands were invited to the independence day receptions hosted by the president. Finland sent a heavy metal band to the Eurovision song contest twice (winning in 2006). A Finnish metal album was on #1 on the European album chart. Multinational major label Universal Music acquired the Finnish independent metal label Spinefarm records in mid 2000's. On a smaller and more practical scale metal bands were able to book festival gigs that were unheard of before.

"...Because back then we had no chance at playing at any festival. A heavy metal band. And not for many years after that to come." Timo Koivusaari, Amorphis

"Nowadays festivals are very keen on booking more of metal bands. Because they know that they always draw a crowd." Ewo Pohjola.

Finland and Finnishness also comprises legitimacy in the context of heavy metal:

"Back then the message was kind of the opposite reaction, that Finnish bands wanted to play down their own identity. The band was from Finland so it was kind of a thing to be ashamed of. Nowadays it's just the contrary. Being Finnish is maybe more like an attribute. A guarantee of quality. But before it was like you had to force the American thing. We didn't have that idea, but a lot of bands did, back in the early 90's and late 80's." Esa Holopainen, Amorphis

Conclusions and theoretical implications

In this study I looked at how communities of practice influence new venture internationalization. This study was conducted using multiple level analysis: individual, firm and industry. Theoretically, I contribute to the social capital literature by applying multi level analysis on the impact of social capital in a community of practice on venture behaviors and outcomes, in this case, internationalization. I find that on individual level the impact of social capital in a community of practice provides entrepreneurship musicians with role models – setting an example and quality standards, and encouraging an international mindset. On company level, the social capital in a community of practice provides new ventures with a business network – providing resources for development and marketing and business contacts for doing business globally. On industry level the community of practice and social capital provide the "scene" with legitimacy through reputation built by the community along the years. Through legitimacy, the industry also has better access.

Limitations

The main shortcoming of this study is the use of only one community of practice, one "scene". I recommend these findings be further tested on larger data set covering multiple communities of practice.

Bibliography

- Adler, P. S., & Kwon, S.-W. 2002. Social capital: prospects for a new concept. *Academy of Management Review*, 27(1): 17-40.
- Aldrich, H. E., & Fiol, M. C. 1994. Fools Rush In? The Institutional Context of Industry Creation. *Academy of Management Review*, 19(4): 645-670.
- Autio E, Sapienza HJ, Almeida JG. 2000. Effects of age at entry, knowledge intensity, and imitability on international growth. *Academy of Management Journal* 43(5): 909-924.
- Barden, J. Q., & Mitchell, W. 2007. Disentangling the influence of leaders' relational embeddedness on interorganizational exchange. *Academy of Management Journal*, 50: 1440-1461.
- Bingham, C.B., 2009. Oscillating improvisation: how entrepreneurial firms create success in foreign market entries over time. *Strategic Entrepreneurship Journal* 3 (4), 321-345.
- Bourdieu P. 1985. The forms of capital. In *Handbook of Theory and Research for the Sociology of Education*, ed. JG Richardson, pp. 241-58. New York: Greenwood
- Bourdieu, P. (1977). *Outline of a theory of practice*. Cambridge: Cambridge University Press.
- Burt, R. S. 1992. Structural Holes: *The Social Structure of Competition*. Cambridge MA: Harvard University Press.
- Coviello N. 2006. Network dynamics in the international new venture. *Journal of International Business Studies*, 37(5): 713-731.
- De Carolis, D. M., & Saporito, P. 2006. Social capital, cognition, and entrepreneurial opportunities: A theoretical framework. *Entrepreneurship: Theory & Practice*, 30: 41-56.
- Eckert 2006 *Communities of Practice. Encyclopedia of language and linguistics*. Elsevier
- Eisenhardt, K. M. 1989. Building theories from case study research. *Academy of Management Review*, 14: 532-550.
- Grewal, R., Lilien, G. L., & Mallapragada, G. 2006. Location, location, location: How network embeddedness affects project success in open source systems. *Management Science*, 52: 1043-1056.
- Fernhaber, S.A., Gilbert, B.A., McDougall, P.P., 2008. International entrepreneurship and geographic location: an empirical examination of new venture internationalization. *Journal of International Business Studies* 39 (2), 267-290.
- Florin, J., Lubatkin, M., & Schulze, W. 2003. A social capital model of high-growth ventures. *Academy of Management Journal*, 46: 374-384.
- Inkpen, A. C., & Tsang, E. W. K. 2005. Social capital, networks, and knowledge transfer. *Academy of Management Review*, 30: 146-165.
- Johanson, Jan & Finn Wiedersheim-Paul. 1975. The internationalization of the firm - Four Swedish cases. *Journal of Management Studies*, 12(3): 305-22.
- Johanson J, Vahlne E. 1977. The internationalization process of the firm: a model of knowledge development and increasing foreign market commitments. *Journal of International Business Studies* 8(1): 23-32.
- Johanson, Jan - Mattsson, Lars-Gunnar (1988) Internationalization in industrial systems: a network approach. In: *Strategies in Global Competition*, ed. by Nick Hood - Jan-Erik Vahlne, 287-314. Croom Helm: Beckenham, UK. Jones 2000
- Khahn-Harris (2007), *Extreme Metal: Music and Culture on the Edge*. Berg.
- Kuememerle W. 2005. The entrepreneur's path to global expansion. *Sloan Management Review* 46(2): 42.
- Lesser, E. and Prusak, L. (1999), *Communities of Practice, Social Capital y Organizational Knowledge*, IBM-Institute Knowledge Management, Cambridge, MA.
- Nikula, J. (2002) Rauta-Aika. Helsinki, Like kustannus 2002.
- Oh, H., Chung, M.-H., & Labianca, G. 2004. Group social capital and group effectiveness: The role of informal socializing ties. *Academy of Management Journal*, 46: 860-875.
- Oh, H., Labianca, G., & Chung, M.-H. 2006. A multilevel model of group social capital. *Academy of Management Review*, 31: 569-582.
- Oviatt BM, McDougall PP. 1994. Toward a theory of international new ventures. *Journal of International Business* 24: 45-64.
- Payne, G.T., Moore, C.B., Griffis, S.E., & Autry, C.W. (2011). Multilevel challenges and opportunities in social capital research. *Journal of Management*, 37(2), 491-520.
- Perry-Smith, J.E., 2006. Social yet creative: The role of social relationships in facilitating individual creativity. *Academy of Management Journal*, 49, 85-101.
- Rugman, A. M., & Verbeke, A. 2004. A perspective on regional and global strategies of multinational enterprises. *Journal of International Business Studies*, 35(1): 3-18.
- Shane, S., Stuart, T.E., 2002. Organizational endowments and the performance of university start-ups. *Management Science* 48, 154-170.
- Wenger, E. (2000). *Communities of Practice*. New York, Cambridge University Press. Wenger 2004
- Yin, R. 2003. *Case Study Research: Design and Methods*, 3rd edition. Thousand Oaks, CA.: Sage.
- Yli-Renko, H., Autio, A., & Sapienza, H. J. 2001. Social capital, knowledge acquisition, and knowledge exploitation in young technology-based firms. *Strategic Management Journal*, 22(6-7): 587 - 613.
- Zahra SA. 2005. A theory of international new ventures: a decade of research. *Journal of International Business Studies*. 36: 20-28

Appendix: Case bands' releases and members

	Albums	year	label
Amorphis (1990-)			
	The Karelian Isthmus	1993	Relapse (US), Nuclear Blast (Europe distribution)
	Tales From The Thousand Lakes	1994	Relapse (US), Nuclear Blast (Europe distribution)
	Elegy	1996	Relapse (US), Nuclear Blast (Europe distribution)
	Tuonela	1999	Relapse (US), Nuclear Blast (Europe distribution)
	Story – 10th Anniversary*	2000	Relapse (US), Nuclear Blast (Europe distribution)
	Am Universum	2001	Relapse (US), Nuclear Blast (Europe distribution)
	Chapters*	2003	Relapse (US), Nuclear Blast (Europe distribution)
	Far From The Sun	2003	Virgin/EMI (Fin)
	Eclipse	2006	Nuclear Blast (Germany)
	Silent Waters	2007	Nuclear Blast (Germany)
	Skyforger	2009	Nuclear Blast (Germany)
	Magic & Mayhem – Tales From The Early Years*	2010	Nuclear Blast (Germany)
	Forging The Land Of Thousand Lakes (live)*	2010	Nuclear Blast (Germany)
	The Beginning Of Times	2011	Nuclear Blast (Germany)
	*special releases		
former:			
	Pekka Kasari – rummut (1995–2002)		
	Pasi Koskinen – laulu (1995–2004)		
	Olli-Pekka Laine – basso (1990–2000)		
	Kasper Mårtenson – kosketinsoittimet (1993–1994)		
	Kim Rantala – kosketinsoittimet (1994–1998)		
Stone (1985-)			
	Stone	1988	Megamania (Fin)
	No Anaesthesia!	1989	Megamania (Fin)
	Colours	1990	Johanna Kustannus (Fin)
	Emotional Playground	1991	Megamania (Fin)
	Free (live)*	1992	Megamania (Fin)
	Stoneage*	1998	Johanna Kustannus (Fin)
	Stoneage 2.0*	2008	Johanna Kustannus (Fin)
former:			
	Janne Joutsenniemi – laulu ja basso		
	Roope Latvala – kitara		
	Jiri Jalilainen (1985-1990) – kitara		
	Markku "Nirri" Niiranen (1990-) – kitara		
	Pekka Kasari – rummut		
Nightwish (1996-)			
	Angels fall First	1997	Spinefarm (Fin), Century media
	Oceansborn	1998	Spinefarm (Fin), Drakkar, Century Media (USA)
	Wishmaster	2000	Spinefarm (Fin), Drakkar, Century Media (USA)
	Over the hills and faraway EP*	2001	Spinefarm (Fin)
	Century Child	2002	Spinefarm (Fin), Century Media (USA)
	End of innocence DVD*	2003	Spinefarm (Fin)
	Once	2004	Nuclear Blast, Spinefarm, Roadrunner (USA)
	End of an Era*	2005	Spinefarm (Fin)
	End of an Era DVD*	2006	Spinefarm (Fin)
	Dark Passion Play	2007	Nuclear Blast, Spinefarm (Fin), Roadrunner (USA)
	Imaginaerum	2011	Nuclear Blast, Spinefarm (Fin), Roadrunner (USA)
former:			
	Tarja Turunen		
	Sami Väinö		
	Anette Olzon		
Tarot (1984-)			
	1982–1984 (as "Purgatory")		
	Spell of Iron	1986	Flamingo Music (Fin)
	Follow Me Into Madness	1988	?
	To Live Forever	1993	Blueflight Records (Fin)
	Stigmata	1995	Blueflight Records (Fin)
	For the Glory of Nothing	1998	Blastic Heaven (Fin)
	Suffer Our Pleasures	2003	Spinefarm: Records (Fin)
	Crows Fly Black	2006	King Foo Entertainment (Fin)
	Gravity of Light	2010	King Foo Entertainment (Fin)
	The Spell of Iron MMXI	2011	King Foo Entertainment (Fin)
	To Live Again (Live CD, 1994)*		
	Undead Indeed (Live 2CD, 2008)*		
former:			
	Mikko H		
Children of Bodom (1994-)			
	Something Wild	1997	Spinefarm
	Hatebreeder	1999	Spinefarm
	Tokyo Warharts (live)*	1999	Spinefarm
	Follow the Reaper	2000	Spinefarm
	Hatecrew Deathroll	2003	Spinefarm, Century Media (USA)
	Are you dead yet?	2005	Spinefarm, Universal
	Blooddrunk	2008	Spinefarm, Universal
	Relentless reckless forever	2011	Spinefarm, Universal
former:			
	Alexander Kuoppala		
	Jari Pirijoki		
	Samuli Miettinen		
Moonsorrow (1995-)			
	Voimasta ja Kunnasta	2003	Spikefarm (Fin)
	Suden uni	2003	Plasmatica 2001 (SWE), Spikefarm 2003
	Kivenkantaja	2003	Spikefarm (Fin)
	Verisikeet	2005	Spikefarm (Fin)
	V: Hävitetty	2007	Spikefarm (Fin)
	Tulimyrsky	2008	Spikefarm (Fin)
	Varjoja Kuljimme Kuolleiden Maassa	2011	Spikefarm (Fin)
former:			
	Wife Sorvali - bass/vocals		
	Henri Sorvali - guitars/keyboards		
	Marko Tarvonen - drums		
	Mitja Harvilahti - guitars		
	Markus Euronen - keyboards		
	Janne Perttälä - live guitars		
Korpiklaani (1992/2003-)			
	(1992-2002 as Shaman)		
	Spirit of the Forest	2003	Napalm Records
	Voice of Wilderness	2005	Napalm Records
	Tales Along This Road	2006	Napalm Records
	Tervaskanto	2007	Napalm Records
	Korven Kuningas	2008	Nuclear Blast
	Karkelo	2009	Nuclear Blast
	Ukon Wacka	2011	Nuclear Blast
	Manala	2012	Nuclear Blast
	Huvika Lumka (under the name Shaman Duo)	1996	Snap Records
	Aija (under the name Shaman)	1999	Natural Born Records
	Shaminiac (under the name Shaman)	2002	Natural Born Records
Insomnium (1997-)			
	In the Halls of Awaiting	2002	Candlelight Records (UK)
	Since the Day It All Came Down	2004	Candlelight Records (UK)
	Above the Weeping World	2006	Candlelight Records (UK)
	Across the Dark	2009	Candlelight Records (UK)
	One for Sorrow	2011	Century Media
former:			
	Tapani Pesonen		
	Timo Partanen		
	Vile Väinö		