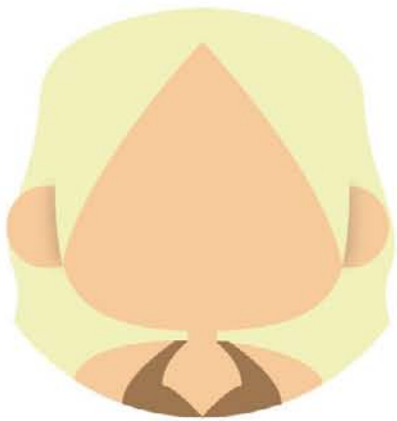


Music's new digital era

Musicians' reputation on the social media



Final degree essay

26/05/15

Modality A: Research essay

Pupil: Ariño Lahoz, Carlos.

Tutor: López Font, María Lorena

Advertising and Public Relations degree



**UNIVERSITAT
JAUME·I**

Abstract

Social media is still a really recent and quite unknown communication channel. It can affect people's global image, and in terms of the music industry, it is a perfect channel to complete a promotion campaign. Surveys and metrics have supported the main assumption, in a non-totally defined way, social media helps to complete the image people have of musicians.

Music industry has been dealing with some issues, due to the birth of internet and the peer-to-peer platforms. These fact has caused much harm in the musical businesses and the reinvention has been unavoidable, companies, such as *Spotify* have born to save it.

On the other hand, internet has also made musicians more exposed to the public opinion. That's why a good management can improve their image, complementing their offline exposure.

In conclusion of this essay, and supported by people's opinion in the surveys, musicians who add value and are active users on social network, are more likely to change their image for the better, and that may be reflected in the sales of their work.

Keywords: *Reputation, Social Media, personal branding, Music industry.*

Index

0. Introduction	3
a. Hypothesis	3
b. Keywords	3
1. Theoretical context: Reputation, corporate image and personal branding	4
2. The change of the music business	7
3. The new digital environment	10
a. Social media not based on music	11
b. Social media based on music	15
4. The influence of social media	18
5. Metrics and methodology	20
a. Facebook	21
b. Twitter	22
c. YouTube	23
d. Google Trends	23
e. Spotify	24
f. Surveys	25
g. Sales	28
6. Conclusions	29
7. Bibliography	36
8. Annex	
9. Curriculum Vitae	

O Introduction

Since the 90's, Music industry has experimented a serious drop of its business, almost entirely provoked by the internet and the birth of the mp3 format.

This has caused a prevailing need to reinvent the model of business. As they say "If you can't beat them, join them", so the record labels have to reinvent their selves and find how the social media can improve artists' image and reputation, which will turn it into an improvement of their sales.

So, for a better start, we should define what social media is. As the Spanish interactive advertising institute (IAB) says, "Social media are digital platforms of communication that give the power to the user to generate contents y share information through public and private profiles".

Social network, such as *Facebook* or *Twitter*, allow artists to have an interactive and bidirectional communication, something which traditional media didn't. Also, the fact that in many of these social networks most followed accounts are musician's accounts make that relationship between them and the internet more interesting and complicated.

So, the pop up of platforms like *VEVO* or *Spotify* are no casualties, they are the way this industry has been reinvented.

Hypothesis

Social media influences directly on the image musicians project, and finally can provoke a sales increase or decrease, depending on the good or bad use of that networks.

1 Theoretical context

Reputation, corporate image & personal branding

During this theoretical contextualization, I'll be explaining several different concepts that need to be understood before the rear analysis of the essay's objective. These concepts are corporate/brand reputation, personal brand and image.

Many authors define what corporate reputation is, but as Ángel Alloza affirms, we could say that is the positive feeling towards a person or institution that integrates three sectors; admiration, good esteem and trust.

This new environment in which brands have to develop their businesses, implies that the public opinion and the interests of brands' stakeholders matter much more than before. Mediation and the birth of social networks are some of the aspects to blame for this situation.

Reputation has finally become in the main argument for brands to find that sought differentiation that every company wants. But the true differentiation that makes your Brand have a competitive advantage, is only up to be found inside the brand (Oroval, 2011; Alloza, 2001).

Corporate brand, according to Alloza, is the platform to express and communicate all the commitments and promises of the brand. Brands (and people) try to express and comply by the expression of their identity.

But the thing that the public perceives is the image, so brands or persons can try to project a determinate image, but if it doesn't match the image people perceive, it will negatively influence on the brand's reputation.

Some of the important things that matter in the building of an integrated brand are credibility, reputation, quality of the communication and the satisfaction with the product, as Alloza says in "La Marca experiencia, un active estratégico para las organizaciones".

Due to the digital aspect of this final degree essay, some digital concepts must be defined. According to Carnicero, Raquel and Adserias, José, digital identity is understood as the compilation of information of an individual or an organization on the internet, and on the other hand, digital reputation is the positive opinion of those individuals or organizations due to the online experience with the previously named subjects.

In the essay, one of my proposals is to define some aspects that affect in musicians' image, and Rampesad, an expert coach in personal brand has some answers. Rampersad wrote in "Your personal Brand" his own theories and methods to define and measure a personal brand.

But, what it is exactly a personal brand? The concept personal branding was born in 1997 in the United States by Tom Peters in his book "The brand called you". According to Philip Kotler, personal branding is based on marketing, and allows to anticipate, promote and distribute products and services in order to maximize companies' opportunities and utilities.

In the essay, one of my proposals is to define some aspects that affect in musicians' image, and Rampesad, an expert coach in personal brand has some answers. Rampersad wrote in "Your personal Brand" his own theories and methods to define and measure a personal brand.

But, what it is exactly a personal brand? The concept personal branding was born in 1997 in the United States by Tom Peters in his book "The brand called you". According to Philip Kotler, personal branding is based on marketing, and allows to anticipate, promote and distribute products and services in order to maximize companies' opportunities and utilities.

There're many definitions of personal branding, as Rumpersad writes in his article "How to Build an authentic personal brand" (Peters, 1997; Hansen, 2007; Montoya, 2005; McNally & Speak, 2003; Arruda, 2007) like:

- A perception or emotion maintained by somebody else about you.
- A reflection of who you are and what you believe, expressed by what you do and how you do it.

- Stimulating meaningful perceptions about the values and qualities that you stand for.
- Influencing how others perceive you.
- The value that others perceive you possess.
- The sum of the expectations and associations it creates in the minds of its target audience.
- An image of yourself that you want to project in everything you do.
- Eliminating the competition and making you unique and better than all your competition in the marketplace.

Despite of this, I decided to stick to this definition; “An image of yourself that you want to project in everything you do”. This sentence defines perfectly what is personal branding for me and it is the perfect one to be applied into music industry businesses and to this essay.

Rampersad proposes the previous use of the arch known DAFO method, to know the starting point of our personal brand.

2 The change of the music business

Until 1990, the music industry sales had been growing in terms of compact disc sales, but with the internet revolution and the appearance of the mp3 format, which could compress music and record it on a CD and allowed people to download music for free, the industry needed to reinvent itself. The record labels needed to find other ways to increase their benefits.

Mp3 format is not what causes the real problem for music industry, but peer-to-peer systems do. Peer-to-peer (p2p) sites allow users to share documents for free, such as music, I'm not going to deepen in this sharing method, but only mention the difficulty to find the guilty of a violation of intellectual property, like an illegal upload of a song.

Internet and P2P systems have provoked right holders lost the ability to control the distribution, because these systems are not illegal, can't be banned (Wiktröm, P. (2009).

Another peculiarity of the music industry is the lack of homogeneity; there could be several "music business" inside the global music business. Every label has its own model of business, in terms of commercialization, of promotion and even in terms of freeness of the artist.

'It is arguable whether it is more accurate to talk of several music industries, rather than a single industry' (British Invisibles 1995: 6)

Another remarkable characteristic of the music industry is the division of services and companies related in that market. Like Cloonan, M. and Williamson, J. affirm in *Rethinking the music industry*, some of the business related activities in music industries are:

- Older market.
- Delivery mechanisms.
- Structural changes.

- Managing rights.
- Blurring of roles.
- Live music.

But there is also good news for the music industry the physical sales are highly decreasing, but platforms as *Spotify* or *iTunes* allow people to legally and digitally download music. *The economist* published in November of 2013 a graphic which represented the increase of digital downloads and digital subscriptions to music related sites:

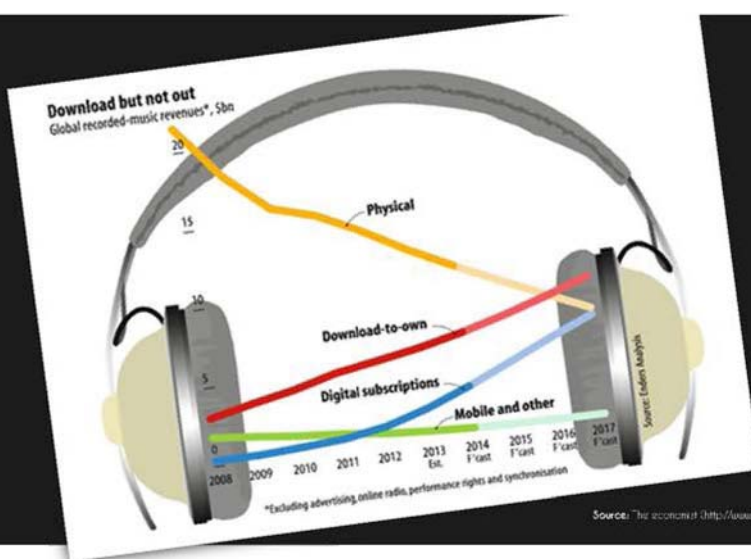


Figure 1

So this is the era where social media and internet takes over the industry. Companies have to be conscious about the relevance of the social networks and use it in their own benefit.

This is also the time when people have a more complete access to the artists' image, which means everything they do is more likely to be commented and even criticized in the social media.

This has two points of view that have to be understood;

- The **positive** one is that artists are way too close to their fans on the internet than before and fans can receive feedback from their idols. Traditionally, record labels owned almost every right on the musicians' songs; they decided what they publish on their CDs, where they tour or which interview they do, and that

is still a fact, but the social media allows artists to show their opinion or even upload demos or unreleased songs they want, we could say social media humanizes artists a little bit more.

- On the other hand, the **negative** one is that artists are closer to the critics, their public life is even more exposed to the public, and that may cause bad reactions in their social networks. The fact that record labels can't control everything an artist publishes on social networks may provoke a need of control of the social media by these labels, which under my point of view may be negative for the musicians' image.

3 The new digital environment

During this chapter I'm going to explain this new digital environment in which music industry develops its business, those new platforms I have already taught about and the things they can contribute to musicians' image and reputation.

Music is now living in a participative culture, as Jenkins (2006) named it. Every amateur musician is able to create, remix or publish music (Wiktröm, P. 2009), one of the clearest examples is how Justin Bieber was discovered by the American singer, Usher, in *YouTube*. This is mostly possible thanks to the birth of social networks.

Social networks allow people to create a profile (Real or fake) where they create content and, most importantly, define themselves. People define their sex, age, civil status and interests, this fact is a goldmine for marketers, and so is for record labels.

Some of these social networks, such as *Facebook*, show us how their most followed accounts are basically from musicians. This is another clue to see the magnitude of the social media and also the consequent responsibility with which they have to be managed.

Before starting explaining all these networks, I want to mention *iTunes*, the service provided by *Apple* which allows people with IOS operative systems to digitally and legally download music. We could say this was the start of the change of business music industry needed. By the way, not only *Apple* users can download songs in their dispositives, *Amazon* also allows people to purchase music on the internet.

There're are lots of social networks and each one has its own proposal and its own uses, so to be more accurate and to explain them better I divided them in two sections; social networks which are based on share music and the ones that have other objectives but are important to artists.

Social media based on music

YouTube, *VEVO* and *Spotify* are three of the most important networks which their main content is music. Even though we could put *VEVO* and *YouTube* together, *VEVO* is also a social network itself.

The IAB classifies social networks according to four characteristics whether they can or can't make users have fun, create, inform and share. It says that a social network can express or create, share, have fun or inform, so during this chapter I'll use this classification to the social networks explained in.



YouTube was created in 2005 and allows users to see, comment, upload and share all kinds of videos. Under this description, we all can see that it is not exclusive to music, but in fact, it is a very important platform to promote the work of record labels and musicians.

As a user, in *YouTube*, you can play on and on every music video and make playlists, that means you don't need to see music programs in television and wait to see if they play your favorite song, you can listen to it when and where you want to. It is also a site to judge the videos, comment about them.

Luis Bassat affirms that video clips are so likely to advertising spots that, in fact, clips are spots promoting CDs. There are a new generation named clippie generation which appreciates music videos' message and are true devoted to music video as David Selva says in LIBRO.

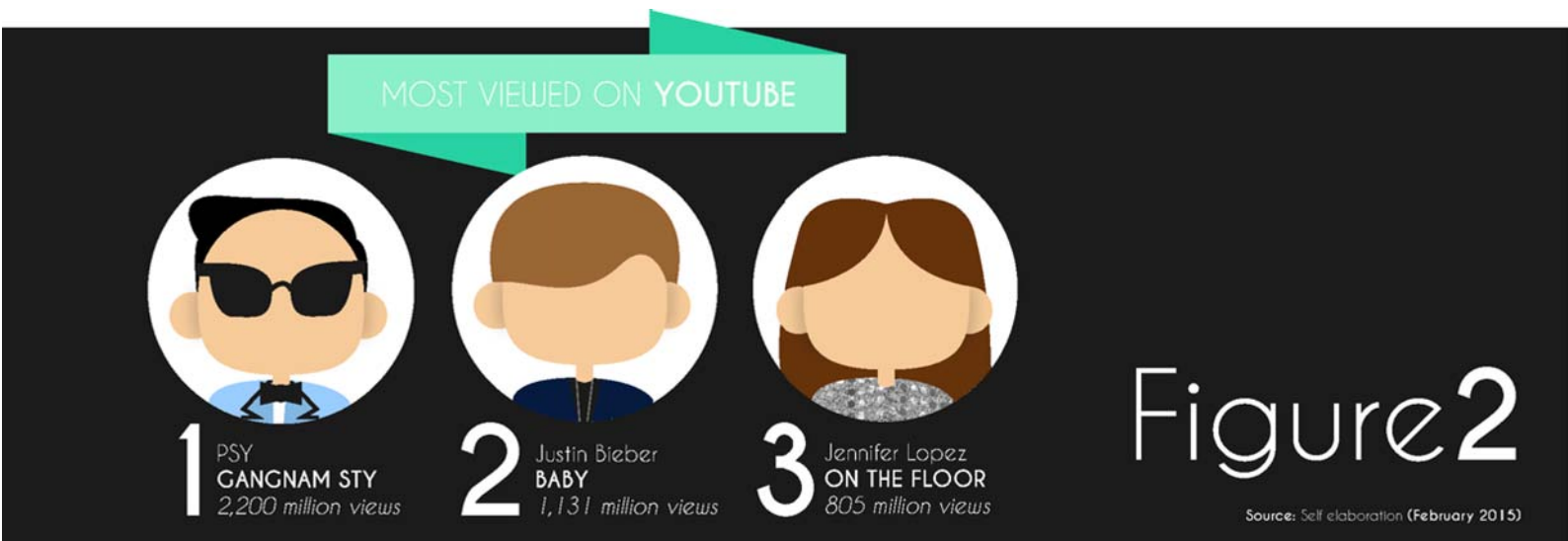
Sharing the music videos of the albums in this social network is a more interesting action than it seems. Why? The answer is not so simple but we can find some ways in which *YouTube* can turn into an excellent promotion tool.

YouTube has become in the world's largest video library (Reventós 2006).

YouTube's most seen videos are music videos, in fact, the second most seen is "Baby" by Justin Bieber, with 1 billion views on the platform, and the single sold 6,4 millions of copies. We could think that this is not a good example because

“Baby” is also the most disliked video on *YouTube* but, in fact, it is because we can see the relation between the views of the video and the sales of the single.

If we make a countdown of the most liked videos on *YouTube*, we will see that every video on this chart (except one) we can see, are music videos. Another thing that makes it way more interesting is the number of views they have, between 400 million to 2 billion views. The swing of views between this videos and the rest of the videos in *YouTube* is very large. To exemplify this, one very popular video in the social network is called “David after dentist”, a homemade video about a kid who has just got out of the dentist and it has 127 million views. Under my point of view, this difference comes because music videos (like songs) are listened repeatedly, meanwhile “David after dentist” makes you laugh one, but only maybe two or three more times.



The fact that people can like or dislike those videos and comment about them in *YouTube* makes it more valuable for record labels, they can see what they like, what they don't and why. In these videos, a lot of buzz is generated, for example, in Lady Gaga's *Bad romance* there are over a million comments, which makes difficult to measure them all, but labels and artists can make themselves an idea of the positive or negative repercussion of the video.

But sharing the music videos of the artist album is not only the only way of promotion this network provides, some artists upload videos about them talking about many things (as if they were bloggers), showing their tour life or showing

the *making of* their videos. Lady Gaga's *GAGAVISION* is a clear example, she uploaded almost weekly a video showing her fans parts of her week, making her fans closer to her life, and making them part of her life, engaging them.

Another positive aspect, mostly for the labels, is the ways for making money *YouTube* supplies. The most interesting is the product placement, the products inside the video, before, when the song got older started to disappear in music programs, but with this platform, product placement has a longer life, we can still see the vogue sunglasses in Katy Perry's *E.T.*

A *YouTube* user can: **Share, inform** and **have fun**.

But not everything is that excellent in the *YouTube* world, it isn't a perfect network to give feedback, the user barely receives answers from the artist and that unidirectional communication makes hard to project the artist's identity, it is difficult to improve their reputation by using this network.



As I said at the beginning of this section, *VEVO* is a platform linked to *YouTube*, is a social network like *YouTube* but this is only for official music videos. Artists have their own channel and they're the only ones who can upload videos.

In *vevo.com* you can only see the videos, but it has transformed in the official channel of the artist in *YouTube*, when you see in that social network that the video was uploaded by *KatyPerryVEVO* you know it's an official video.

So apparently this is the only utility that *VEVO* allows, we can't use it in a different way to *YouTube*. The only recommendation about this website is that it is good for the artists to have this channel, because there're some artists that still don't have it.

A *VEVO* user can: **Have fun**.



Spotify was born in 2008. It's the most famous streaming platform. In this social network, people can listen songs of almost every group or

singer of the world. According to Nielsen streaming increased 24%, while downloaded sales decreased 4.6%. Spotify has 24 million listeners.

With this application, everyone can legally listen songs with no need to download them. Indeed, you don't need to pay for it; you only have to hear advertisements occasionally or pay for premium accounts with no adverts.

But, as *VEVO* and *YouTube*, in this site, artist can't give feedback to users, it's another unidirectional network.

Even though as a social network, *Spotify* can't contribute to the fan/artist relationship, even though it has been a revolutionary way to that reinvention previously talked about. The sales of physical music have decreased and *Spotify* is a new way to make money, because it pays to the record labels in relation to the reproductions of the songs.

But as the old saying goes, all that glitters is not gold, after the American singer and songwriter Taylor Swift decided to stop being on *Spotify*, numbers and data came out. As Eduardo Archanco says in his article of *elespectadordigital.com*, artists can only win 0,006 to 0,0084 \$ per stream, which means that if they receive a streaming per month of 100,000 reproductions, they earn between 600 or 840\$. That's why Swift decided to stop, she claimed she wins way more with her physical sales.

A *Spotify* user can: **Have fun.**

So, we could conclude that these three social networks contribute for the reinvention of the music business, but aren't that good for artists' communication and reputation management. *YouTube* is the only tool we could use in communication terms, but by now, aren't as useful as other types of communication, such as advertisements, promotion or events, for example. Even so, the three social networks are good tools for **measuring** the popularity, repercussion and (positive or negative) image of the artists.

The most complete tool of the three, is YouTube, because it allows the user to share and be informed, unlike to *VEVO* and *Spotify*, which only allow the user to have fun.

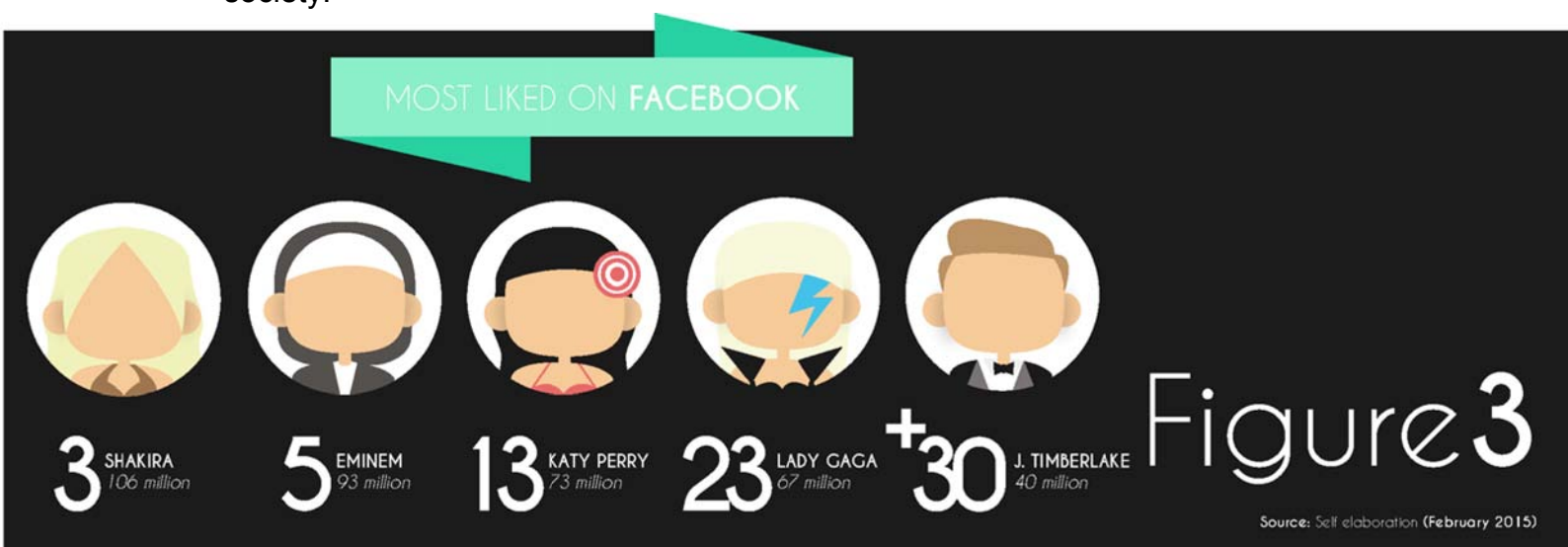
Social media not based on music_____



This social network, born in 2004, allows the user to have its own social environment in the Internet. With *Facebook* you can upload texts, images and videos, like pages of musicians, actors/actresses, brands, films, sportsmen... etc. It has become in a way to show your friends what you are doing at every moment of your life and a way to show them what you like and think about things.

Under this description, it's clear the need of being on *Facebook* for the artists. Their target is in there, and because of the things it allows to users, they will want to like a musician's *Facebook* page if they actually do like the artist, because they want people to know they like Bruno Mars, for example.

Facebook's most liked pages are mostly musicians' pages. If *YouTube's* most viewed videos are music videos and we put it together with this other date, we can conclude that musicians are one the most influential collectives of our society.



Another positive thing is that closeness in the fan/artist relationship. Users are allowed to like, share, comment everything an artist page publishes, and receive feedback from them.

We could say that Facebook “humanizes” celebrities; it helps them to show their opinion about normal things and makes them closer to the people. It is basically another piece to conform a more complete image of the artist, for the target.

But as we see, we don’t see in Facebook many replies from musicians to their fans, contrary to what brands are starting to do in this network. This is a new step that needs to be taken by the musicians, it may be difficult, but it is necessary.

A *Facebook* user can: **Express and create, share, inform and have fun.**



Twitter, right now, is one of the best social networks to receive that desired feedback I’ve been talking about. It allows people to publish texts, with possibility to include images, in 140 characters.

So, basically, you can write, answer people, upload images and retweet (re-blog something someone else wrote). Those characteristics make *twitter* the closest place for fans and their favorite musicians. Artists in this network retweet, answer and follow fans and that’s a really big deal, because as Socialnomics.net says in an article, “A fan that gets a tweet back is far more likely to engage with and become an advocate for said musician’s music”.

In other words, this platform is the perfect place for a fan to try to get noticed by celebrities. Musicians understand that and they use it (consciously or unconsciously) to engage fans.

Eventually, is also a good place to promote artist’s work, but it is not good to overwhelm followers with this kind of advertising, because they may see it as spam and they also may think that the account is managed by the label, not the artist.

Concluding, *Twitter* is one of the most powerful tools for musicians to engage fans and to project their desired identity.

A *Twitter* user can: **Express and create, share, inform and have fun.**



- An *Instagram* user can **express and create, share, inform and have fun.** *Instagram* is another unidirectional network. Although it is other tool for measuring repercussion (with likes and follows), I don't consider it as important as *twitter* or *facebook*.
- *Google +*'s dynamic is likely to *facebook*'s, but right now, it is not as influential as the others previously mentioned. It allows the user to **express and create, share, inform and have fun.**
- *Littlemonsters.com* is a peculiar and a perfect example of fan engagement. This is a social network created by Lady Gaga's team only for her fans. It is a social network which joins people with something in common, the artist. In this social network people basically talk about Lady Gaga and things related to her. This is a risky step taken by a musician, it makes fans feel listened, and, of course, Lady gaga interacts with them. This social network allows the user to **express and create, share, inform and have fun.**

4 The influence of social media

The presence of artists in the media, as Patrik Wikström says in *The music industry*, is one of the most influential factor for the audience to approve the artist. This variable doesn't pay Record labels' bills, but audience approval may derive in audience action, that is, it can derive in a song, concert ticket or merchandise purchase.

State of the media, in 2011, affirmed that the 80% of the active internet users, visit blogs and social networks, which probably has increased in 2012, 2013 and 2014. That's an inescapable starting point, many reviews, indexes and surveys reflect the impact of the social media in our generation.

Social networks, as the participative culture defined before, in theory, makes possible to establish a relationship between musicians and fans, which means that it could be a good promotion method, although in practice the relationship is actually between trusted friends rather than a 30 second spot. But despite all of this, social networks are the way people obtain information and opinions about everything, we could say that it changes the behavior and role of people as consumers, friends and, between many others, as fans. Therefore, those platforms previously mentioned (like *VEVO*, *YouTube* or *Facebook*), can be used as a way of measurement of the engagement between consumers and brands, and consequently of musicians' repercussion.

In order to clarify a little this term, engagement has been described as the dedication and positive attitude of an employee towards his employer (Macey & Schneider, 2008).

Traditional promotion tools, such as advertising and public relations, have become necessary to be developed also in social media. If your target is on the internet, you need to be too, in order to listen and answer their concerns, that's why this is so important for a brand, or in this case a musician, to be on social media.

“When fans retweet something an artist has written, they are basically advertising them” –Foley (2010). That’s why it’s so important to engage fans encouraging them to upload in social networks photos or drawings, for example, and commenting or selecting them.



On the other hand, we can see many musicians’ accounts clearly managed by professionals, it is better for their image to publish by their own, it shows a real person behind all the lushness and advertising that surrounds them. Messages like the one on the image are not 100% bad, but should be only published occasionally; an artist can’t base the content of the social network on this kind of promotion.

Frick Thomas affirmed that people are less likely to pirate music from artists who produce much content in social networks. Piracy isn’t undoubtedly a positive thing, but artists and record labels shouldn’t see it as the end, but the beginning of a new era in music industry, they have to take profit of the perks that social media provide.

“The clever music firm does not have to shout louder, by increasing its marketing budget in order to compensate for the audience fragmentation, it can promote its artists by supporting fans’ desire to express themselves through the music” – Wikström, P. (2009).

5 Metrics & Methodology

During this chapter, I'm going to compare three musicians such as Shakira, Lady Gaga and Justin Timberlake, in order to find this relation between social media activity and image, and all this by using metrics of social media buzz.

The choice of picking these three different artists is because they are different levels of social network relevance. Shakira has nearly 106 million likes on *Facebook*, while Justin Timberlake 40 million and Lady Gaga 67 million, a medium number, but an essential celebrity to analyze, because she was one of the first on breaking lots of records in social media.

It has to be said that music is the final product of labels' and artists' work, so it is one of the causes of musicians' repercussion on social networks, but after everything said, it's worth the effort to analyze what artists do with their social profiles.

For this chapter I'm analyzing musicians' activity in social networks one month before their album's launch. In this case we have Shakira's self-titled album, Lady Gaga's *ARTPOP* and Justin Timberlake's *The 20/20 experience*.

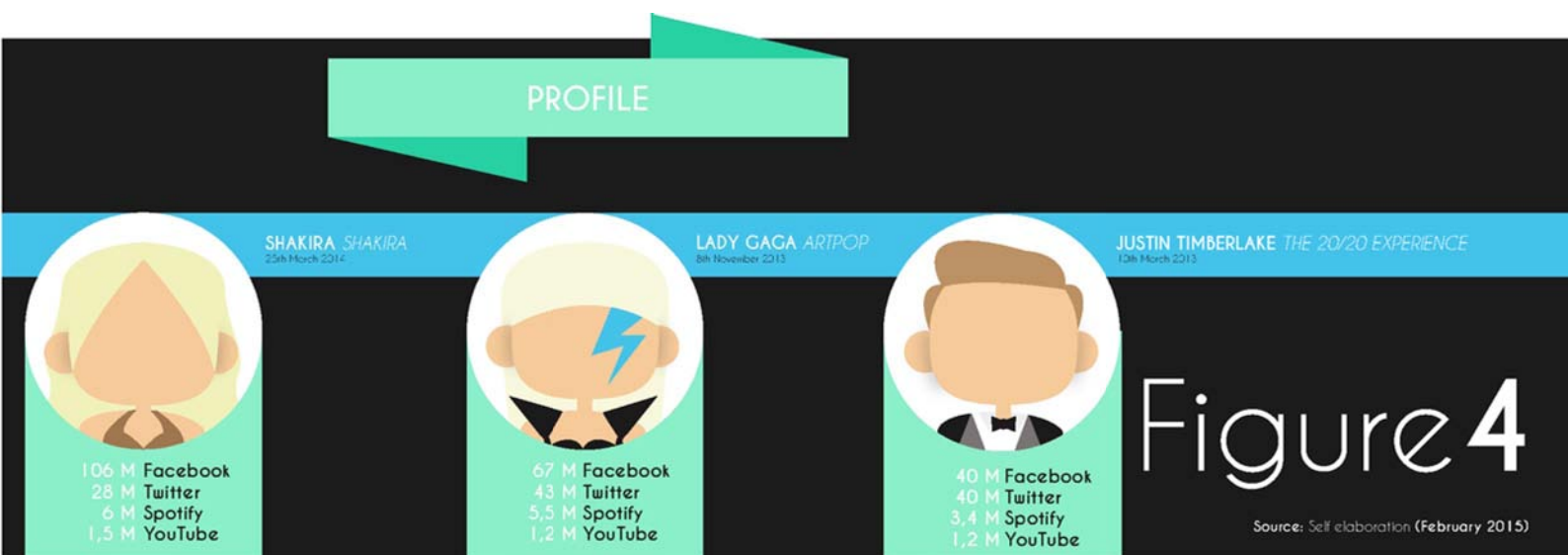


Figure 4
Source: Self elaboration (February 2015)

Facebook

Shakira made 10 publications (1 publication each 3 days) one month before her cd's launch and her most liked publication received 500,000 likes.

Lady Gaga made 16 publications, every single one talking about the album and her most liked post reached 300,000 likes.

Justin Timberlake made 8 publications that month before the release, with a peak of 15,000 likes.

Activity on Facebook one month before the launch of the album

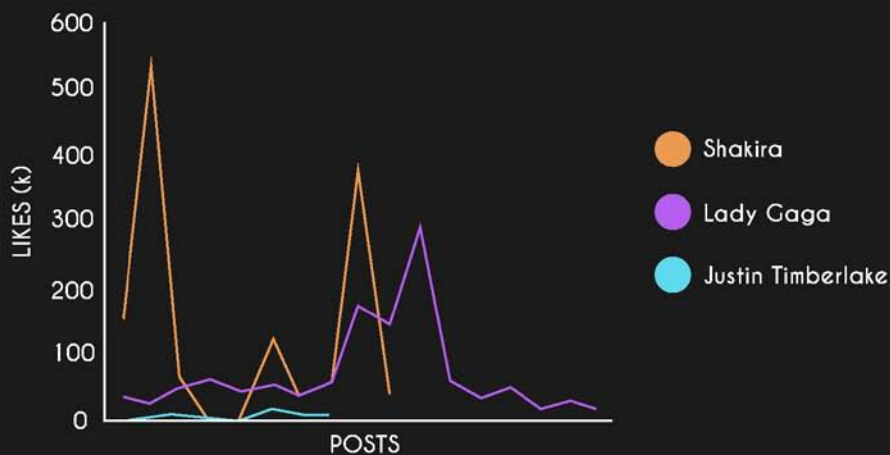


Figure5

Source: Self elaboration (February 2015)

This graphic represents the relation between the three musicians' activity and regularity on Facebook. During the entire month we can see how Lady Gaga is the one who posts with more regularity, while Shakira is the one with more likes on her posts. But, who receives more feedback from their fans? We have to count that they three don't have the same number of followers (Shakira 106M, Lady Gaga 67M and Justin Timberlake 40M).

Activity on twitter

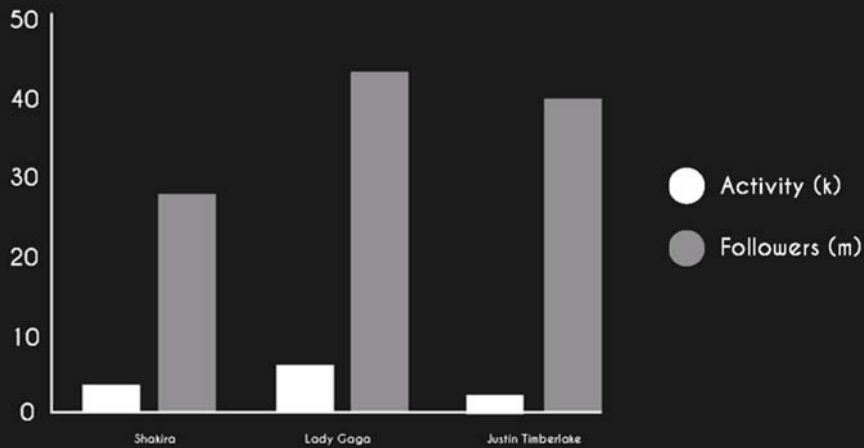


Figure6

Source: Self elaboration (February 2015)

In this social network I decided to only compare the activity of the three, taking in count the number of tweets they have posted (In thousands) and the number of followers they have (In millions). The difficulty of finding the concrete number of tweets one month before the launch of every album made me do this more general comparison.

In this case Lady Gaga takes the lead with 6,200 tweets and 43 million followers. In the second place we find Justin Timberlake with 40 million followers with 2,700 tweets and last but not least Shakira with 28 million followers and 3,300 tweets.

YouTube

Reproductions promotional videos on YouTube's (Millions)

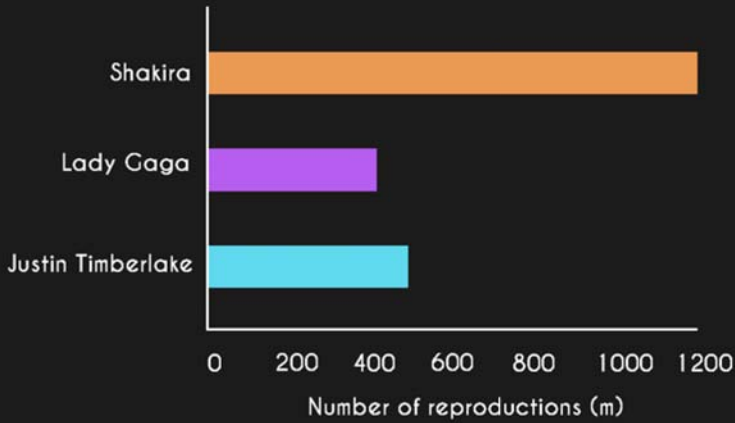


Figure7

Source: Self elaboration (February 2015)

The next graphic shows the quantity of reproductions of all the videos uploaded to the social network during the launch and promotion of the three albums.

We see Shakira with almost 1,200 million reproductions, followed by Timberlake with 480 million and Gaga closer with 400 million.

Google Trends

Most searched on Google

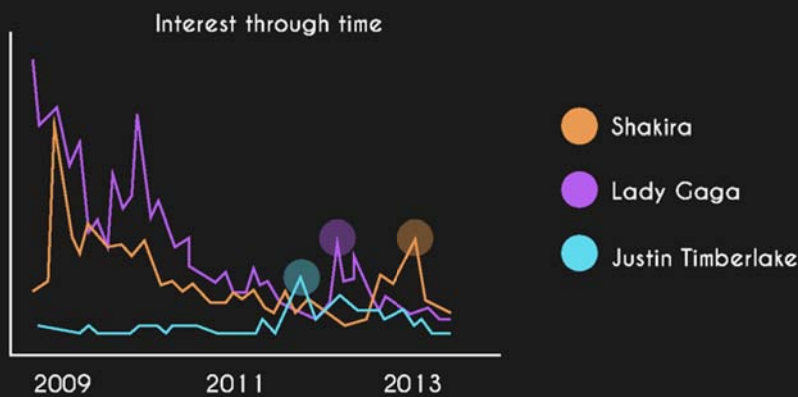


Figure8

Source: Self elaboration with Google Trends (February 2015)

The three albums were released in different dates, so the most important thing about that graphic is when they received their searching peaks.

Shakira's peak during the promotion (A) is when she premieres world cup's official theme "Dare (La La La)", part of her record *Shakira*.

Lady Gaga's peak during the promotion (B) is on November, when rumors of a breaking up with her boyfriend came out, and coinciding with the launch of her cd.

And finally, Justin's peak is on March of 2013, coinciding with his launch of the 20/20 experience, and way too far from his total searches until then.

Spotify

Reproductions of their two first singles on Spotify's (Millions)



This graphic shows us that Timberlake leads the top song most listened on Spotify of his album, comparing it with the other two musicians' songs.

The second most listened song is Shakira's second single and the bronze is for Lady Gaga's *Applause*.

Surveys

Another metric I used to try to define the repercussion of social networks on musicians' image. The survey was made to 73 people.

First question was about, why they follow musicians on social networks, and these were the answers;

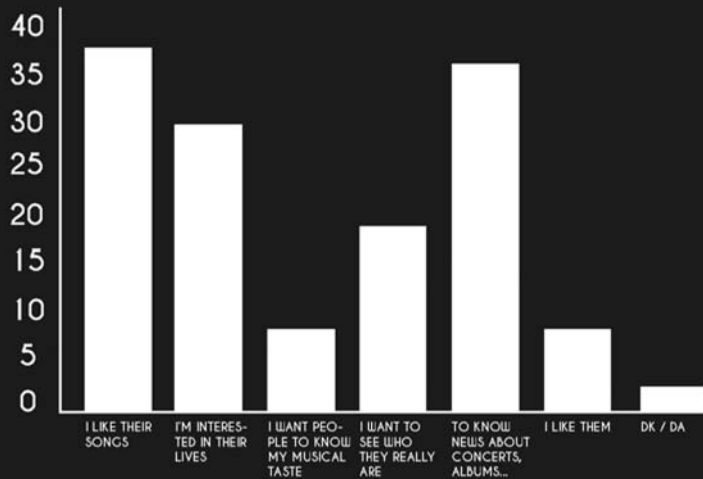


Figure 10

Source: Self elaboration (February 2015)

Second was about if they followed any of the three artists I chose to my essay;

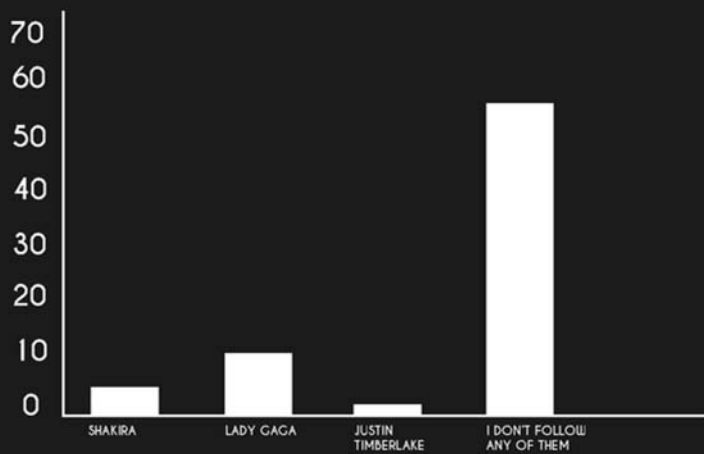


Figure 11

Source: Self elaboration (February 2015)

The following questions were about if they thought the three artists were active users on social networks;

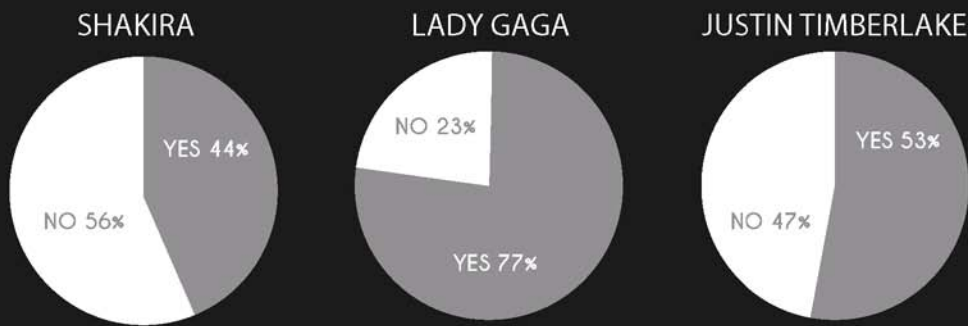


Figure 12

Source: Self elaboration (February 2015)

The next question was made to know their opinion about what did they think artists' profiles were intended to;

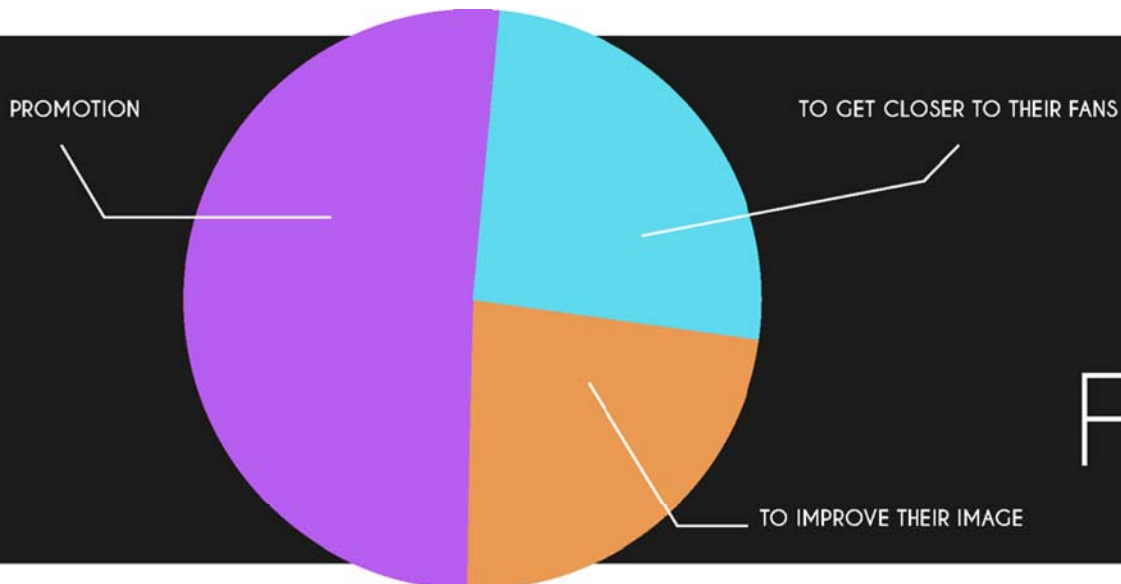


Figure 13

Source: Self elaboration (February 2015)

The following 4 questions were, Do you think your image about these three artists have improved or worsen after follow them on social networks? And the answers were;

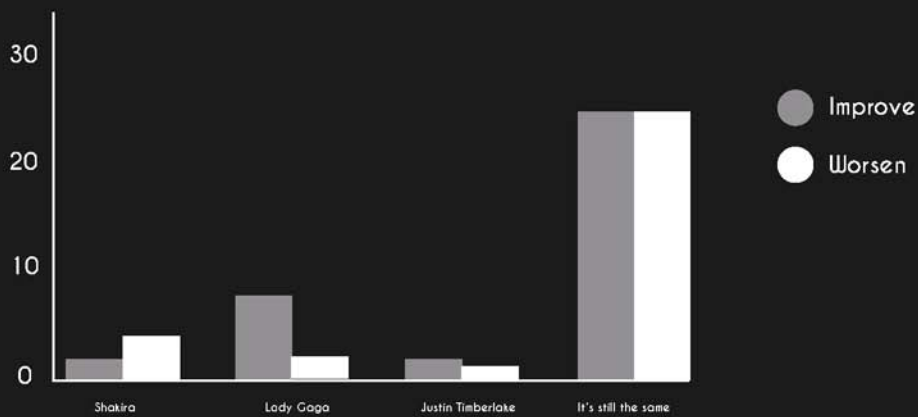


Figure 14

Source: Self elaboration (February 2015)

The next question asked them if they had followed and posteriorly unfollowed any of the three artists on a social network;

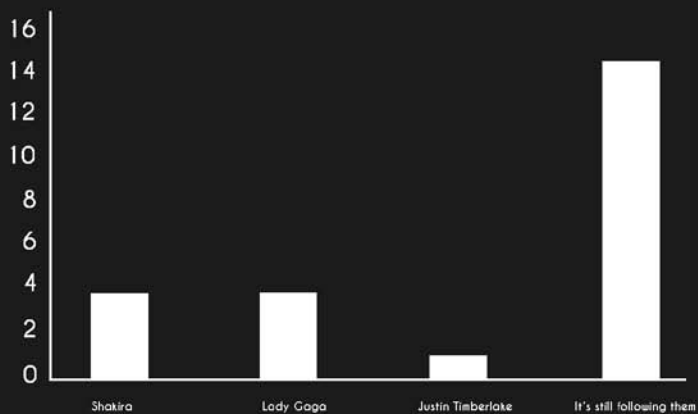


Figure 15

Source: Self elaboration (February 2015)

Many questions between the ones already named were made to know the reason why of their answer, and the most interesting answers will be commented later in the conclusion part.

Finally, the final question asked them to tell an example of their perfect artist (in materia of communication) on social networks. The most repeated were;

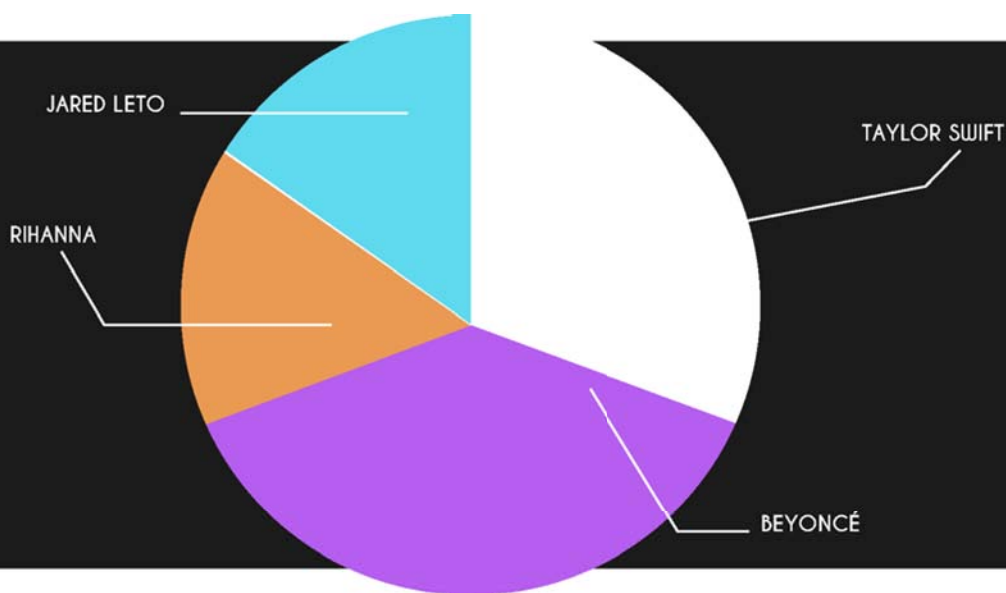


Figure 16

Source: Self elaboration (February 2015)

Sales

Sales of *ARTPOP* (Lady Gaga's): In the United States, *ARTPOP* debuted in the number one position on Billboard 200 chart, the 20th of November of 2013 with nearly 300,000 units sold during its first week. This was the third biggest debut for a female during 2013, behind Katy Perry's *PRISM* and Miley Cyrus' *Bangerz*.

150,000 of those sales were sold in digital format. According to the International Federation of the phonographic industry, *ARTPOP* has sold **2.5 million copies** so far in July of 2014, nearly a million only in the United States.

Sales of *The 20/20 Experience* (Justin Timberlake's): In the United States, this album debuted in the number one position on Billboard 200 chart, selling nearly a million copies in its first week. This became Timberlake's best sales week in his whole career.

In 2013, the album sold **2.5 million copies** so far, 1 million in digital format. This CD became one of the best seller albums in 2011, behind Adele's *21*.

Sales of *Shakira*: There's a lack of information about this album, but the album, to date, has sold more than **3 million** copies so far.

6 Conclusions

To contextualize and equally compare all the data, I did an average with the three musicians' information, I compared them as if they had the same number of fans in each social network. Why? Because data can be read in many ways and the number of followers can oscillate caused by many other external factors, and because of that, it's way more appropriate to not get involved in all those factors, but with the feedback followers (or fans) give.

That average feedback, I decided to only calculate it of *Facebook*, because in the rest of the social networks analyzed, the number of subscriptions and the number of views or plays, is not directly linked to those results I needed to try to understand. On the other hand, *Twitter*, even though is a social network likely to *Facebook*, due to the difficulty of measurement, I decided not to try to calculate of it, because I wouldn't find any concluding answers.

If they had the same number of followers on *Facebook*, 106 million (Like Shakira's) the average number of likes would be:

- **Shakira:** 139,000 likes.
- **Lady Gaga:** 115,000 likes (Her real average was 73,000 likes).
- **Justin Timberlake:** 24,000 likes (His real average was 9,000 likes).

In Lady Gaga's case we can see a close approach to Shakira's, so we could say Shakira's and Gaga's feedback (In proportion) is much alike. But Timberlake's supposed feedback would be very low.

When we see the use Lady Gaga does in *Facebook*, we can understand that high level of participation her followers give her. But there's no explanation about that huge feedback Shakira receives, because she's not a regular active user on that social network, even though she publishes, she does not do it that much. The surveys reflect that people unfollow her because of her poor activity and their lack of interest in her publications, a 56% of the surveyed users think she's not a regular user and 4 persons unfollowed her after liking her profile.

Lady Gaga has the same number of unfollows, but raking in count that 4 people said that Shakira's image on social networks worsen and only 2 persons said that it improved. In comparison to Lady Gaga, those are really bad answers.

So, finally, Do Social Networks really affect the image and the sales of musicians? The truth is that sales of the three albums are much alike, in fact, we see the same positions of the three, first Shakira (106M), followed by Gaga (67M) with Timberlake (40M) not much further. Here we see the first indicator to conclude that, at least, Social Networks reflect artists' popularity.

We must take in count that there're lots of factors that influence artists' sales, we see it clearly with Shakira's case, she doesn't manage social networks with regularity, but she has tons on fans on *Facebook* and the best sales data. But social network's activity is not that random in terms of influence in musicians' work, Gaga and Justin's case helps us to see it clearer. While Gaga supposedly receives 120,000 likes when we do that average, Timberlake receives like 25,000 likes. That fact help us to, at least, realize what Social networks can do. Let's be fair, this is not a science, many things affect, but we can start to see the influence of Social networks.

Twitter was a native home to Lady Gaga. When the network wasn't the big today is, she was there, starting her musical career and tweeting nonstop. After Shakira's overwhelming victory on *Facebook*, on this social network we don't see the same podium, Lady Gaga takes the lead, followed by Timberlake and in the third place we find Shakira. So there are actually differences managing social networks. Human beings' logic would tell us that if Shakira is the most liked musician on one social network, even though *Twitter* has not the same number of users, she should be the most followed too. But social networks have different users' profile, for example, *Twitter* at the beginning had a younger community, which is a clue to see the increasing need to manage correctly every social network. Under my point of view, Gaga is who takes the lead due to her regular activity and the quality of her content, because she doesn't spam users like other musicians do.

In the audiovisual side, Video clips are the most primary form of a CD's promotion, so it should be not estrange that the quantity of views in the three artists' videos is going to agree to the number of physical and digital sales. But as I have already said, *YouTube* is a social network that lacks of interaction in many ways. The biggest effort in this network, is seen in Lady Gaga's channel, who uploaded videos during the promotion of *ARTPOP* apart from the promotional singles. *Spotify* repeats this behavior, when a single is succeeding on the charts, it will have more reproductions, independently of the number of subscriptions, because *Spotify's* subscriptions doesn't provide much possibilities of interaction yet.

Google trends gives us some clues about the internet that could be interesting for musicians. In the three cases we see peaks during their album launch, but sometimes, *google* tells us that those peaks also match to some pink press news. Lady Gaga's peak, for example, matches her album launch, but also with rumors of a split up with her boyfriend. But whatever it's happening, they are looking for her on *google*, so that's nothing but a positive thing for *ARTPOP's* promotion.

So, which is the ideal social network for the promotion of an album?

Clearly, the answer is *Facebook*, *Twitter* and *YouTube*. The first two are already used to that purpose. Record labels know the potential of *Facebook* and *Twitter*, and the three examples I picked represent it. Musicians doesn't use them to personal communication with their fans only, but to promote their work too.

But the great forgotten here is *YouTube*. We have already seen how the upload of video clips is in fact a type of promotion, but that's a low use of the network's potential. *YouTube* could be used to give feedback to users, to engage them. If musicians gave some answers to users' comments months before the launch of a new video, they'd be more willing to keep commenting and to watch those new videos that are going to be published.

Let's not forget that, in the surveys, 50% persons affirmed that one of the reasons why they followed musicians on social networks such as *Facebook* or *Twitter*, was to be informed about news in terms of concerts, album launches... and more kinds of promotion issues. So the promotion capacity of these networks must be borne in mind.

Which tools help to see an album's repercussion development?

Well, *YouTube* and *Spotify* seem to give a superficial sight of how an album has been developing. When a single or a video clip has a high number of reproductions, obviously, is an indicator of an album success, but for that, the promotion (on and offline) is the one to take credit.

Google trends is another good tool because if during the promotion, those artists are hot topics on the internet, means that the promotion is doing well its job.

Which is the perfect social network to project the desired image from an artist?

Like it has been already taught about, it is way too difficult to strengthen and to draw musicians and fans near. But there're a few social networks that help. I'm talking about *Twitter* and *Facebook*.

These social networks help to engage fans, make musicians' more human and allows them to interact and give fans (Followers) some feedback.

42% of the surveyed told that one reason because they followed artists on social networks was their interest of their lives and 26% told that they wanted to see who they really are. So, that means that people really do expect to know them by following or liking them in social networks, and that should be a perfect chance for musicians to project their identity in order to conform a desired image on their fans' mind.

Should record labels control musicians' social network accounts?

Some social networks, such as *YouTube*, *VEVO* or *Spotify*, for the moment, have a lack of capacity of interaction. Even though record labels should take care of these accounts, they should not control the entire network.

Facebook and *Twitter* shouldn't be controlled at all. These social networks are the only gate musicians have to talk directly to their customers (fans), so it's completely negative for that relationship to be controlled by labels, because it is so easy to see when an account is used by the musician's label.

Ok, but who did really won this race?

Shakira is the most followed artist on *Facebook*. Even though her activity is really low in that network, her quantity of fans is really high.

But contrarily to that fact, the survey reflected how most people sees her as a very poor active user. That may be the cause to some bad opinions, like the fakeness of her account or the loss of interest of her publications.

Justin Timberlake is undoubtedly the worst treated by all the data recollected. Even though his reproductions and views on *YouTube* and *Spotify* are pretty good, on social networks is not a role model. In most of the answers on the survey people affirmed that they don't followed, and while some users affirm to like the other two women profiles because they are interested in their lives too, Justin's followers affirm that follow him because of his music, exclusively.

Lady Gaga, in terms of what this essay was trying to demonstrate, is who takes the crown. She's the best rated of her followers, and some of them affirm to follow her because they find her profile active, human, close and interesting.

On the other hand, making that previous average, Lady Gaga would be really close to Shakira's followers. In terms of sales (2.5 millions), is not a data that remarkable and different to the best seller (*Shakira*), and that's what makes it

way more interesting, because I may mean that the opinion of Gaga's activity on the social media is really reflected in her final work.

So, are social networks really that important for promotion? Do they influence that much in the image musicians project?

Offline image is still predominant. At the moment we can all see that musicians' image is created by all that happens in their surroundings in the media, in the offline world. In that context, taking for granted all the influence their music can generate, what really affects their image are interviews, rumors, presence in balls and galas... between many other things.

But online image helps to shape that image. After the compilation and interpretation of the data, we see that a good use of the digital media and more concretely, a good use of social media can help you engage your fans. Engaged fans means that even though you have less fans than others, they are loyal to you and they are more likely to buy your products.

That's why I chose Lady Gaga as the winner. Even though she's not the most followed on *Facebook* and has not the most viewed videos of her album, she's the middle term between two ways of wasting the profits social media can offer to artists' image. One way, that is represented by Shakira's use, with a high percentage of promotion posts we could call spam, and the other way represented by Timberlake, with a low percentage of interaction and activity on social networks.

Labels should and most of them are already conscious of it. But not to take control over musicians' personal accounts, but to encourage them to use them and to capitalize them. Commercial brands are already aware of the potential social media has, and how can help their brand to engage customers, so must understand record labels.

Surveys revealed much things, and seeing people's reason to follow musicians' accounts, it's interesting that high responses saying that they want to know

about their lives or they want to know about news, concerts, new albums... which shows the potential social networks have to promote their careers and engage their fans. Even though "I want people to know my music taste" had not much responses, for me, I doesn't mean it is less important, in fact it is a very interesting data to show fans' interests and engagement with the artist.

But in conclusion, yes, social media influences in musicians' image, reputation and can be a very good promotion method.

7 Bibliography

Margiotta, Michael (2012) *Influence of social media on the management of a music star image.*

Frick, Thomas, Tsekouras, Dimitrios & Li, Ting (2014) *Examining the impact of social media on music sales and piracy.*

Dunbar, David S. (1990) *Music and advertising.*

Frith, Simon (2007) *Live music matters.*

Gopal Ram D., Sudip Bhattacharjee G & Lawrence, Sanders (2006) *Do artists benefit from online music sharing?*

Madden, Mary (2004) *Artists, musicians and the internet.*

Williamson, John & Martin, Cloonan (2006) *Rethinking the music industry.*

Interactive Advertising Bureau. Cuadernos de comunicación interactiva, disponible en *El libro blanco de IAB: La comunicación en medios sociales (Vol. 8).*

Selva Ruiz, David (2014) *El videoclip: Comunicación comercial en la industria musical.*

Wikström, Patrik (2009) *The music industry: Digital media and society series.*

David, Matthew (2010) *Peer to peer and the music industry: The criminalization of sharing.*

Tri, D. *The Digital Consumer Report 2014 Nielsen* [Documento online] 11-2-2013. Disponible en <<http://es.slideshare.net/tinhanhvy/the-digital-consumer-report-2014-nielsen>> [27-12-2014]

Wikipedia, [Web en línea]. . [Consulta: 10-3-2015]
http://es.wikipedia.org/wiki/Shakira_%28%C3%A1lbum%29#Historial_de_lanzamiento

Wikipedia, [Web online]. . [Consulta: 10-3-2015]
http://es.wikipedia.org/wiki/The_20/20_Experience#Rendimiento_comercial

Wikipedia, [Web online]. . [Consulta: 10-3-2015]
http://es.wikipedia.org/wiki/Artpop#Recibimiento_comercial

Alloza Losana, A. *La Marca experiencia, un activo estratégico para las organizaciones* [documento online] Disponible en
<<http://www.aedemo.es/aedemo3/socios/revista76/ad-76-03.pdf>>. [25-2-2015]

Carnicero, R. Adserias, J. *identidad digital definiendo y construyendo tu marca personal reglas para emprender* [documento online] 14-3-2013. Disponible en
<<http://es.slideshare.net/joseadserias/identidad-digital-definiendo-y-construyendo-tu-marca-personal-reglas-para-emprender>> [27-12-2014]

G.R. Gavilán, I. *La marca personal según Hubert Rampersad* [Publicación online] 6-12-2009. Disponible en
<http://bluechip.ignaciogavilan.com/2009/12/la-marca-personal-segun-hubert.html#.VUuJ1_ntmko> [5-3-2015]

Anónimo. *¿Qué es la marca personal?* [Publicación online] Disponible en
<<http://www.lamarcapersonal.com/es/que-es-marca-personal>> [11-2-2015]

Rampersad, H. *How to Build an Authentic Personal Brand* [Publicación online] Disponible en
<<http://www.xonitek.com/press-room/industry-news/how-to-build-an-authentic-personal-brand-by-prof-hubert-rampersad-phd/>> [11-2-2015]

Alloza, A. Carreras, E. Carreras, A. *Reputación corporativa* [documento online] 2013 “La economía de los intangibles y la reputación” Disponible en
<<http://descargas.lideditorial.com/descargas/reputacion-corporativa/reputacion-corporativa-cap1.pdf>> [11-2-2015]

8 Annex

Facebook

Publications made one month before the cd launch (*K = thousand*).

Shakira 106M	Lady gaga 67M	Justin Timberlake 40M
1 159k	1 40k	1 -
2 539k	2 31k	2 6k
3 64k	3 53k	3 12k
4 -	4 65k	4 6k
5 -	5 41k	5 6k
6 121k	6 53k	6 20k
7 36k	7 39k	7 15k
8 57k	8 59k	8 9k
9 381k	9 176k	
10 39k	10 150k	
	11 295k	
	12 63k	
	13 37k	
	14 55k	
	15 23k	
	16 32k	
	17 25k	
Medium: 139,600 likes	Medium: 73,000 likes	Medium: 9,250 likes
Peak: 539k	Peak: 295k	Peak: 20k

If all three had 106 million followers on Facebook like Shakira (Most followed of them), they'll have this medium number of likes in their publications before the launch of their CDs.

Shakira: 139,000.

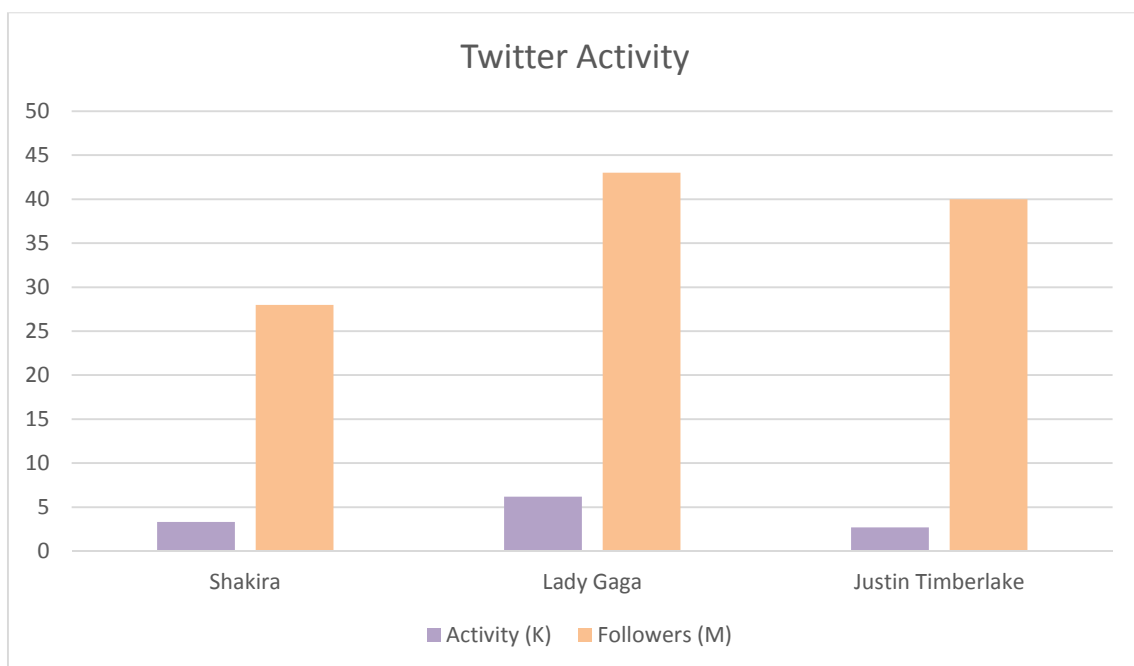
Lady gaga: 115,000.

Justin Timerlake: 24,000.

Twitter

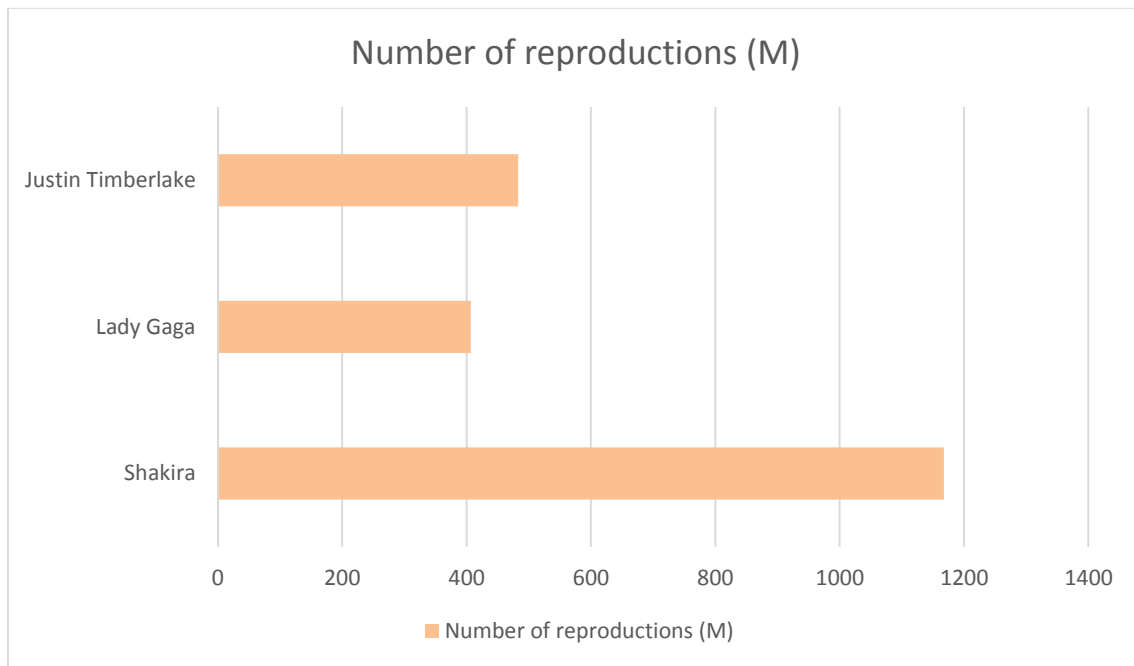
I decided not to take in count that much this social network, because of the difficulty to find tweets by date.

Shakira 28M	Lady gaga 43M	Justin Timberlake 40M
Following: 161	Following: 131k	Following: 94
Tweets: 3,3k	Tweets: 6,2k	Tweets: 2,7k



YouTube

This network is only usable during the periods of cd promotion, so those are which I'm using.

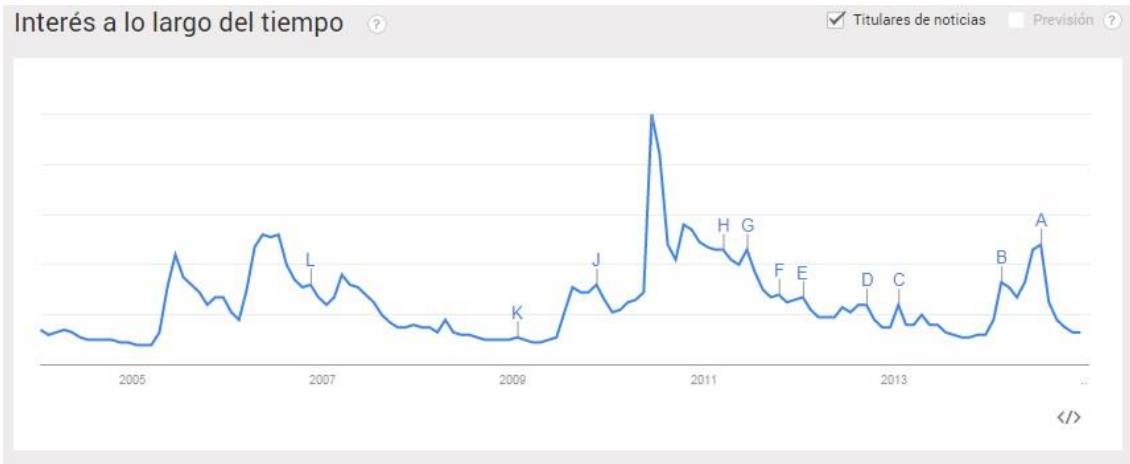


Shakira 6M	Lady gaga 5,5M	Justin Timberlake 3,4M
Total number of promotion videos	Total number of promotion videos	Total number of promotion videos
18	24	16
Reproductions during the promotion	Reproductions during the promotion	Reproductions during the promotion
1167,8M	406,6M	482,9M
Number of singles with video	Number of singles with video	Number of singles with video
5	2	4

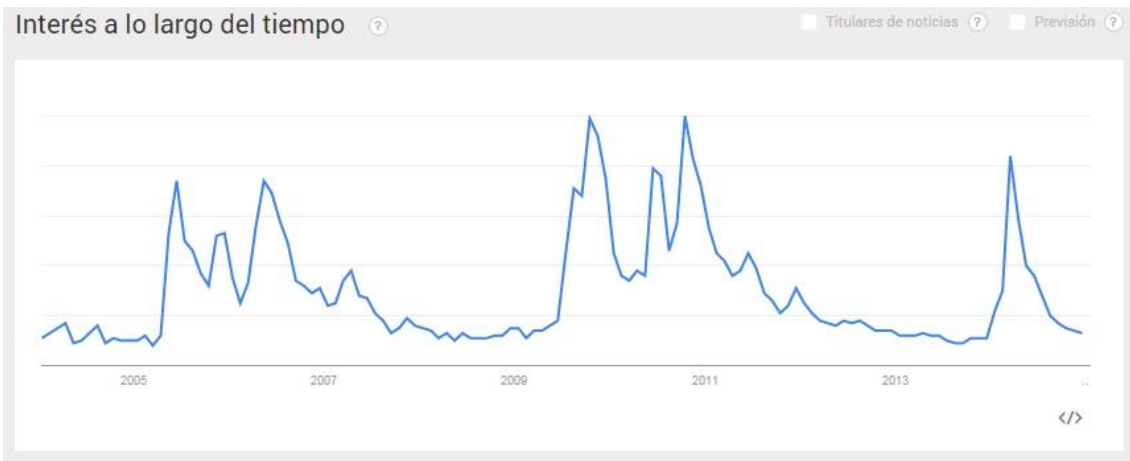
Google Trends

Now that I exposed the influence and activity of these three artists in social networks, I'm going to show how many searches people does with their names.

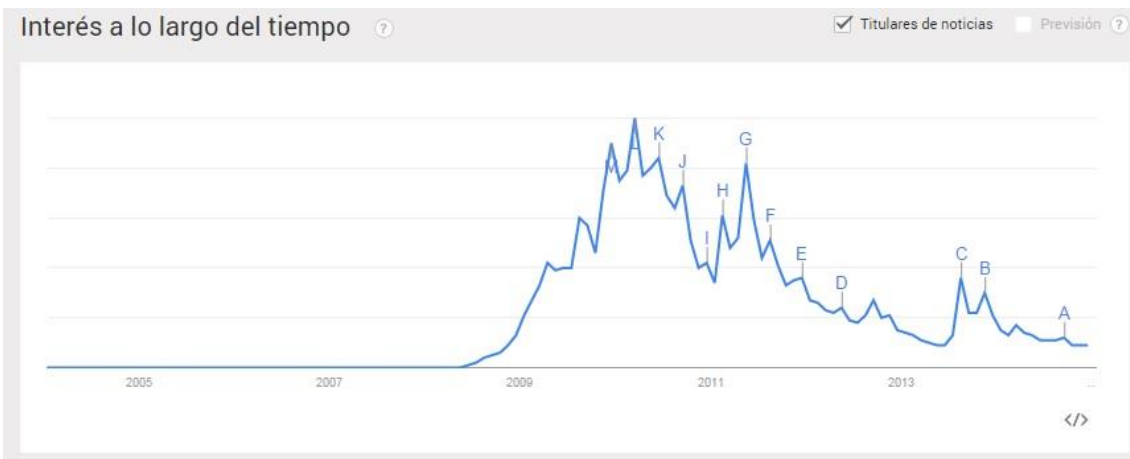
Shakira: Her peak during the promotion (A) is when she premieres world cup's official theme "La La La", part of her record *Shakira*.



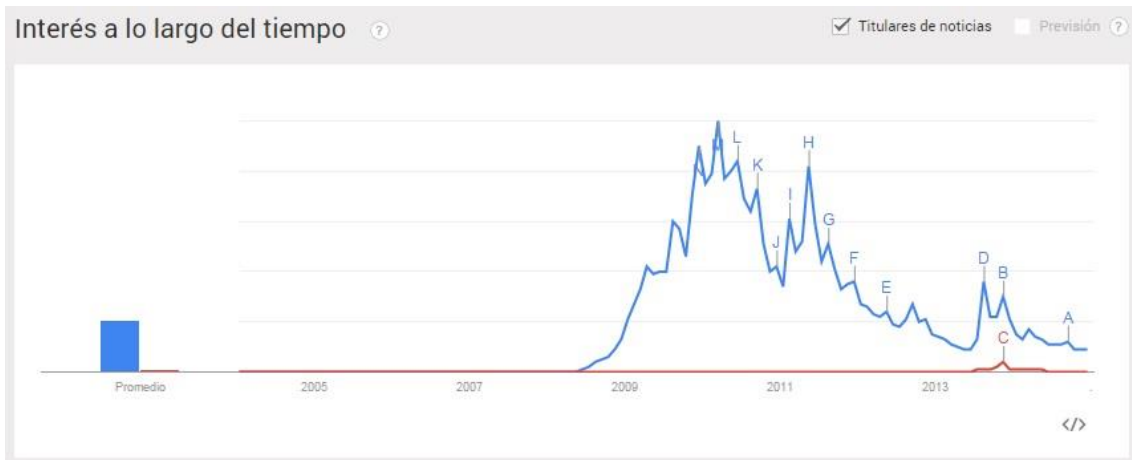
Shakira Album: Her peak during the promotion (The last one) is at the same time she released her album.



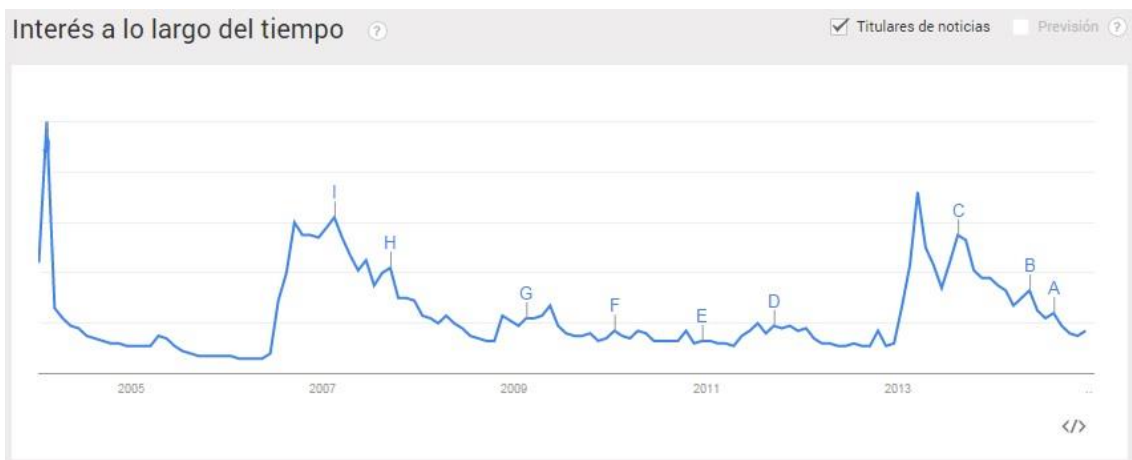
Lady gaga: Her peak during the promotion (B) is on November, when rumors of her split with her boyfriend came out, and coinciding with the launch of her cd.



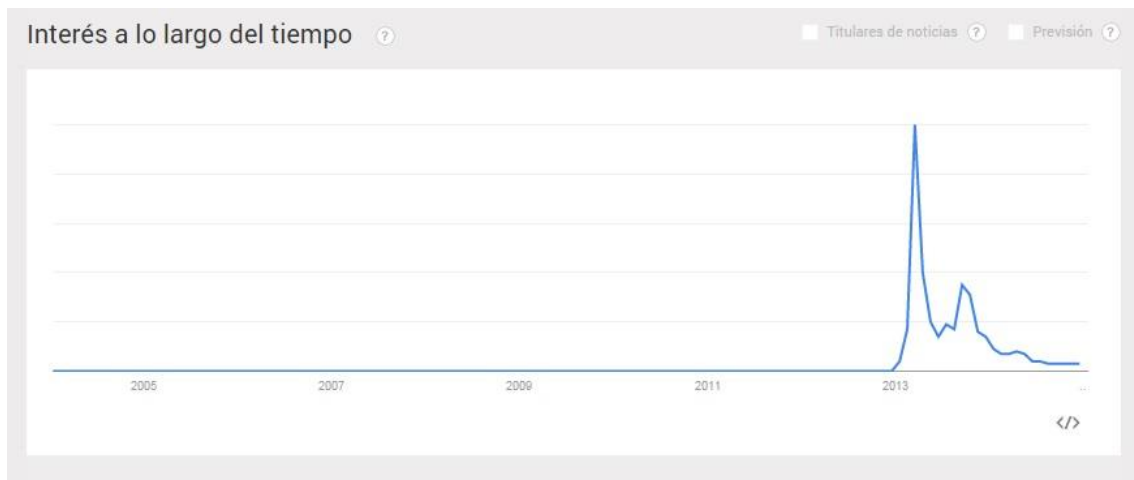
Lady gaga + Artpop: Both peaks (B and C) are in November of 2013, matching with the album release.



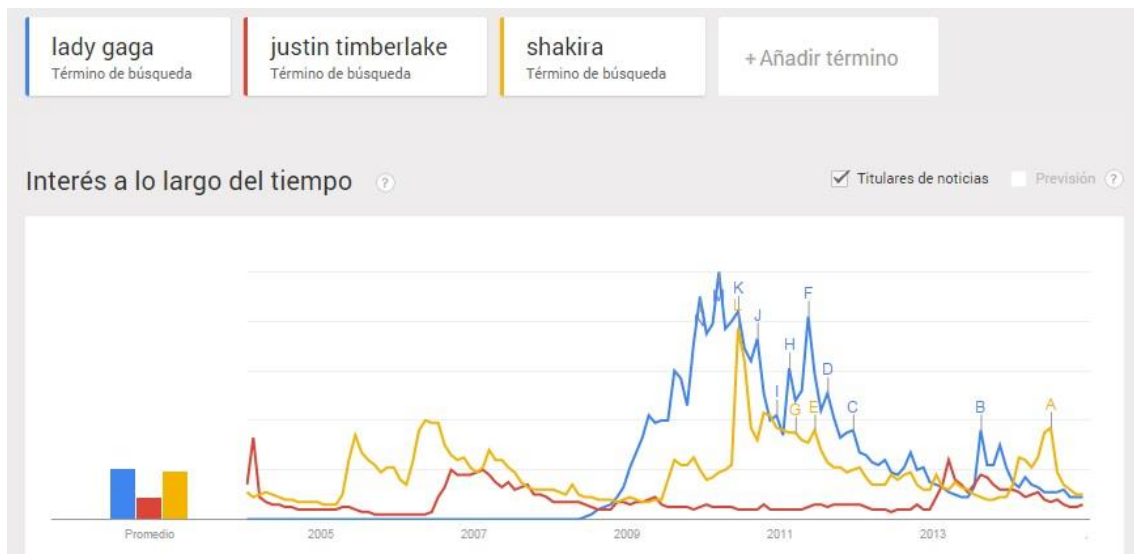
Justin Timberlake: His peak is on March of 2013, coinciding with his launch of the 20/20 experience, and way too far from his total searches until then.



The 20/20 experience: The peak coincides with the album launch, March of 2013



Comparing all:



Spotify

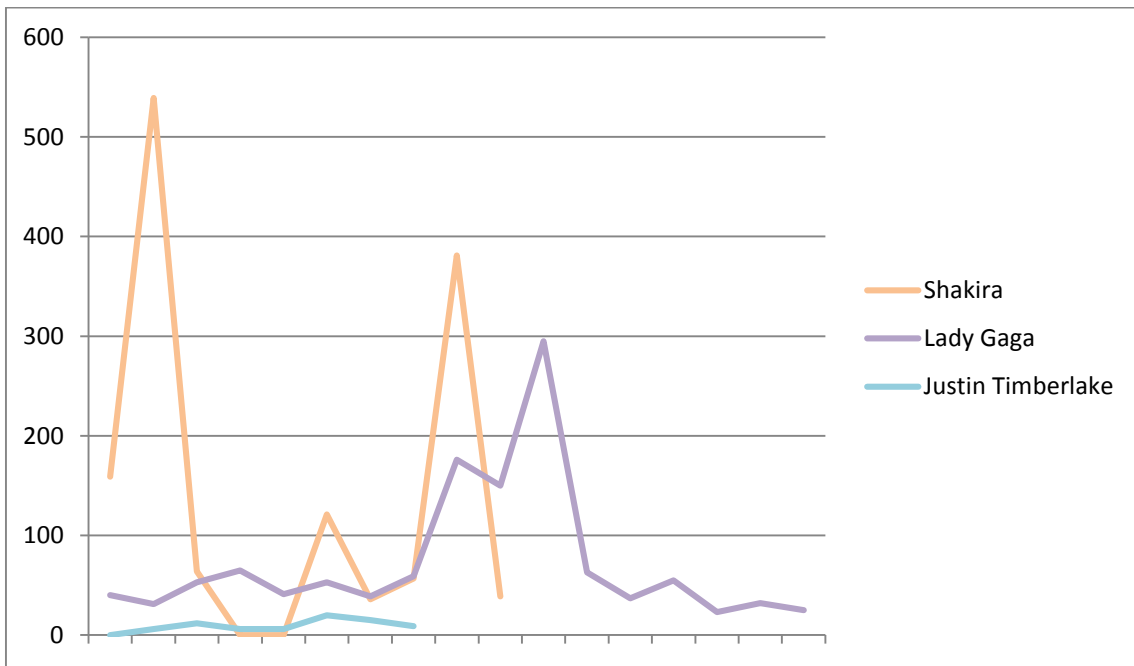
Reproductions of two of her most listened songs of the album.

Shakira 1,5M	Lady gaga 1,2M	Justin Timberlake 1,2M
Can't remember to forget you	Applause	Mirrors

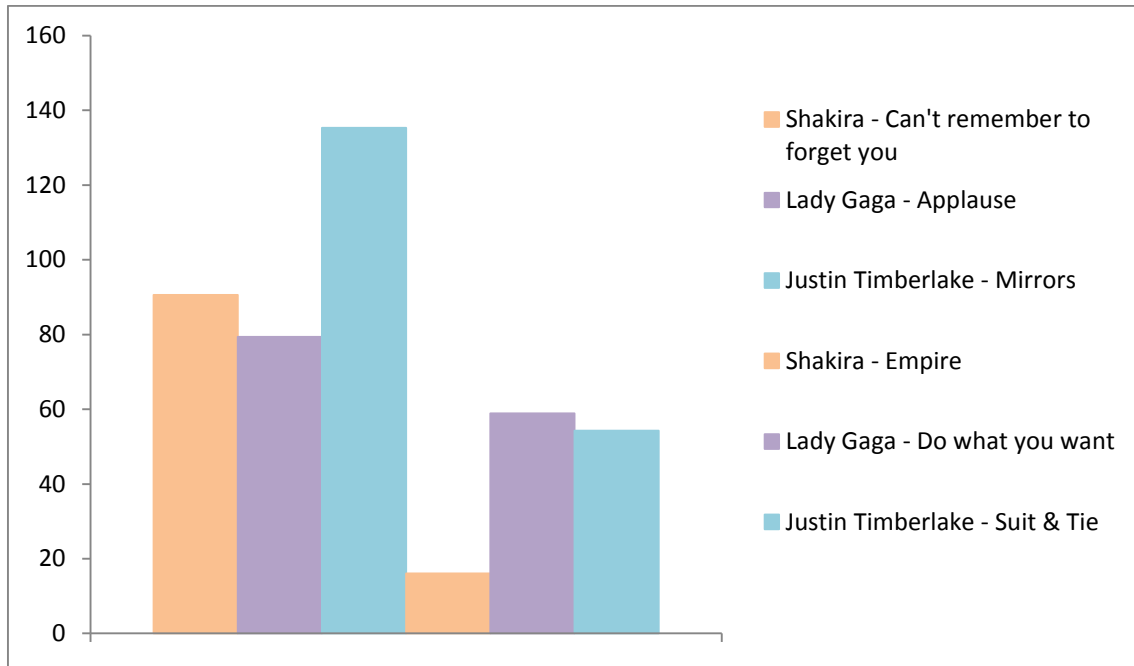
90,600,000	79,400,000	135,300,000
Empire	Do what you want	Suit & Tie
16,100,000	58,900,000	54,300,000

Statistics

Likes on Facebook during the promotion



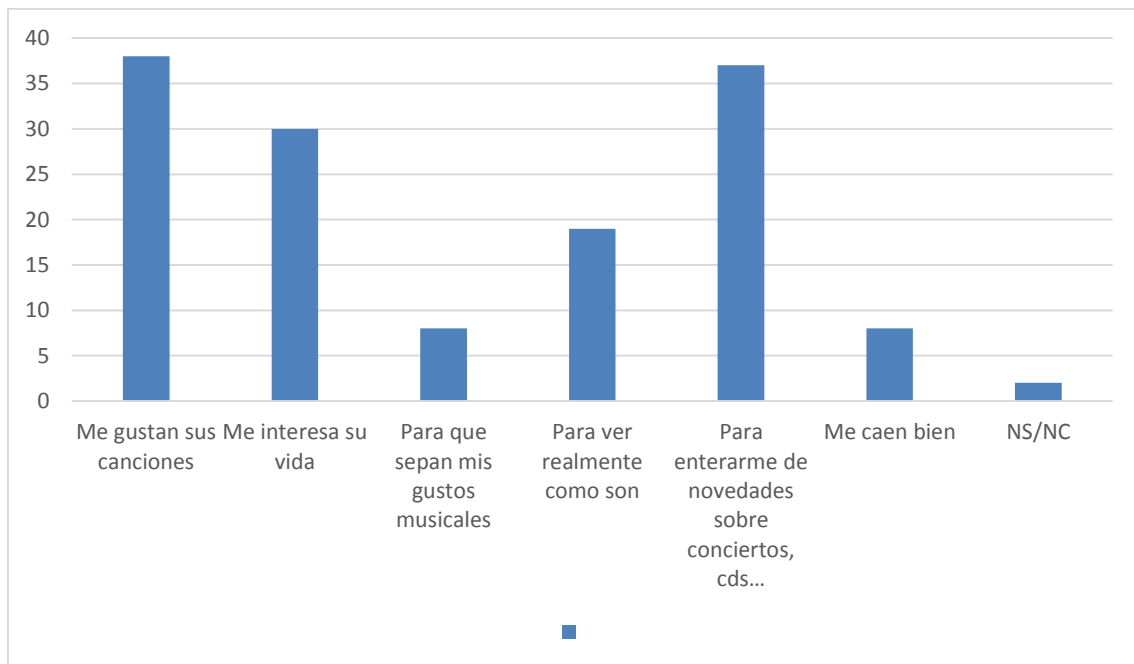
Reproductions on Spotify's most listened two songs (Millions)



Surveys

Surveyed: 73

1. ¿Por qué sigues a páginas de cantantes en las redes?



Por qué me gustan sus canciones (38)

Por qué me interesa su vida (30)

Para que todos sepan mis gustos musicales (8)

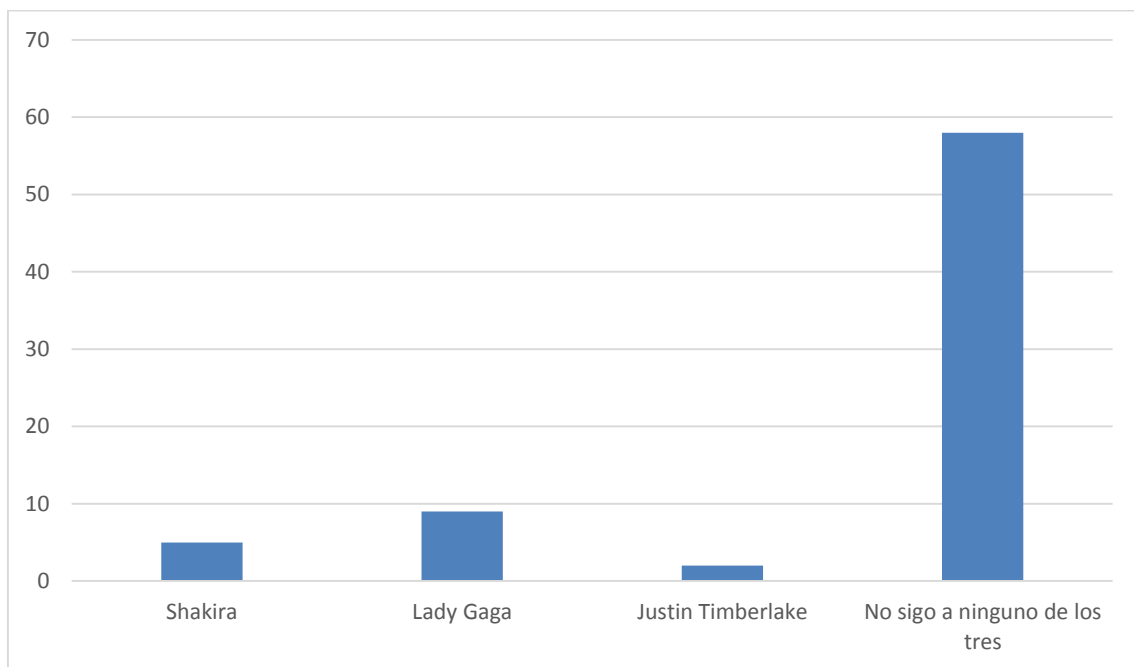
Para ver realmente como son (19)

Para enterarme de conciertos, lanzamientos de discos... y demás actos que hagan (37)

Por qué me caen bien (8)

NS/NC (2)

2. ¿Sigues a alguno de estos tres artistas en Facebook?



Shakira (5)

Lady Gaga (9)

Justin Timberlake (2)

No, no sigo a ninguno de los tres (58)

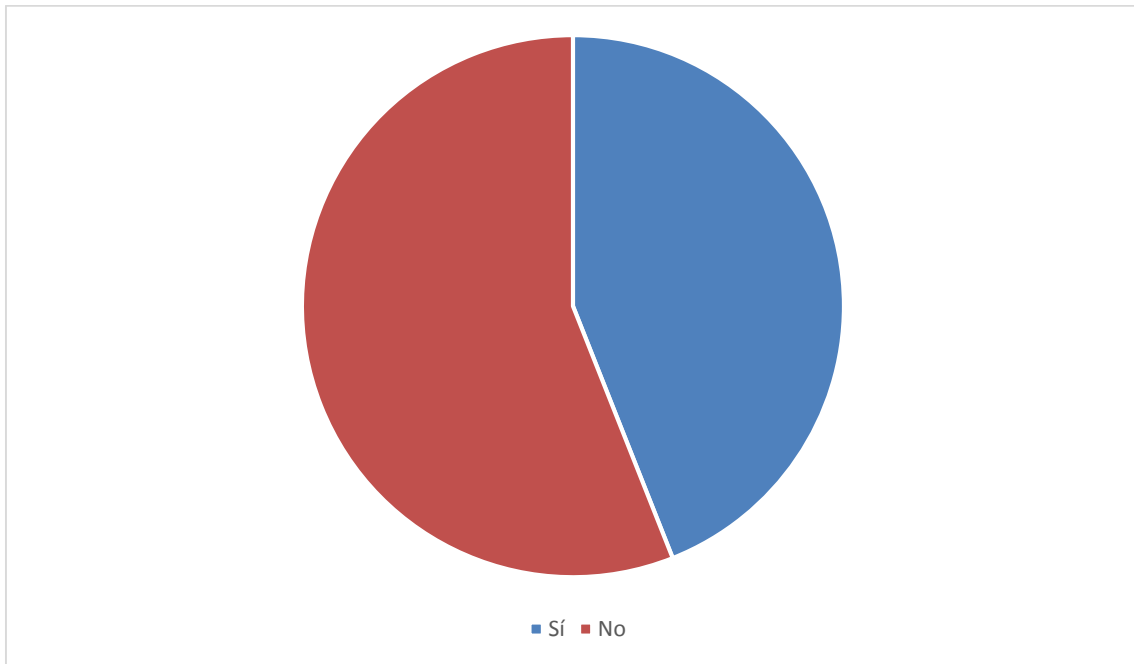
3. En el caso de que la respuesta haya sido afirmativa, ¿Por qué lo haces?

Lady Gaga: Me gusta, Me interesa lo que dice, para enterarme de novedades, es única y me encantan sus idas de olla (2).

Justin Timberlake: Me gustan sus canciones (2).

Shakira: Está buena.

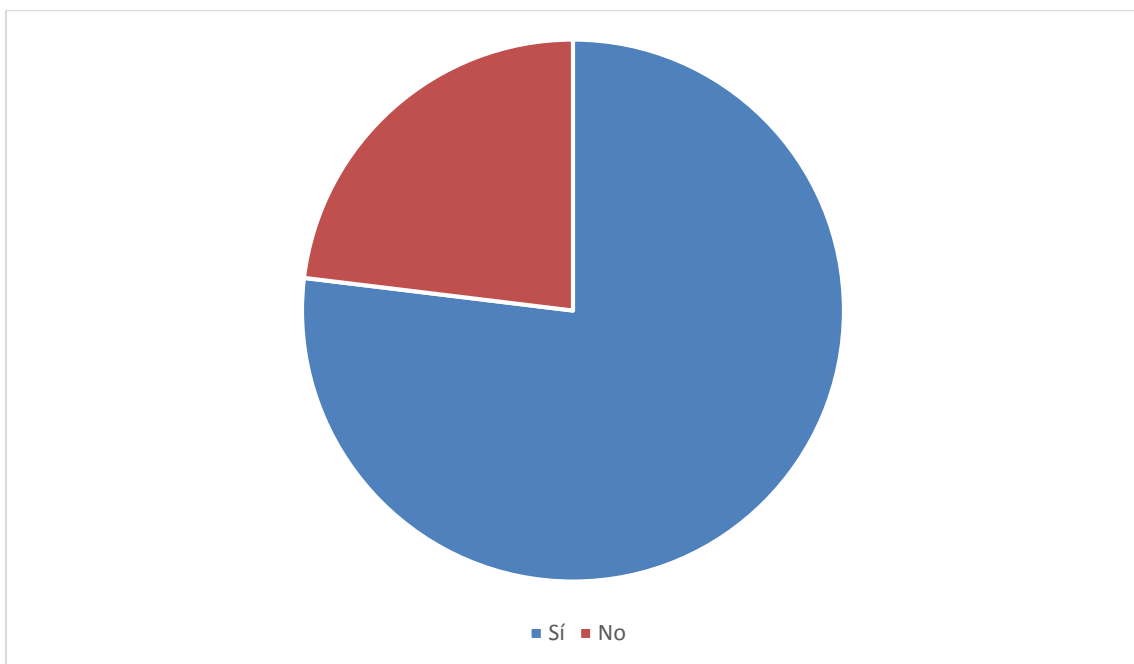
4. ¿Consideras a Shakira una usuaria activa en las redes sociales?



Sí (11)

No (14)

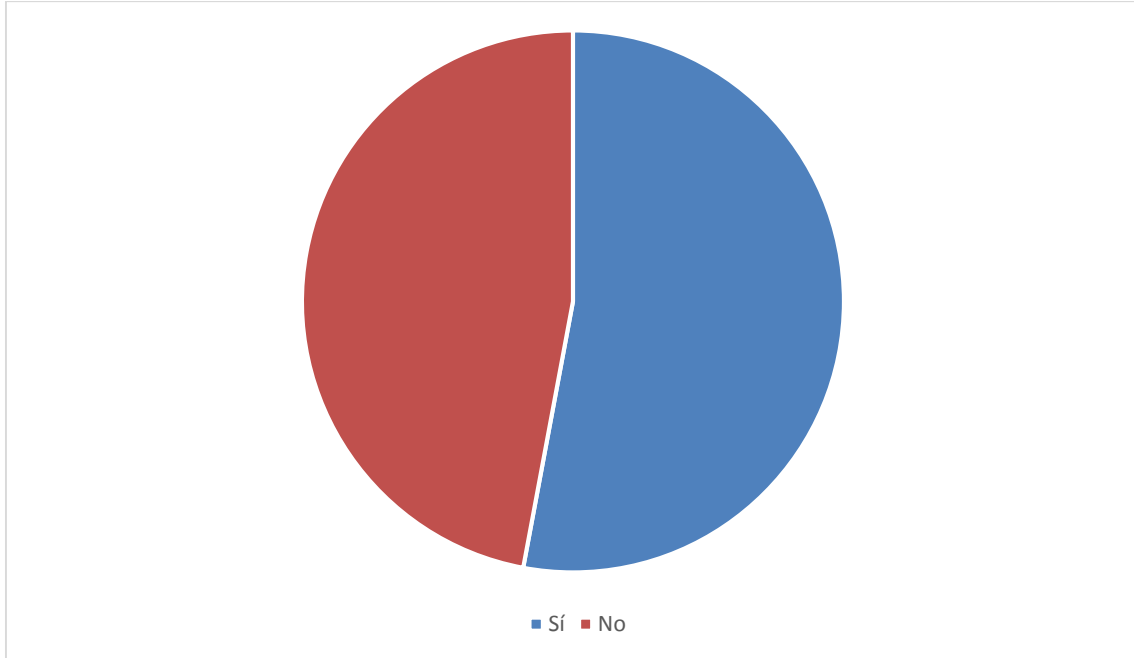
5. ¿Consideras a Lady Gaga una usuaria activa en las redes sociales?



Si (20)

No (6)

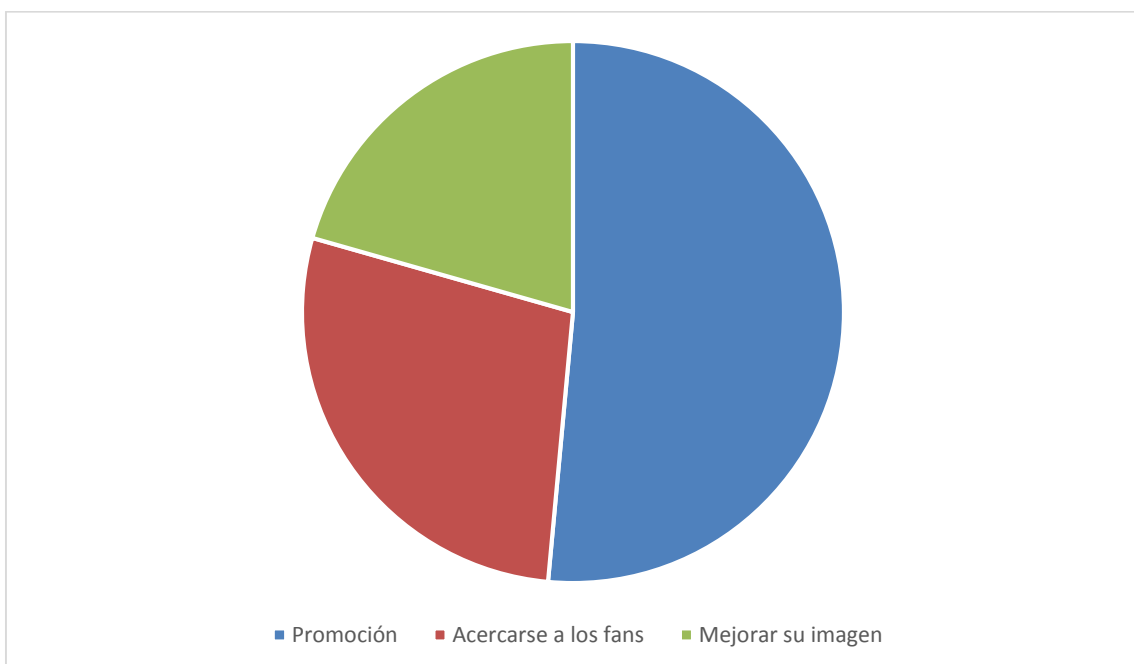
6. Consideras a Justin Timerlake un usuario activo en las redes sociales?



Si (9)

No (8)

7. ¿A qué crees que los perfiles de los músicos en las redes están destinados?

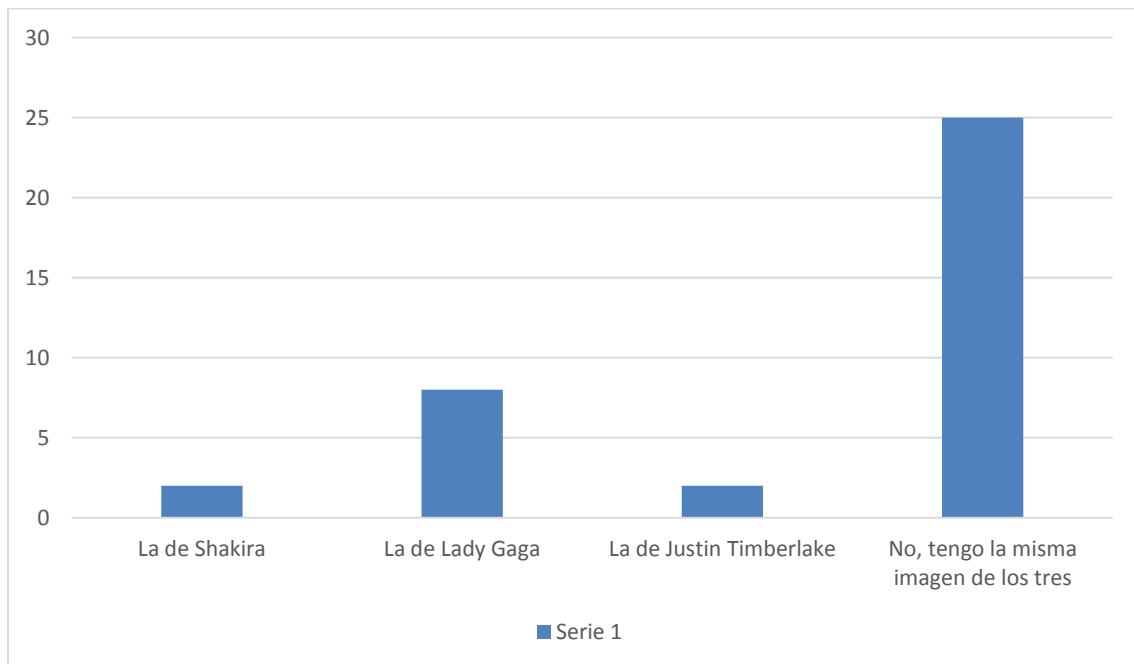


Promoción (35)

Acercarse a los fans (19)

Mejorar su imagen (14)

8. ¿Consideras que tu imagen sobre alguno de estos tres artistas ha mejorado al ver sus publicaciones en las redes?



Si, la de Shakira (2)

Si, la de Lady Gaga (8)

Si, la de Justin Timberlake (2)

No, tengo la misma imagen de los tres (25)

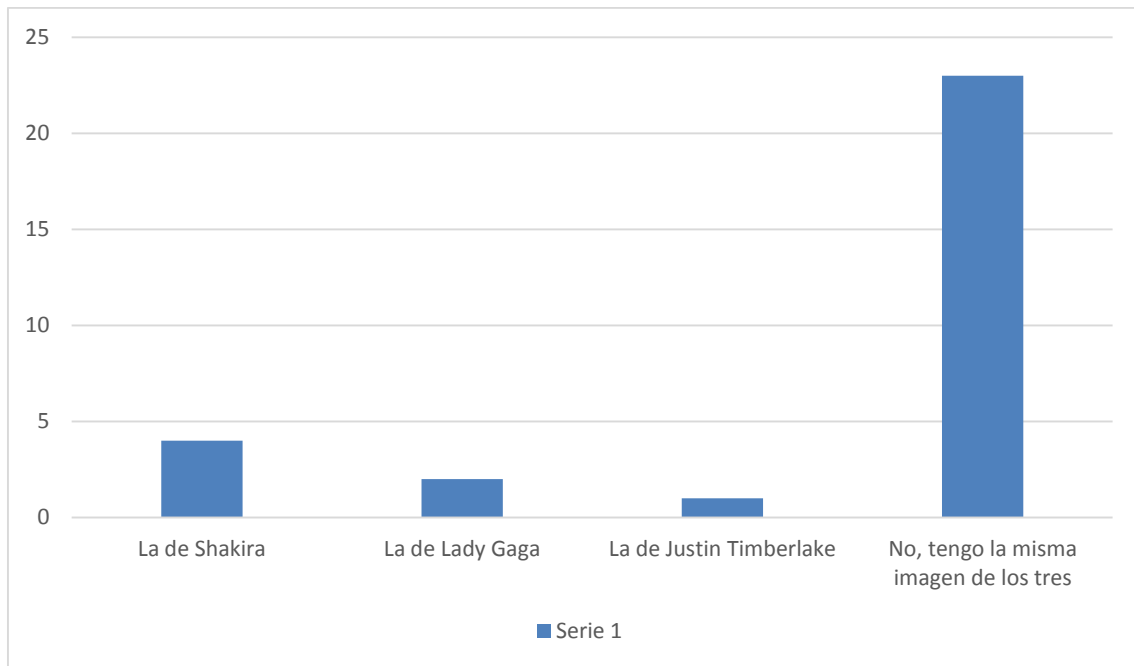
9. En relación a la pregunta anterior ¿Por qué?

Lady Gaga: Más cercana, más humana, sociable y no muestra nada que no se vea en entrevista.

Shakira: Es más personal.

Los tres: Los veo muy falsos y no me fijo en ellos.

10. ¿Consideras que tu imagen sobre alguno de estos tres artistas ha empeorado al ver sus publicaciones en las redes?



Si, la de Shakira (4)

Si, la de Lady Gaga (2)

Si, la de Justin Timberlake (1)

No, tengo la misma imagen de los tres (23)

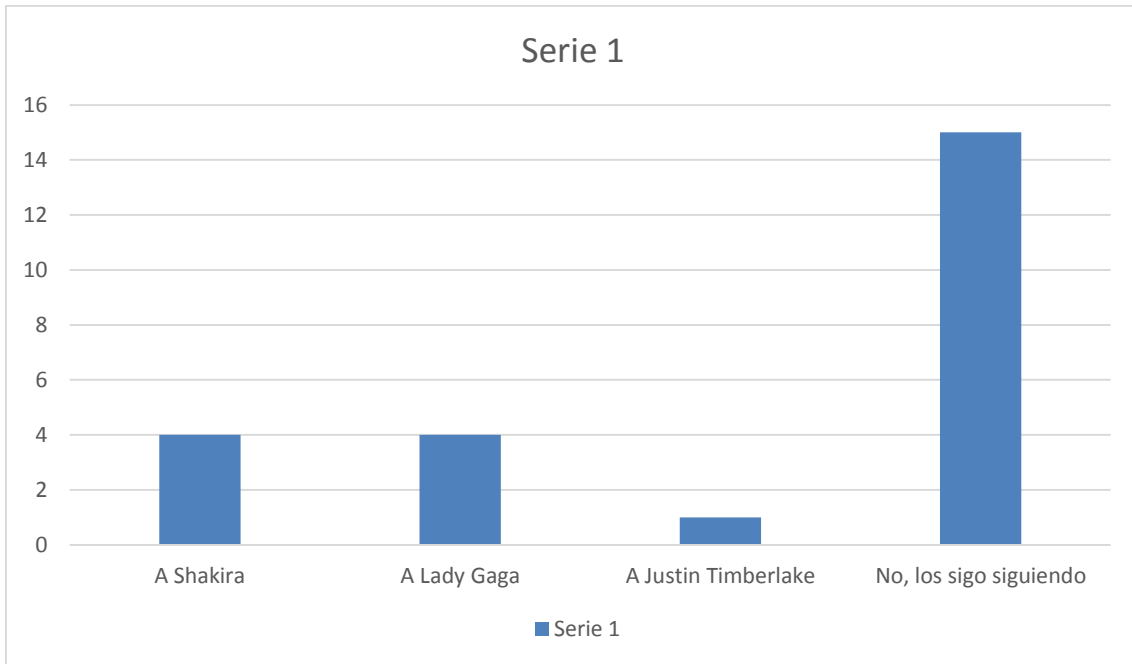
11. En relación a la pregunta anterior ¿Por qué?

Lady Gaga: Da asco.

Shakira: Parece más tonta.

Los tres: Los tres apestan.

12. ¿Seguías a alguno de estos tres artistas y los has dejado de seguir por desinterés o por la poca actividad de los mismos?



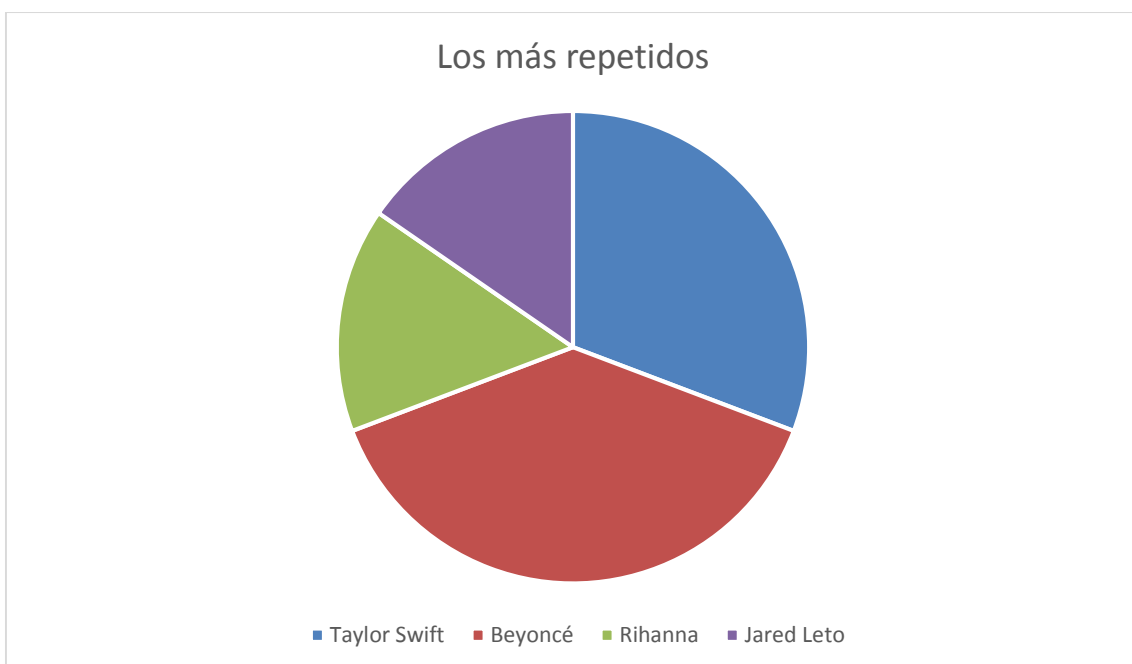
A Shakira (4)

A Lady Gaga (4)

A Justin Timberlake (1)

No, los sigo siguiendo (15)

13. Para finalizar, si tuvieras que poner un ejemplo de un artista cuya actividad en las redes sociales es la idónea para ti, ¿Quién sería y Por qué?



Tyler The creator

Mark Ruffalo

Albert Neve

Valentí San Juan

Taylor Swift (4): Contesta a sus fans, estrategia de promoción tremenda.

David Guetta

La Pegatina

Rihanna (2) Activa.

Ed Sheeran

Ursula Corberó: Fotos divertidas.

LA Band

Beyoncé (5): No es muy pesada con la promoción y cae bien.

Alex Ubago

Miley Cyrus: Ayuda a jóvenes sin hogar.

Jared Leto (2)

Carlos Sadness

Dani Martin

Hillary Duff

Dillon Francis

Ludacris

Shavo Odadjian

Crystal Fighters

Miguel Bosé

Antonio Carmona

Manolo García

Alekandro Sanz

Juan Perro

Marwan

Jack Johnson

9CV



Carlos Ariño

Estudios 2011/15 4 curso en el grado de Publicidad y RR PP en Universitat Jaume I (Castellón / España)

Habilidades



Idiomas



Experiencia

2014/14 MAY Recepcionista en sala de prensa en FIM CEV Repsol (Motorland Aragón / España)

2014/14 JULY Recepcionista en sala de prensa VdeV endurance series (Motorland Aragón / España)

2015/15 APRIL Trainee en Hooptap (Valencia / España)



arinolahoz@gmail.com