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# Comparative reseach on engagement in social media platforms

Using multiple measurements to analyse the attractiveness of content on social media platforms

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<p>The research was conducted in order to analyse the engagement on social media platforms for artist with similar demographical followers. The research is conducted by quantitative research and is analysed by using the suitable marketing theories, such as the marketing mix. The main measurements used to analyse the engagement in social media platforms are the engagement rate, 1: ratio and average new followers/subscribers per posted content.</p>	
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## 1 Introduction

Social media marketing is a crucial part in marketing in today's digital world. It is only one tool in a broader marketing strategy for companies and, in this case, artists. Social media marketing covers a variety of social media websites and applications, as well as social networks. Using social media as a marketing tool companies and individuals, such as performing musical artists, are able to target the communication which is usually advertisement, to the correct audience. Social media platforms have a comprehensive set of data on the users and it enables the users – companies and individuals – to recognise and gather data on the target audience and therefore target the communication to them. In this thesis the engagement in social media is being researched and analysed for artists in music industry. The outcome of the research will be useful for any agent using social media as a channel of communication as a part of their integrated marketing communications.

### 1.1 Music industry and the relevance of the research

The global revenue of digital recorded industry in 2016 grew to a point where it overtook the physical recorded music revenue for the first time. The digital recorded music revenue in 2016 is USD 6.7 billion and the size of the whole recorded music industry is USD 15 billion with a growth of total 3.2 per cent (IFPI, 2016). Streaming continues to be the fastest growing area in the industry, growing 42.5 per cent within five years (2010-2015) and accounts for 43 per cent of digital revenues and is close to overtaking downloads (45 per cent) to become the industry's primary digital revenue stream. Also, the amount of premium streaming service subscribers have grown from only 8 million in 2010 to astonishing 68 million in just five years. Also the size of ad-supported user upload services is 900 million in 2016 and is the world's largest on-demand audience. This growth is explained by the rapid growth of smartphone users, the availability of digital services and the access to Internet and it also indicates the importance of digital marketing and the growing amount of consumers using different digital services. Considering the size of the industry, it is clear that a research on the effectiveness of social media presence, which is measured by the engagement rates, is of high importance. The popularity of digital services in music industry has a significant impact on the digital presence of artists, therefore a research on the engagement in social media is needed to further understand the importance of correct social media platforms and how they

can be used to achieve the best possible potential in communicating with the potential customers. In this case the potential customers are fans who are the end users of the products produced by the artists.

## 1.2 Social media marketing

In this research the focus is on analysing the effects social media marketing campaigns have on engagement and artist's popularity on different social media platforms.

Social media marketing has been researched more and more during the last five years, but most of the literature is already outdated due to the disruptive nature of the social media; the platforms change constantly because they are based on websites and applications and can be changed rather easily to serve the consumer better. There are multiple platforms and new applications and platforms are entering the market constantly. Therefore a book written about social media marketing five years ago consists of outdated information today. The amount of research and the deeper knowledge of social media increases constantly and even the older publication can be used to give basic understanding on the subject.

According to all the academic literature there are no specific researches done on the effectiveness on social media campaigns for bands and artists. Majority of the previous research focuses on a specific company and is not available for outsiders to read or the research is done for at museums or venues, not musical artists. Therefore this research is relevant and needs further research and analysis.

## 1.3 Structure

In the first chapter the current literature will be reviewed and discussed. The chapter after the literature review consists of the methods used to conduct the research including the methods used to collect the necessary data in order to analyse the relationships between the amount of followers and their interactions on the artist's social media platforms and resulting to the engagement and popularity of the artists in the social media platforms they are actively using. In the chapter 'results analysis', the collected data will be analysed and presented. The final chapter will conclude the findings and will include discussion based on the findings. The final chapter will also include the recommendations for further research.

## 2 Literature review

In this chapter the current state of literature is reviewed and analysed to find the niche and to justify the need for the research. The literature will include previous researches on social media marketing, social media metrics, music industry and the effectiveness of social media marketing. The fast changing environment of social media makes most literature unusable, due to them being already out-dated; these sources of information do not include the newest changes in social media platforms. Therefore the use of articles has a main emphasis on the literature review. However, there are certain marketing concepts and models in the literature that are universal regardless of the channel of communication. The literature review also includes sources on conducting the research and to analyse the results. Based on the findings from the current literature the relevance of the research is identified.

### 2.1 Social media marketing

One of the key things in social media marketing – and marketing in general is the research before starting a campaign and then analysing the results. Based on Malhotra and Birks (Marketing research – an applied edition) there are six stages in marketing research. In order to understand the needs and wants of the customers or target audience, the company or individual has to understand the deeper motives and values to create an effective marketing strategy and achieve the wanted outcome. The first stage in marketing research is the definition of the problem, which in this case study is that most artists are lacking the understanding on how to use social media to gain more followers, likes, and more sales. They also lack the resources to conduct a market research and execute a marketing plan, unless they are signed to a major label which provides all these services. The challenge that artists and often companies face is that they haven't defined the problem in a detailed way enough to be able to take full advantage of the market research. The second stage of a market research is to develop an approach and a research design. Stage four, data collection, is usually the most time consuming stage because it requires the company or artist to execute the research; asking the right questions from the right target audience. The fifth stage in marketing research is to prepare the data and analyse it and based on the findings create a report and presentation, including suggestions how to move forward with the

marketing plan. Marketing researches are usually more focus on either primary or secondary data. Primary data is the data collected by the researcher specifically for the research project. This includes questionnaires, interviews, observations, case-studies and scientific experiments. Secondary data includes data collected by someone else than the researcher e.g. marketing organisations, companies or government. All this is relevant in the research because it is crucial to understand the processes behind the marketing campaigns and in order to gain deeper understanding on the subject of marketing.

According to Kotler (2000), the marketing mix has developed from how it was defined in the very first definition made by professor Jerome McCarthy in the early 1960's (McCarthy, 1960). He initially defined the marketing mix to consist of four P's only; Price, Place, Product and Promotion and all these P's include several activities. However, Kotler suggests that the marketing mix today should also include consumers in a more comprehensive way due to consumers becoming more of a prosumers. Therefore the marketing mix today should include four C's to be able to see the four P's from the consumer's perspective. The four C's, according to Kotler, are Customer value (product), Cost to the customer (price), Convenience (place) and Communication (promotion). The fourth P, and C, Promotion and communication are the areas where this research will focus on, due to social media being one of the channels for promoting the products and it is also one of the most convenient channels for communication for the consumers these days. There were 2.04 billion users in social media in 2015 (Statista, 2016) therefore choosing the correct channel for communication is crucial for the brand to communicate to the right consumers in a right way. When choosing the correct channels the artists should consider the feature of different social media platforms in order to communicate the message in the most effective way and therefore serve their potential customer, fans, in the best way possible.

Social media marketing is mostly a series of activities that happen on real time virtual interaction platforms where users are able to create content by communicating, sharing, collaborating and modifying (Kaplan and Haenlein, 2010; Kietzmann et al, 2011; King et al, 2013; Bagley et al, 2014).

Medias are spaces of action (Siegfried, Zielinski) and Internet expands this feature by offering multiple spaces of action and the global connectivity makes it a single social and cultural setting. This can be both an opportunity and a challenge; how to communicate to multiple cultures that form one large culture in a way that attracts people to your brand and will result in positive end results. Also, Internet is only a mixture of medias, but it is also a network of networks that connects all types of communication from one



user to one user to many users to many users and creates much wider space of communication. Internet has made the media's more flexible and interconnected therefore creating an environment where there is not just one isolated media, but instead combines all medias into one large 'universe' of communication (Couldry, 2012).

Marketing online is a challenge for companies and individuals today due to the large amount of different platforms target audience uses and since it can be very time consuming. By finding the right platforms where to market your services and product to the correct target audience is crucial for companies and individuals to succeed in online marketing, especially social media marketing (Brilliant Online marketing)

It is crucial for brands to understand the metrics behind their actions in digital media, social media especially. The definition for metrics is that it is a measuring system to quantify trends, whether they are dynamic or characteristic. Metrics can be used to explain phenomena, diagnose causes, share findings or project the results of future events. Metrics are a tool to encourage objectivity and compare observations across different variables. (Farris et al., 2014) In this research the metrics are being used to measure the popularity of singer-songwriters based on their activity and the interactions of the followers on social media. Ferris et al. (2014) state that a higher number of followers is not a specific metric enough, but will give an understanding of the number of people who are willing to publicly show their brand loyalty, in this case towards a certain artist. Therefore the higher the amount of followers the stronger the brand is and a loyal customer base the brand has. The followers on social media also help the brand to recognise the characteristics of their customers and will help them to build the consumer personas. Through consumer personas the brands can target their communication to attract the right people and gain more customers. In this research the number of followers is being used to measure the popularity and in addition to that the correlation between the number of followers and the interactions will be measured to gain a deeper understanding on the popularity of the artist.

Social media consists of a wide range of online word-of-mouth forums, consumer-to-consumer e-mail, consumer rating websites and forums, discussion boards and forums, moblogs (websites containing digital audio, images, movies or photographs) and social networking websites and applications.

Table 1– Examples of social media (Mangold et al., 2009)

- Social networking sites (MySpace, Facebook, Faceparty)
- Creativity works sharing sites:
  - Video sharing sites (YouTube)
  - Photo sharing sites (Flickr)
  - Music sharing sites (Jamendo.com)
  - Content sharing combined with assistance (Piczo.com)
  - General intellectual property sharing sites (Creative Commons)
- User-sponsored blogs (The Unofficial Apple Weblog, Cnet.com)
- Company-sponsored websites/blogs (Apple.com, P&G's Vocalpoint)
- Company-sponsored cause/help sites (Dove's Campaign for Real Beauty, click2quit.com)
- Invitation-only social networks (ASmallWorld.net)
- Business networking sites (LinkedIn)
- Collaborative websites (Wikipedia)
- Virtual worlds (Second Life)
- Commerce communities (eBay, Amazon.com, Craig's List, iStockphoto, Threadless.com)
- Podcasts ("For Immediate Release: The Hobson and Holtz Report")
- News delivery sites (Current TV)
- Educational materials sharing (MIT OpenCourseWare, MERLOT)
- Open Source Software communities (Mozilla's spreadfirefox.com, Linux.org)
- Social bookmarking sites allowing users to recommend online news stories, music, videos, etc. (Digg, del.icio.us, Newsvine, Mixx it, Reddit)

Successful integrated marketing communication strategies cover both; the traditional marketing and the modern marketing. In order for IMC strategy to be successful it has to reflect the values of the organisation in a clear and structured way and also take closely part to the goals of the organisation or individual. The message communicated in all the channels has to be unified and consistent in order to achieve the goals of the marketing strategy and the goals of the organisation. Social media is a combination of traditional marketing communication and strong word-of-mouth tools and is therefore seen as a hybrid element or the promotion mix which consists of place, price, product and promotion (Mangold et al., 2009). These word-of-mouth tools make it challenging for marketing managers to control and direct the content and also the frequency. Social

media is also a mixture of media and technology, which does not only make the communication cheaper and faster for organisation, but also makes the data of the marketing more accessible. Comparing the traditional marketing channels, such as TV and radio to social media marketing, especially when looking at the social media platforms, the analytics are more detailed and easier to collect.

Gunelius (2011) describes social media marketing as an important tool to build relationships, the brand itself, build publicity, promotions and is an essential in market research. Based on the Pareto rule in Gunelius' book 80% of time in the social web is interacting and 20% is self-promoting and the most important part of the presence in social media is to get involved in audience's stories. Also Gunelius makes a valid statement of the evolution of consumers; they have now evolved into prosumers who are influential voices of products. Gunelius also describes five phases of viral marketing:

1. Static: No online activity occurs beyond original brand message
2. Repetition: Small number of news organisations and bloggers republish the story
3. Social: Multiple bloggers pick up the story, people share links on social media, conversation moves from storytelling into personalising it and there is emotional involvement.
4. Viral: Conversation spreads to a large number of blogs, Twitter, social networks, videos and so on. The topic breaks Google Trends TOP 100 and nears the top of Yahoo!, Buzz, Digg and so on
5. Global: The message of the brand spreads globally in multiple languages

The fifth stage can be seen as an extension of social media marketing. The question is whether a number of followers is a success itself, or if there is difference in engagement and value based on that. According to Gunelius there are 3 C's in social marketing; conversion, content and control. The conversation should be very free flowing to enable flexibility in interaction. The content should be shared and not withheld and instead of trying to control everything, the brand should let go of control; it is impossible to control everything that happens on social media. As a conclusion Gunelius states that content has to uniquely represent the personality and the business; which is exactly what Peoples (2014) states in his journal article as well.

Carter (2011) states that AIDA is critical especially in fan marketing. AIDA consists of Attention, Interest, Desire and Action. The primary reason to advertise or draw attention of people on social media is to attract them into take actions in the way that is ex-

pected of them. Artists use paid advertising in social media, just like any other brands and AIDA is related to their marketing strategy as follows; Attention is to get the attention by placing an advertisement, Interest is when the consumer clicks on the advertisement, Desire is when the consumer browses the website and Action is when the consumer buys the product. Label each figure and table appropriately. Provide a number, title and reference (if needed) below each figure and above each table. Integrate all figures and tables with the text: each figure and table must be explained in the text and referred to by its number (... as figure 1 illustrates. /as summarized in table 1.).

## 2.2 Social media in the music industry

Music industry has been disrupted by digital services in the last few decades. The development of technology has enabled people to access music easier and cheaper - also illegally. Music as a product is special due to its characters as information and experience (Devan et al, 2014). Before the digital disruption of music industry the information (a song or an album) was shared on an album which was sold in a store. After the digital revolution the songs became more accessible, shareable and cheaper to consumers due to their information characteristic - the information was not tied to a physical product anymore. Through social media consumers are not only able to recommend their favourite songs or artist, but can also share the songs or full albums there, too. Also the artists are able to interact with their fans and get instant feedback on their products. Based on the research of Devan et al (2014) creating the awareness of the products in music industry; in this case providing free samples of songs and albums, may not have a direct positive effect on sales, but will provide an incentive for consumers to purchase complementary goods.

In addition to being active on social media and interacting with consumers through different platforms, the artists should also concentrate on promoting their products in other channels as well. In today's digitalised world it is quite easy for an individual to create their own sales channels online but the focus should also be in face-to-face promotion and visibility in all possible platforms - not only digital (May et al., 2007). The importance of digital marketing and social media marketing especially can be seen through figures: the sales of physical products in music decreased by 12.8% in 2005-2006, when mobile downloads increased by 85.5% (Gordon et al, 2008). Major labels still control approximately 80% of all distribution of recorded music, but they are only now getting truly into the digital sales. The importance of social media marketing is that the internet provides a worldwide audience for the music that is being produced instead

of a very narrow audience that you were able to reach a few decades ago. Internet, social media especially, also enables artists to connect with their fans immediately.

### 2.3 Effectiveness of social media marketing

When researching the effectiveness of social media marketing, one has to have a deeper understanding of consumer behaviour and why consumers respond in a certain way to certain content. Al-Deen et al (2013) conducted a case study on Old Spice's campaign which was very untraditional and unique, hence a great success. The campaign included new statements, new questions and new pictures on all social media platforms daily being constantly fresh and utilitarian. The content Old Spice produced was easily disseminated among consumers and the consumers would want to share the content with others. The focus on the campaign was the interactive relationship with the followers. As a conclusion they found that social media is the most effective when it's personal; when the brand relates to consumer in a personal and a very direct way.

It is also important to understand that social media is not only a media but it is also an art, due to the need of creativity in producing content. As a media social platforms can be seen as broadcast and conversational media's; you can interact with your followers, customers and fans, not only provide content for them. Active interaction also increases your reach and makes the brand 'more human' (Carlton et al., 2016).

Several artists have noticed the effectiveness of personal and direct marketing through social media. In an interview Anssi Kela, also one of the artists in the sample of this research, reflected the effect of social media presence in his career and how the marketing has changed only within the last ten years. In 2001 when he started becoming more popular there was no such term known as social media in the industry, but after it became more popular he could immediately see the opportunity to communicate with his fans through it. He is active in using social media and states that some artists who have a team posting most of the content can be seen very distant from the fans and it can, in the worst case, cause fans to follow the artist less. However, he also sees a challenge in having multiple digital channels today; how do you, as an individual artist, stand out from the ocean of artists? And this, he believes, is where the traditional record labels are still needed; they can provide the resources to marketing and promotion and there are not many artists that have risen from zero to fame without any help from record labels.

Being expert in social media marketing is not an easy task and professionals in this area are difficult to find especially when it comes to music industry. A strong brand im-

age through social media is built by various activities 'behind the scenes'. The process requires detailed research, planning and flawless execution. Social media is a very transparent marketing platform in the eyes of a consumer. However, most of the big brands, including artists, have a team of people working on their social media. Fans and followers might think that it is the star himself or herself posting the status updates when in reality it is the social media marketing team doing it on their behalf. The further from the artist the marketer is, less authentic and connected the posts become and the consumers notice it. Authenticity in social media is one of the key things when building a strong brand. (Peoples, 2013)

Some artists, like Beyoncé, have succeeded in building such a loyal followership and are able to use that as a tool for marketing. These followers, or fans, support anything the artists says or does and will buy all the products available for them. Beyoncé is a great example of successful branding and marketing. She has been very consistent on social media and has had a very strategic approach when it comes to her brand as an artist. This is what most artists lack in music business; the strategy and ability to execute it properly. Although Beyoncé is not personally posting everything on all her social media channels, she is still able to engage with the followers in the most effective way and create such a strong brand loyalty that some of her followers would do nearly anything if she asked. (Byrd, L., 2016)

#### 2.4. Measuring social media activities and results

When measuring social media marketing activity and effectiveness, brands use social media metrics. It is a set of tools used to analyse the patterns in social media data and will in the best case provide information which will help the user to create more value and competitive advantage (Bekmamedova et al., 2014). Data from social media includes opinions, experiences and sentiments towards a brand from the consumers. It is a great value to any brand when building their brand image or just to receive feedback from the consumers instantly.

Based on Funk's research (2013) Youtube subscribers are a poor measure of analysing the impact of a brand or a user. A more effective way to measure the impact one has is to measure the views on the videos. Therefore one of the approaches when researching the value of the social media content is to look at the likes and the views; the interactions rather than the number of followers.

Measuring the engagement on social media is crucial metric to identify clearly how well the followers or potential customers interact with the content that is being published on

social media platforms (Kalamdani, 2014). However, it is challenging to create content that will attract followers to interact with the channel administrator, or channel owner. By calculating the engagement rate companies and individuals are able to understand whether people find the posted content interesting enough to interact. Facebook has multiple metrics that can be used to measure the engagement on the official pages. The main metrics and reactions, comments and shares and based on these three variables the engagement rate can be calculated by using the a specific formula.



The image shows a dark blue rectangular box with a white Facebook 'f' logo on the left. To the right of the logo, the formula for Post Engagement Rate is displayed in white text. The formula is: 
$$\text{Post Engagement Rate} = \frac{\text{Number of Reactions} + \text{Comments} + \text{Shares on a given day}}{\text{Total reach of the posts on a given day}} \times 100$$

Picture 1 - Facebook engagement rate formula (Kalamdani, 2014)

This is the primary formula used to measure the engagement rate and by adjusting this to the data available for the researcher, the average engagement rate can be calculated. The total reach can be much larger than what Facebooks lets the user to understand due to the organic reach including also followers' friends that can see the original content on their newsfeed if the follower has interacted with it. However this gives an initial understanding on the attractiveness of the content that is posted on the social media channel.

## 2.4 Conclusion of the current state of literature

The current state of literature includes a vast amount of practical guides on successful planning of social media marketing campaigns. The literature also defines social media and provides a great amount of knowledge in the importance of it in today's digital world. However, there is no research done on to measure the popularity of an artist in social media related to their activity. The only mentions on this are merely assumptions and lack comprehensive data and the analysis of the data.

### 3 Research methodology

The research will be conducted by qualitative research in order to gain deeper understanding on the interactions between the followers and the artists and to be able to compare the findings based on the individual artists, rather than the whole sample as one.

When looking for answers to the research questions, the main challenges will be in choosing the correct data to analyse and the collection of that specific data. Since the research question consists of two particular parts; the first one being the popularity of the artist and the second one being how to measure that popularity, the research must cover the very definition of popularity that is related to this specific case. The measurement of the popularity is also challenging, due to various definitions on popularity. Usual definitions are vague and need more detailed definition. Therefore the researcher has defined the popularity to be a measurement on the interaction of the followers related to the amount of followers in social media platforms.

#### 3.1 Theories used in the research

The theories used to analyse the outcome of the research is based on the marketing mix; product, price, place, promotion (MacCarthy, 1969's) and especially focusing on promotion through social media. The traditional promotion includes advertising, sales promotion, public relations, sales force and direct marketing (Kotler, 2000). Based on the interactive characteristics of online and social media marketing, it can be seen as direct marketing (Samaan et al., 2010). In the research the promotion aspect of the marketing mix will be used to analyse the results of the research.

In this research the research approach selected will be quantitative researched based on the data needed to collect from the artists in order to understand the engagement rates and other metrics that can be used to analyse the attractiveness of the content posted in that specific channel. The quantitative research's definition is to collect and analyse numerical data by using formulas and mathematical approach. (Saunders, M., N., K., 2012)

The secondary research on the subject is conducted by looking at the previous research and literature on the subject. The focus was on the primary research which included interviews with three marketing professionals and collecting the data from social



media platforms without the help of any tools. The interviews were conducted through web based applications such as Skype and Google Hangouts.

### 3.2 Choosing the sample

Having done an extensive research on the subject the researcher came to a conclusion on conducting a study on the social value of the amount of followers; how do the number of followers relate to the number of interactions on posts on different social medias or is there any relation and to measure and analyse the engagement on different social media platforms. The platforms selected to the research were Youtube, Facebook and Twitter due to the popularity and easy access of the platforms. Facebook has 1.09 billion daily active users (Facebook, 2016), Youtube has over one billion users (Youtube, 2016) and Twitter has 320 million users (Twitter, 2016).

There are tens of thousands of artists and bands that could have been used when selecting the sample to this research. However, the decision was made to research singers; singer-songwriters and cover-artists in pop genre due to very clear characteristics of these artists. If choosing to research bands, the definition should have been very precise regarding the musical genre they are in and how many members are in the band, how many tours they do early and so on. Choosing singers as a sample was more clear since they are all in a very popular genre, they have just one person representing the brand and by using the results from the research one can use the results in analysing other brands popularity in social medias, as well as continue the research to gain a more deeper understanding on the importance of social media marketing in the music industry. The sample consists of several artists who are in different stages in popularity and their career in music industry. This was a clear choice due to the fact that the researcher can analyse the true relation between the amount of followers and interactions. The total amount of artists in the sample is twenty three. One of the main questions was when starting the research to see if an artist needs to have a minimum amount of followers to gain a certain amount of interactions, or will the relation between these two figures stay relatively the same no matter how much there is increase in the amount of followers and does the amount of followers affect the engagement rate.

The timeframe of looking at social media activities by the artists was one month. The data consists of interactions on the posts on social media by the artists as well as the number of followers. The timeframe of one month was selected due to a very fast phase in social media, large amount of content posted. It is a suitable timeframe to

have a large enough sample and enables to have a comprehensive understanding on the average interactions.

The data collection done by the researcher was conducted by going to the social media profiles of the artists and carefully collecting all the data available. There are multiple tools to measure social media metrics, but unfortunately these tools are made to serve only the owner of the profiles.

Using a formula to calculate the engagement rate enables to identify how well followers interact with the content created by of each individual artist (Kalamdani, 2014) on Facebook. The formula used to calculate the engagement rate is the amount of interaction divided by the reach of the post(s) on a given time frame. The time frame in this case is one month and interactions being reactions, shares and comments on each post. The reach is individuals in the population, which is the artists page in this case, who receive at least one exposure of the advertisement, or post (Hatcher, 2015). The reach for each artist is calculated by adding up all the interactions; reactions, shares and comments. The engagement rates will be compared to the artists' number of followers in percentage, the highest number of followers representing 100%. This will enable a real comparison between the engagement rates. Therefore an artist with a high engagement rate and small percentage of followers has a stronger engagement rate. The researcher will also analyse the relationship between the engagement rate and the type of content posted; what is the most popular content and which content seems to attract the most engagement. The content on Facebook is either picture, video, text or link based on which of these the artist has on his/her post; text being plain text, link being a posted link with text, video being a video that is posted straight to the newsfeed and picture being a picture that is posted straight to the newsfeed, not through Instagram or other applications. Researcher will also measure and analyse the ratio between event subscribers and number of events created on Facebook by the artist, which gives an understanding of how many new event subscribers the artist gains by creating a new event. In addition to this the ratio between posts and followers is being measured; how many new followers will the artist gain by posting content on his/her page.

The engagement on Twitter is measured by similar methods than on Facebook. Twitter enables the researcher to look at the ratio between the profiles the artist follows and how many followers they have per each tweet. The timeframe used on Twitter is one month due to the fast paste of the platform. The ratio is measure by dividing the amount of followers by the number of profiles the artist is following. This method gives a clear indication on how many new followers the artist gains by each tweet. In addition

to this, the engagement rate is calculated using the same method as measuring the engagement rate on Facebook. The variables in the formula are as follows: the reach is calculated by adding up all the interactions on tweets within a month

The engagement on Youtube is measured in ratio between subscribers and videos; how many new subscribers will the artist gain by posting a new video. The timeframe on Youtube is longer than on previous social media platforms due to the fewer number of posts (videos) and the slower pace of the platform.

The calculations will help gain a deeper understanding in the engagement the artists have based on their content. The results of the calculations will be turned into graphs to give a more comprehensive understanding of the relationships and to make the comparison between the figures more visual and easier.

## **4 Result Analysis and discussion**

In this chapter the data gathered from the social media platforms of the selected twenty three artists is analysed based on the objectives of the research. The objective was to determine the engagement in the selected social media platforms. The engagement was measured by calculating the engagement rate as described in the previous chapter methodology, and other measures such as average number of new followers per post and 1: ratio between followers and people followed. These measures will give a comprehensive understanding of the overall engagement on the channels. The artists selected to different measurement variables are the same, unless they had no content on the specific data set, hence they would be left out of the comparison.

### **4.1 Twitter**

The data collected from Twitter profiles included the number of followers, number of profiles the artist follows, the number of tweets, the number of likes on tweets in a month and the number of retweets in a month. The data was analysed by calculating the 1: ratio between the number of followers and the number of people followed by the artist in order to find the number of how many new followers the artist gains when they follow one person on Twitter. Majority, twelve out of twenty three, of the artists gained less than hundred followers per new tweet, four of the artists gained more than hundred and less than thousand new followers and seven of the artists gained more than thousand followers per each tweet (Chart). The results sound astonishing regarding the

seven artists with the highest 1: ratio and it has to be considered that these artists have a high number of followers and they do not follow many people; it explains the large gap between them and the rest.

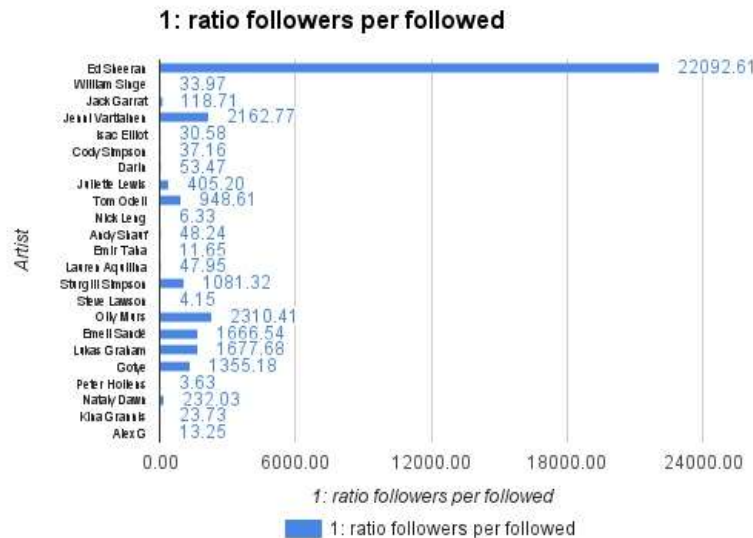


Figure 1 - 1: Ratio per follower on Twitter (Appendix D, E)

The second measure was to measure and analyse the engagement on the artist's Twitter profile; measuring the attractiveness of the content through engagement rate (Chart). Based on the results it seems that the artists with the most followers do not automatically have the highest engagement rate. When examining the results closer, it can be noticed that the artists with the largest number of followers tend to score lower on engagement rates, when artists with medium or low number of followers tend to score higher. However, these conclusions cannot be made only based on the engagement rate but the overall results from all calculations must be compared and analysed as a whole in order to gain a deeper understanding of the engagement on the social media channel.

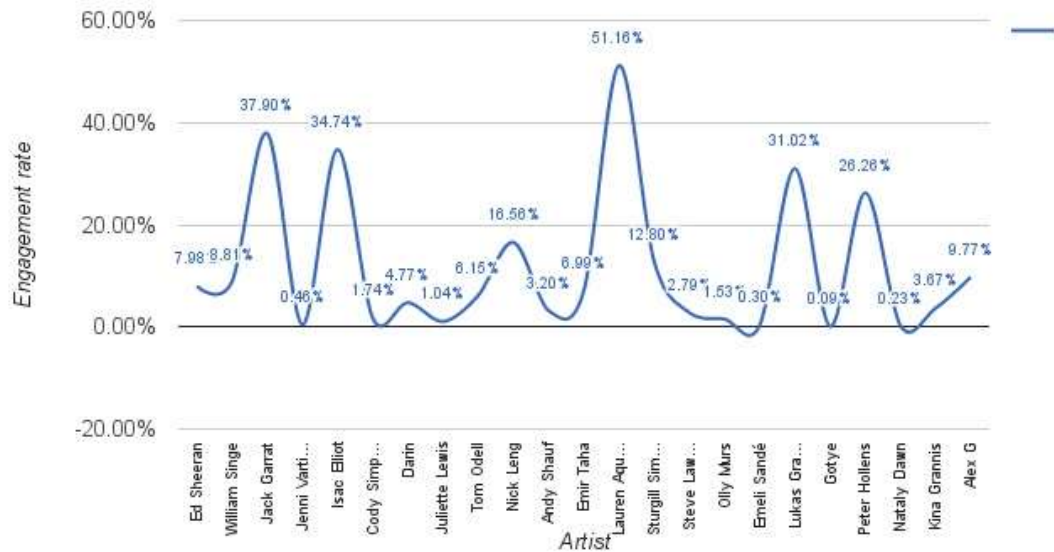


Figure 2 - Engagement rate on Twitter (Appendix D, E)

A good way to measure understand the engagement on Twitter is to compare the engagement rate with the IF max values. In this case Ed Sheeran has the largest number of followers out of all the artists, so the assumption is that Ed Sheeran's number of followers is 100%. This is done to have two percentages to compare the results in a more easy way. As can be seen in the chart ( ) there is quite a dramatic difference between the IF max value and the engagement rate with most of the artist. It is therefore safe to assume that in most cases where the number of followers is higher, the engagement rate is lower.

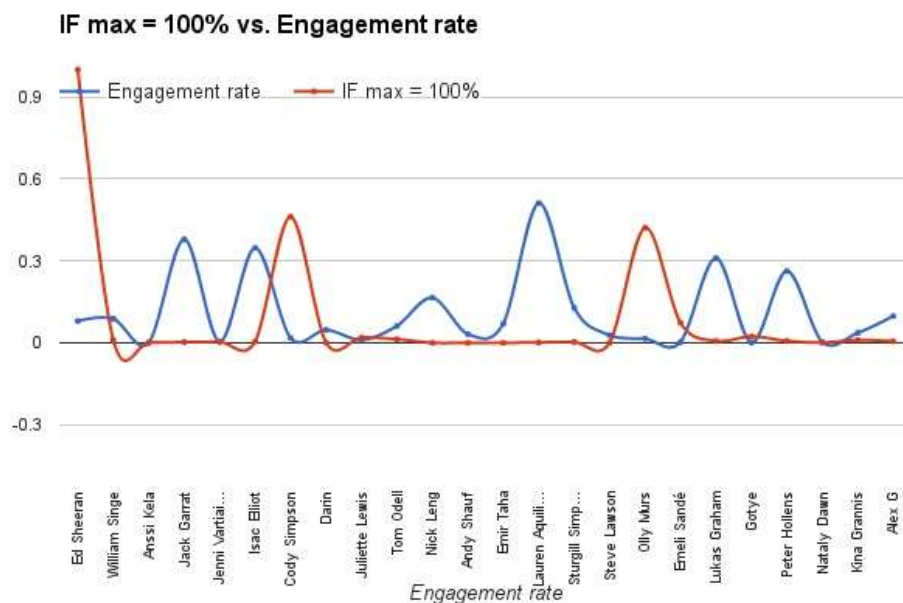


Figure 3 - IF max value vs. Engagement Rate on Twitter (Appendix D, E)

The final measure done on Twitter was to measure the average number of new followers per every tweet the artist posts on the channel. Here it is safe to assume that the higher the number of followers for artist, the higher is the amount of new followers per tweet. In conclusion it can be assumed that a high amount of followers does not automatically mean high engagement rate on Twitter.

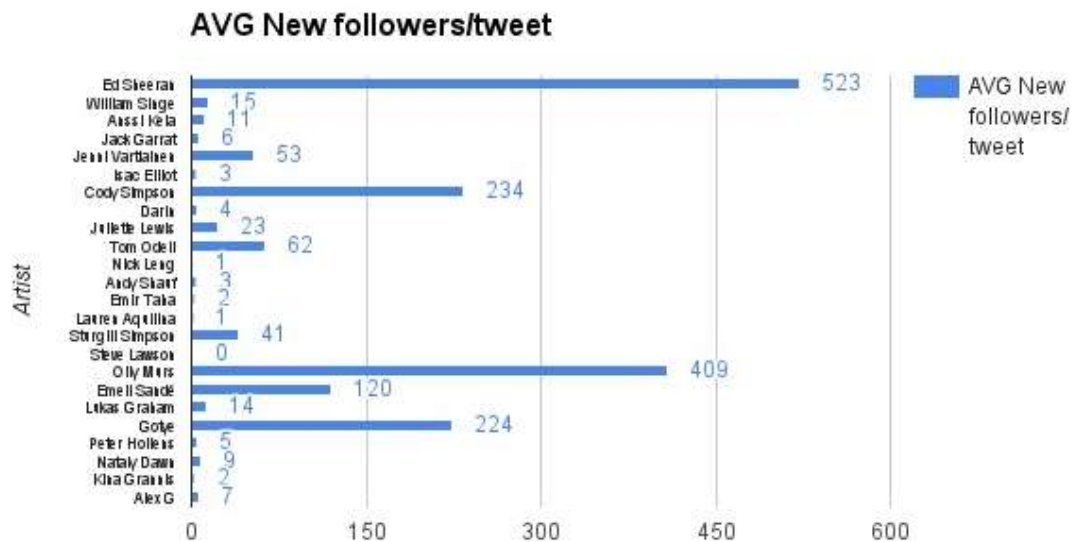


Figure 4 - Average new followers per tweet (Appendix D, E)

## 4.2 Facebook

Facebook offers a large variety of data to be measured and analysed. In the case of Facebook it is possible to measure the same variables as in Twitter, excluding the 1: ratio due to inaccessibility of the data from Facebook. Also on Facebook the type of content was measured and analysed to see which type of content is the most popular among the artists. The average new members per post and the average new subscribers to event were also measure in the profiles of the artists which had created events on their Facebook page.

Average amount of new followers that is gained by each post is very similar to Twitter profiles measurement on average new followers per tweets. Due to the large number of followers on some artists, the number of new followers per post is higher. Also, the average number of new subscribers on events gained by creating a new event is very similar; the more you have followers and subscribers to events, the more you will gain new subscribers.

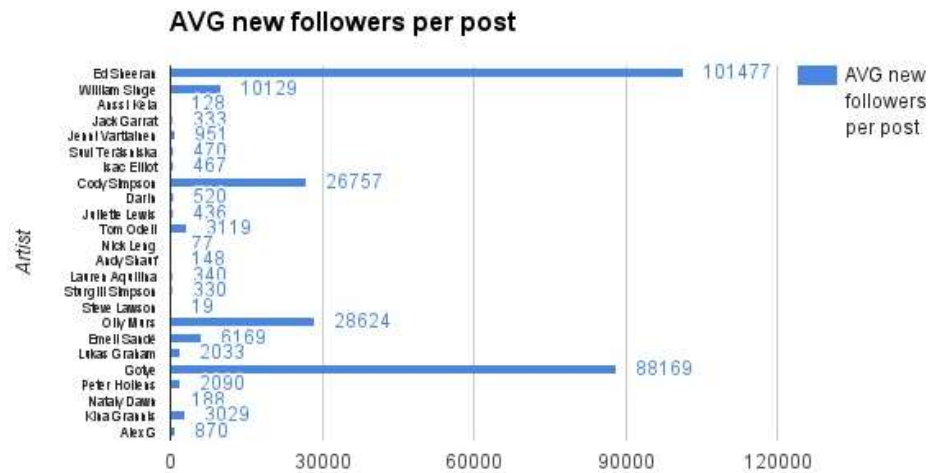


Figure 5 - Average new followers per post on Facebook (Appendix A, B, C)

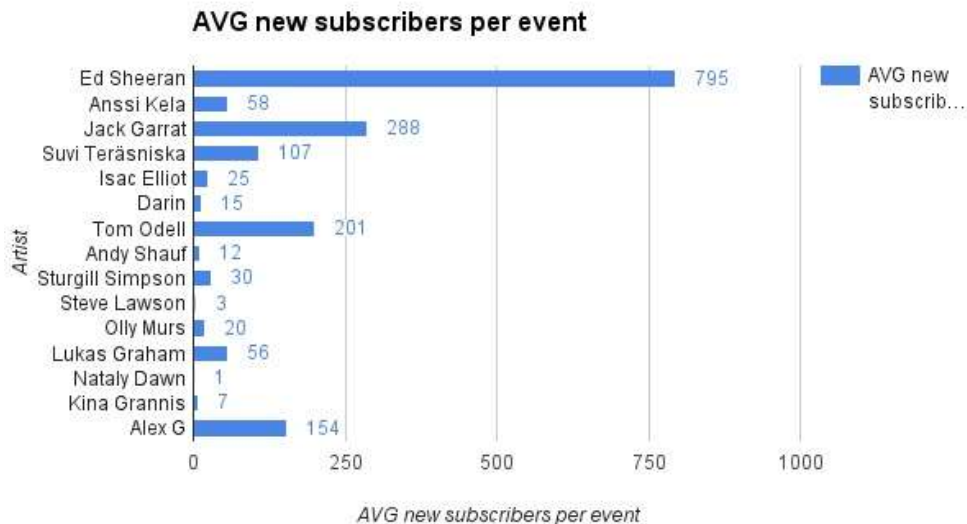


Figure 6 - Average new subscribers per event on Facebook (Appendix A, B, C)

The engagement rate on Facebook tells a very similar story as it does on Twitter; having a large number of followers does not automatically mean that your engagement rate is high as well. Actually the artists who have less followers have a higher engagement rate, which can be explained by the authentic content; usually the artists who have less followers are managing most of their social media channels themselves, which makes the content more personal and attractive to the followers. Therefore the followers are interacting more with the artist and in most cases the artist interacts with the followers as well. When comparing bigger artists like Ed Sheeran, he has a team of people managing his social media and you can see it from his posts; he seems quite

distant. But when you look at the posts by Anssi Kela, they all have a very personal touch in them, which makes it more attractive for the followers. (refe lit reviewsta)

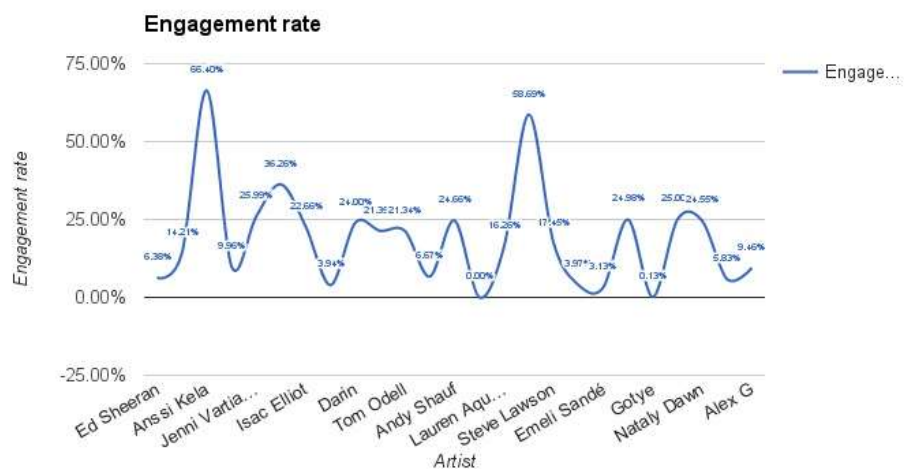


Figure 7 - Engagement rate on Facebook (Appendix A, B, C)

The comparison between IF max and the engagement rate on Facebook gives a similar indication as it did on Twitter; you will not need millions of followers to have a high engagement rate. Therefore it can be assumed that the quality of the followers exceeds the quantity when having marketing objectives regarding the content attractiveness; there is no use of having billions of followers if most of them do not engage with the artist. Obviously, this requires further study and the results are very dependent on the objectives. However, when considering artists as brands and when understanding that they will have to build a strong relationship with their followers and fans in order to be more successful (Beyonce article here), the quality of the followers should be a priority for the artists instead of the quantity. Quality meaning the loyalty and strong interaction and interaction meaning the engagement the artists had on their posts.

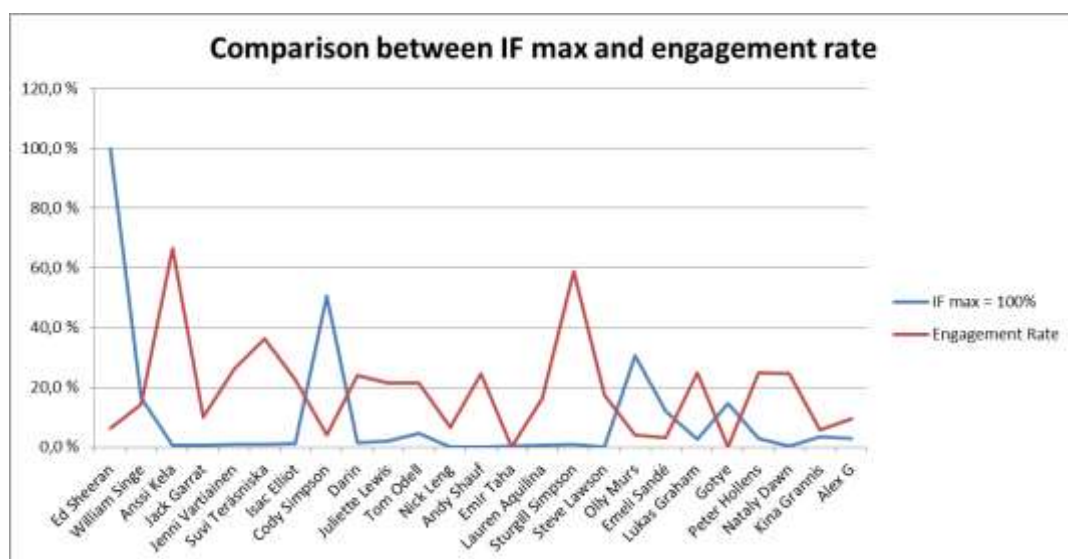




Figure 8 - IF max value vs engagement rate on Facebook (Appendix A,B,C)

When examining the types of content on Facebook, pictures are clearly the most popular content shared. The second popular content shared by all the artists was links, which were in most cases links to videos. Therefore it can be assumed that pictures and videos are the most popular content shares on Facebook by the artists. This kind of content attracts people to interact with the artist more.

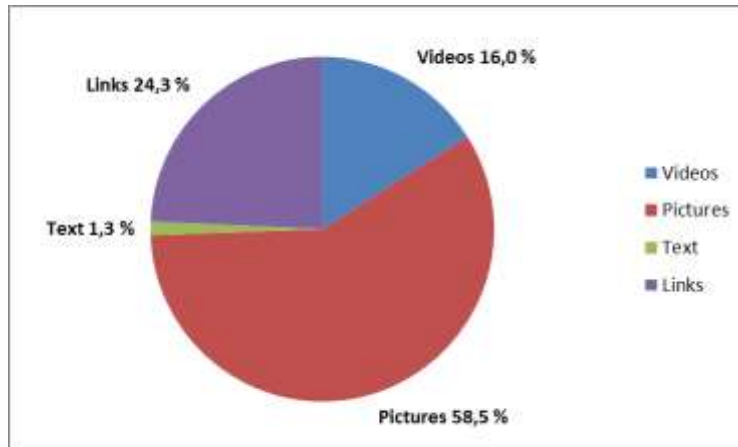


Figure 9 - Most popular content posted on Facebook by artists (Appendix A, B, C)

#### 4.3 Youtube

Youtube does not offer a large amount of data for research but it enables the comparison between the IF max variable and average new subscribers per each video posted. There is an indication between these two, as seen in the chart (). The amount of followers has a strong relationship with the average new subscribers per each new video that the artists posts on his/ her channel. As seen on the Facebook engagement analysis, content with pictures or videos will attract people the most – and it is clear that on Youtube all the content is video content. The importance of using Youtube for artists is because they are able to attract more followers by posting video content and also by sharing it across all other channels. It is important due to the characteristics of their industry; it is purely based on the experience the fans get from the live performance and by listening the songs. The experience is very visual so Youtube's features support the artists in offering the best experience for their fans. This is also a reason why the number of subscribers was not compared to the number of views; the amount of subscribers is very much smaller than the amount of views and the results of the measurements would not be valid when the amount of fans is in reality much higher than the amount of subscribers.

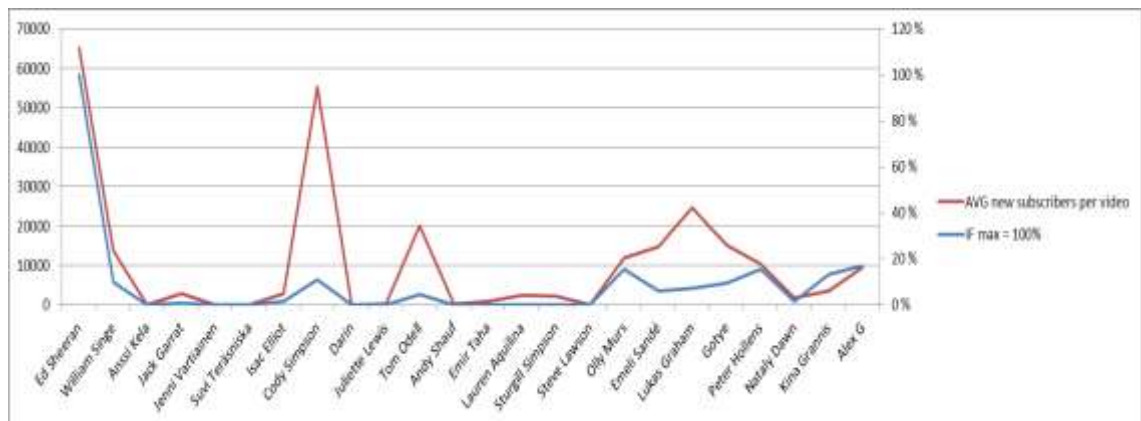


Figure 10 - IF max value vs. average new subscribers per video (Appendix F)

The average new subscribers per video was measured to see the same metrics as in Facebook and Twitter, but due to the fact mentioned earlier; the amount of subscribers not being true enough to compare to the videos posted. Also one subscriber is able to watch the same video multiple times and it is therefore not possible to know the real interactions. Compared to Facebook's or Twitter's features where the follower can only perform one interaction once, the Youtube metrics will not present the true values as specifically as they do in Facebook and Twitter. However, it gives a clear indication on the engagement that the subscribers have and how popular these artists actually are when looking at the average amount of new subscribers per video.

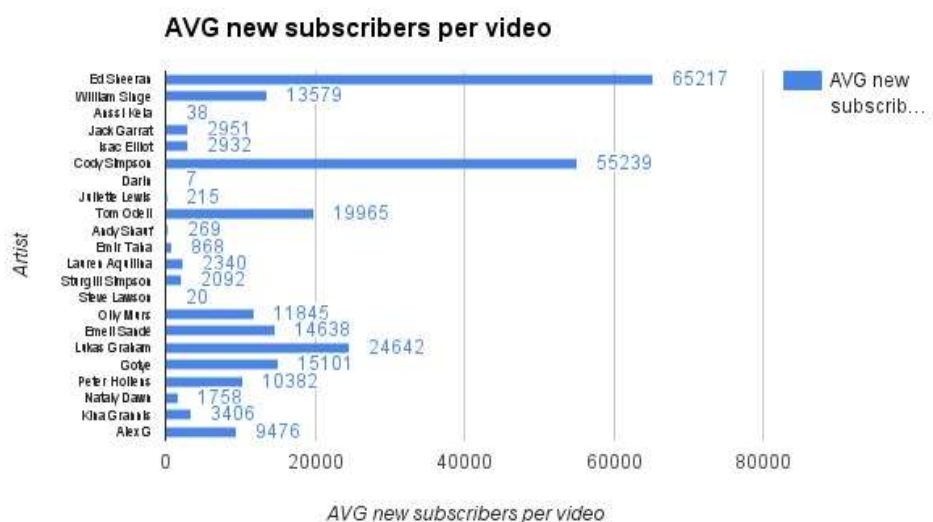


Figure 11 - Average new subscribers per video (Appendix F)

#### 4.4 Comparing the social media channels

When analysing and comparing the different social media platforms with each other, it can be assumed that the engagement is higher in Facebook than it is in Twitter in most cases. It can be assumed that the organic reach on Facebook is higher than on Twitter due to the features of the platform. When artist posts content on Facebook and a follower likes it, also the friends of the follower will see the content on their newsfeed. Whereas on Twitter is the artist posts content, it can only be found by going to the profile of the artist, by looking for hashtag's or by seeing the content on their newsfeed if one of the individuals they are following are commenting on the content. Therefore it can be assumed that Facebook brings stronger engagement with the followers than Twitter. However, it seems like the engagement is equally effective in both channels; if an artist has a relatively high engagement rate on Facebook, they will also have a higher engagement rate on Twitter in relation to the number of followers.

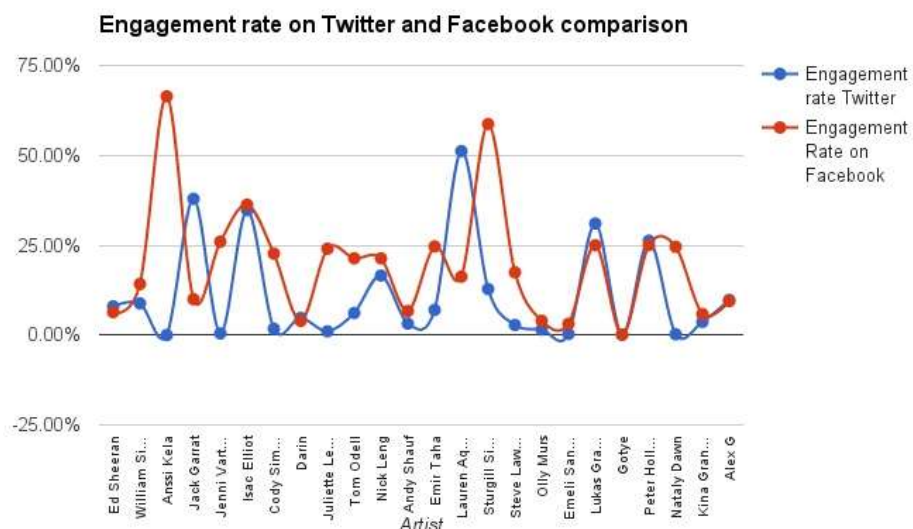


Figure 12 - Comparing the engagement rate on Twitter and Facebook (Appendix A, B, C, D, E)

#### 4.5 Discussion

Measuring the engagement between the social media channels is challenging due to very different features the platforms has. However, assumptions can be made on which platforms work the best for musical artists when their objective is to have a stronger relationship with their fans and followers. This strong relationship will be achieved by integrated marketing communications ( Mangold et al.,) and not only by using one spe-

cific social media platform. The multiple sources state the importance of the authenticity and personal touch in posting content in social media and communicating the messages to the followers and consumers (Anssi Kela, 2014). Therefore it can be stated that based on the results the importance of those is extremely important in order to achieve the maximum benefit out of social media channels. The amount of engagement has a strong relationship with the content posted. The most popular posts on all artists' social media channels were quite personal and usually included a personal achievement or humour.

## **5 Conclusion and discussion**

The objective of the research was to measure the engagement on different social media platforms for various musical artists. The artists all represent similar genres; all are more or less involved in pop genre, with only small differences. Their followers represent similar demographics; age, sex and taste in music. This gave the research a solid base and made it possible to realistically compare the artists. Music industry being a growing industry, especially when it comes to digital sales and digital marketing is an important industry to research and therefore this research was conducted. Especially the fact that there are more and more artists entering the already quite saturated market, it is crucial to have a deeper understanding on the importance of effective social media marketing. Through social media marketing the artists are able to reach people all over the world in an instant and gain followers and fans in geographical areas where they are not located themselves.

The results of the research indicate that there is a strong relationship between the number of followers and the number of new followers gained by posting new content in all social media channels inspected in this research. Based on the results from Facebook, it is clear that the content plays an important part in the engagement rate; the artists who have the highest engagement rate mainly use pictures and videos when posting something on Facebook. Therefore the assumption is that artists who use more visual content will have a higher engagement rate in that specific social media channel. Based on the results from Twitter, the engagement rate on the artists profile give an indication that the number of followers you have will not affect the engagement rate in a positive way; if you have a higher number of followers, the engagement rate is usually lower than with the artists who have less followers. The results from Youtube indicate that consistency in posting videos is crucial in order to gain new followers. However, the subject requires further research and more specific measurement in order to gain

deeper understanding on the engagement on Youtube. The comparison between Facebook and Twitter show that the artists gain higher engagement rate on Facebook than they do on Twitter. This can be rationalised by Facebook having more variety in content; the artists use more pictures and videos when posting content, when in Twitter the visual side of the content is not as well presented. Twitter also poses a challenge of how to get the content available for as many people as possible and how to gain more followers. The organic reach on Facebook is more approachable than it is on Twitter due to the algorithms Facebook uses. When an artist posts content on Facebook, it reaches more people than content shared on Twitter. However, it seems like the engagement is equally effective in both channels; if an artist has a relatively high engagement rate on Facebook, they will also have a higher engagement rate on Twitter in relation to the number of followers.

Further research on the engagement on Youtube is recommended in order to have specific measurements and a detailed analysis on the effectiveness of Youtube content. However, it is challenging to know the real impacts of a certain post and general studies on multiple artists will not offer deeper insight on the subject. The recommendation on further research would include specific case studies on marketing campaigns to gain real understanding on the effectiveness of each individual action on different channels – not only social media. This is due to the fact that artists use a variety of other channels to communicate with their fans and to understand the importance of the attractive content and the engagement on social media it is crucial to study the marketing campaigns as a whole. However, this research will give basic assumption and a base for further research on the subject.

In addition to understand the engagement in social media, it is recommended to conduct a research on the engagement based on the content posted on different social media, especially Facebook. That kind of a research would give deeper understanding on what content brings in new followers and will attract the existing followers to interact with the artist. Especially when in today's world it is easier to push out any musical pieces and therefore the market is very saturated with multiple offerings. This makes it challenging for artists to stand out from the crowd and attract new followers as well as attract the current followers to interact. By researching the engagement rate on artists' social media channels a comprehensive understanding on the importance of the social media presence will be gained and the results from this and other similar researches can be used in building an effective social media strategy. The research will also give insight on the effectiveness of different social media platforms. The artists can choose

the correct communication platforms based on the results from researching the engagement rates.

Considering the learning experience gained from conducting this research, some interesting observations can be made regarding the growing interest and importance of social media marketing metrics, based on the personal view of the researcher. The knowledge gained from the three years of studies on marketing and business in general has given value which was useful when conducting the research. Especially the analysis which was done in a critical manner helped to understand the bigger processes that companies and artists go through, or should go through when building their integrated marketing communications. The skills and knowledge gained from this research are definitely going to be very useful in the future career of the researcher, especially when considering the growing importance of social media marketing and the understanding on the metrics to analyse the performance.

As a conclusion, it can be stated that the research covered multiple artists with similar demographics and the objectives were fulfilled. There are clear indications on the relationship between the number of followers and the engagement rate. However, the subject needs further research in order to gain deeper understanding on the engagement on social media platforms for musical artists.

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Details of the references are given here. Use the referencing system required in your degree programme or as agreed with your supervisor. Leave one blank line between references.



## Appendix

### Appendix G - Data on Facebook collected by the researcher from artists' Facebook pages pt.1 (Facebook, 2016)

Artist	Followers	IF max = 100%	Peopletalking about	Joined	Subscribers to events	Events	number of posts per year
Ed Sheeran	14612723	100,0000	42136	2008	61976	78	144
William Singe	2431038	16,6364	171172	2009	1932	0	240
Anssi Kela	86074	0,5890	12400	2010	231	4	672
Jack Garrat	107936	0,7386	4607	2010	575	2	324
Jenni Vartiainen	148285	1,0148	5340	2009	0	0	156
Suvi Teräsniska	118409	0,8103	174	2007	537	5	252
Isac Elliot	168116	1,1505	6399	2013	783	31	360
Cody Simpson	7384993	50,5381	33520	2009	0	0	276
Darin	199860	1,3677	4150	2009	514	35	384
Juliette Lewis	282609	1,9340	15911	2009	0	0	648
Tom Odell	673698	4,6104	28378	2011	2209	11	216
Nick Leng	3717	0,0254	40	2013	0	0	48
Andy Shauf	12410	0,0849	481	2007	106	9	84
Emir Taha	328	0,0022	21	2016	0	0	
Lauren Aquilina	69330	0,4744	2273	2010	0	0	204
Sturgill Simpson	146703	1,0039	21604	2012	3255	110	444
Steve Lawson	3896	0,0267	741	2007	11	4	204
Olly Murs	4465313	30,5577	70858	2009	6412	324	156
Emeli Sandé	1776615	12,1580	11750	2009	0	0	288
Lukas Graham	365902	2,5040	28763	2011	2618	47	180
Gotye	2116054	14,4809	2379	2001	0	0	24
Peter Hollens	426373	2,9178	6243	2011	0	0	204
Nataly Dawn	31634	0,2165	1639	2008	50	49	168
Kina Grannis	508923	3,4827	10512	2008	1571	221	168
Alex G	427802	2,9276	6051	2010	308	2	492

### Appendix H - Data from Facebook collected by the researcher from artists Facebook pages pt. 2 (Facebook, 2016)

AVG new followers per post	AVG new subscribers per event	Reach %	Followers	Reach	Comments	Likes	Shares	Engagement Rate
101477,2	794,6	0,026	14 612 723	932 374,00	11869	869739	50766	6,38 %
10129,3	0,0	0,026	2 434 171	345 938,00	2507	338500	4931	14,21 %
128,1	57,8	0,026	86 074	57 153,00	7451	48517	1185	66,40 %
333,1	287,5	0,026	107 936	10 754,00	437	10169	148	9,96 %
950,5	0,0	0,026	148 285	38 532,00	730	37665	137	25,99 %
469,9	107,4	0,026	118 409	42 941,00	783	41915	243	36,26 %
467,0	25,3	0,026	168 116	38 090,00	1791	36110	189	22,66 %
26757,2	0,0	0,026	7 384 993	290 845,00	1437	288100	1308	3,94 %
520,5	14,7	0,026	199 860	47 976,00	1447	46146	383	24,00 %
436,1	0,0	0,026	282 609	60 337,00	2000	55419	2918	21,35 %
3119,0	200,8	0,026	673 698	143 768,00	3418	138535	1815	21,34 %
77,4	0,0	0,026	3 717	248,00	21	225	2	6,67 %
147,7	11,8	0,026	12 410	3 060,00	144	2623	293	24,66 %
0,0	0,0	0,026	328	0,00				0,00 %
339,9	0,0	0,026	69 330	11 270,00	682	10428	160	16,26 %
330,4	29,6	0,026	146 703	86 102,00	3114	70167	12821	58,69 %
19,1	2,8	0,026	3 896	680,00	37	453	190	17,45 %
28623,8	19,8	0,026	4 465 313	177 447,00	2568	171194	3685	3,97 %
6168,8	0,0	0,026	1 776 615	55 587,00	1629	53356	602	3,13 %
2032,8	55,7	0,026	365 902	91 412,00	1718	88820	874	24,98 %
88168,9	0,0	0,026	2 116 054	2 855,00	115	2604	136	0,13 %
2090,1	0,0	0,026	426 373	106 604,00	4942	80800	20862	25,00 %
188,3	1,0	0,026	31 634	7 767,00	324	7393	50	24,55 %
3029,3	7,1	0,026	508 923	29 659,00	415	29140	104	5,83 %
869,5	154,0	0,026	427 802	40 469,00	696	39690	83	9,46 %

### Appendix I - Data on Facebook collected by the researcher from artists Facebook pages pt.3 (Facebook 2016)

Videos	Pictures	Text	Link	Top content by artist % of all content	
1	4	1	9	15	60
2	11	0	1	14	79
7	35	3	0	45	78
22	9	0	1	32	69
0	9	0	1	10	90
1	8	1	14	24	58
2	24	0	4	30	80
0	19	0	7	26	73
2	17	0	0	19	89
13	2	0	7	22	59
4	18	0	5	27	67
0	1	0	3	4	75
0	1	0	4	5	80
				0	
3	16	1	5	25	64
1	4	0	31	36	86
1	6	0	5	12	50
2	10	0	5	17	59
2	9	0	0	11	82
1	12	0	3	16	75
0	0	0	3	3	100
3	6	0	4	13	46
1	13	0	1	15	87
1	14	0	1	16	88
6	27	0	0	33	82
75	275	6	114	470	74 Average
16,0	58,5	1,3	24,3		

### Appendix J - Data on Twitter collected by the researcher from artists' Twitter profiles pt. 1 (Twitter, 2016)

Artist	Handle	AVG New followers/tweet	Tweets	Reach (interactio	Engagement rate	Followers	IF max = 100%
Ed Sheeran	edsheeran	522,59	32129	1339099	7,98 %	16790382	100,00 %
William Singe	WillSinge	15,18	10990	14704	8,81 %	166865	0,99 %
Anssi Kela	anssikela	11,28	2174		0,00 %	24520	0,15 %
Jack Garrat	JackGarratt	5,93	7511	16871	37,90 %	44517	0,27 %
Jenni Vartiainen	jennivartiainen	53,49	1213	299	0,46 %	64883	0,39 %
Isac Elliot	IsacElliot	3,34	24232	28155	34,74 %	81043	0,48 %
Cody Simpson	CodySimpson	233,85	33129	135147	1,74 %	7747292	46,14 %
Darin	DarinOfficial	4,21	3975	798	4,77 %	16736	0,10 %
Juliette Lewis	JulietteLewis	22,89	13899	3293	1,04 %	318085	1,89 %
Tom Odell	tompeterodell	62,50	3582	13762	6,15 %	223872	1,33 %
Nick Leng	nick_leng	0,88	1042	151	16,56 %	912	0,01 %
Andy Shauf	andyshauf	3,39	1180	128	3,20 %	4004	0,02 %
Emir Taha	emirtaha	1,77	534	66	6,99 %	944	0,01 %
Lauren Aquilina	laurenaquilina	1,40	21082	15113	51,16 %	29539	0,18 %
Sturgill Simpson	sturgillsimpson	40,69	1249	6505	12,80 %	50822	0,30 %
Steve Lawson	solobasssteve	0,07	149766	311	2,79 %	11140	0,07 %
Olly Murs	ollyofficial	409,09	17299	107952	1,53 %	7076782	42,15 %
Emeli Sandé	emelisande	119,66	10264	3670	0,30 %	1228239	7,32 %
Lukas Graham	LukasGraham	13,70	8084	34349	31,02 %	110727	0,66 %
Gotye	gotye	224,46	1769	340	0,09 %	397069	2,36 %
Peter Hollens	PeterHollens	5,00	22476	29509	26,26 %	112388	0,67 %
Nataly Dawn	natalydawn	8,60	1700	33	0,23 %	14618	0,09 %
Kina Grannis	kinagrannis	1,81	92432	6140	3,67 %	167460	1,00 %
Alex G	alexgmusic7	6,56	14112	9047	9,77 %	92558	0,55 %
Suvi Teräsniska	-	0,00	-			-	

Appendix K - Data on Twitter collected by the researcher from artists' Twitter profiles  
pt.2 (Twitter, 2016)

Follows	likes	Joined	Verified account	1: ratio
760	13	2009	Yes	22092,61
4912	172	2011	Yes	33,97
	13	2009	NO	0,00
375	2598	2009	Yes	118,71
30	0	2009	NO	2162,77
2650	1693	2012	Yes	30,58
208507	342	2009	Yes	37,16
313	83	2010	Yes	53,47
785	2774	2009	Yes	405,20
236	1699	2010	Yes	948,61
144	2353	2013	Yes	6,33
83	779	2009	Yes	48,24
81	501	2001	No	11,65
616	109	2009	Yes	47,95
47	699	2013	Yes	1081,32
2684	24953	2008	no	4,15
3063	667	2009	Yes	2310,41
737	605	2009	Yes	1666,54
66	2242	2011	Yes	1677,68
293	88	2010	Yes	1355,18
30943	50289	2009	Yes	3,63
63	71	2009	no	232,03
7057	257	2008	Yes	23,73
6984	6731	2010	Yes	13,25
-	-			0,00

Appendix L - Data on Youtube collected by the researcher from artists' Youtube channels (Youtube, 2016)

Artist	Subscribers	IF max = 100%	Views	Videos	Joined	videos in a year	AVG new subscribers per video
Ed Sheeran	8608708	100,00 %	2839068984	132	2006	23	65217,5
William Singe	855493	9,94 %	114312650	63	2006	63	13579,3
Anssi Kela	4030	0,05 %	4161818	105	2006	11	38,4
Jack Garrat	67873	0,79 %	13855802	23	2014	23	2951,0
Isac Elliot	126076	1,46 %	30093115	43	2013	35	2932,0
Cody Simpson	939070	10,91 %	3024321	17	2008	17	55239,4
Darin	577	0,01 %	2073	77	2013	19	7,5
Juliette Lewis	6889	0,08 %	1915548	32	2009		215,3
Tom Odell	399295	4,64 %	158599748	20	2012	7	19964,8
Andy Shauf	269	0,00 %	39925	1	2012		269,0
Emir Taha	12156	0,14 %	1042643	14	2011	9	868,3
Lauren Aquilina	9361	0,11 %	600136	4	2014		2340,3
Sturgill Simpson	14645	0,17 %	3529703	7	2012		2092,1
Steve Lawson	1088	0,01 %	275888	54	2006	7	20,1
Olly Murs	1326686	15,41 %	494556889	112	2010	42	11845,4
Emeli Sandé	512326	5,95 %	200085136	35	2011		14637,9
Lukas Graham	616039	7,16 %	202110088	25	2011	25	24641,6
Gotye	800374	9,30 %	873042638	53	2007	7	15101,4
Peter Hollens	1339312	15,56 %	168186147	129	2011	53	10382,3
Nataly Dawn	126552	1,47 %	10848713	72	2008	23	1757,7
Kina Grannis	1127238	13,09 %	184870383	331	2007	82	3405,6
Alex G	1459264	16,95 %	202056896	154	2010	66	9475,7