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Visible Identity:
Personal Branding In Techno Music

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Introduction

The music market is a booming sector and 2019 was the fourth consecutive year of growth for the global recording market, which marks an increase of 9.7% in 2018 (IFPI data). In order to attack a market of this size and highly competitive, it is essential to develop a marketing strategy and for this I consider of primary importance the application of the process of Personal Branding, since it concurs as a factor of differentiation.

Whereas Marketing feeds on affinities with human emotions, Personal Branding in today's society is a necessary process because it is not limited to the acquisition of a representative name and logo, but its purpose is to communicate clearly to the public what are the factors that make an artist such, what are the values that you want to transmit, the image and the message that you want to spread, creating a *visible identity*. It's a way to make you understand the uniqueness and the difference. Being known and being able to obtain a Personal Brand means starting a relationship of trust, with which you must be able to cultivate, increase and maintain the clientele, examining its needs and satisfying them.

Marketing is such an important tool that, today having talent is a necessary condition, but not enough. The idea that it is enough to create beautiful music is unfortunately not realistic.

Starting from the general principles that govern Marketing, I will analyze the concept of Personal Branding applying it specifically to the musical context Techno, first examining its managerial relevance, then the context of the reference market, the reasons for leader's success, the values they express to the market and the ways through which they managed to reach the top of the charts.

I noted a need to strengthen the topic related to Personal Branding applied to the musical and artistic context. I have supposed that this scarcity of content could be caused by the fact that the artist being a "freedom lover" tied to the ideal of its art, often does not accept to follow a systematized structure as can be that of Marketing, from which he can feel constrained, caged and limited in its creativity and for this reason, perhaps, think about the structuring of a Personal Branding could be experienced as a minimization of its work and art. On the contrary. However, I believe that a liquid without a container risks becoming nothing, without form, therefore I consider it is necessary and important to succeed in bringing together two subjects as different as the Marketing and the art of Techno, characterized by only sounds and whose communicability is complicated by the absence of a text. The art and the artist can find in the Personal Branding a container and "definitor" of form, but above all a necessary contact with the market, a way to realize and give life to a value and a product usable and recognizable, economically and socially.

Peggy Gou, 29-year-old Korean DJ/producer, who entered the Techno music market in 2014 and over the past two years has achieved global popularity and audience, has managed to expand its business reach not only in the Music field, but also in other areas such as Fashion. The phenomenon is so striking that it deserves a careful and in-depth analysis to try to understand what was the strategy of Brand that has allowed it to achieve this huge success in so few years. Through the study of her case, I tried to understand if the creation of an *"Affinity*" on the basis of the charisma, was only the result of a lucky, but unlikely chance, or is due to a wise work of Marketing.

After identifying the values that bind Peggy Gou to the market, taking advantage of the advantages of *second comer*, my aim is to identify whether there are market spaces, based on the *Relevant but Different and Salient* principles, with which to establish a Brand and an Affinity with the market.

In order, to supplement the information on the topic of the thesis I conducted three interviews aimed at leading figures and central to the entrepreneurial mechanism: a recognized expert of Marketing Martin Goldfarb, the CEO of RadioMediaset Paolo Salvaderi and the Talent Scout Rudy Zerbi. The aim is to obtain their interpretation of the phenomenon of Personal Branding and the process necessary to achieve success.

Based on the results I was interested in thinking and understanding the possibility of a way to enter the market of Techno music through the structuring of a process of Personal Branding, in an attempt to create my brand as a DJ/Producer. My hope was to identify the focal and apical reasons in the strategy of Brand of a very successful DJ, as Peggy Gou, imagine being able to add value and go to fill that gap of potential left empty or unexplored by her.

C.F

1. From Techno Music to Personal Branding

1.1 Techno Music

> «Today a new music is born, that the old instruments did not allow to express nor to understand, produced elsewhere and in another way. But it is not the music, not the world that has become incomprehensible. It is the concept of understanding that has changed, the place of perception of things that is baffled».
>
> Jacques Attali, *Rumori*

1.1.1 What is Techno

Techno is a term born and suspended out of time. Its value, beyond the apparent meaning, marks a temporal and cultural passage. Trying to give a definition to this term we approach its primary meaning: it defines a musical genre that with its birth marked the evolution of modern popular music in a controversial way. In the collective imaginary techno is a clear electronic matrix music from hard and repetitive sounds and European origin. But all these popular beliefs are false, the only real definition is the first.

Techno music has unsuspected roots that make it one of the musical mysteries of the last century[1]. Born in Motown, Detroit, to black artists for the purpose of social revenge. What has emerged is a tentacular monster escaped from its creators that has spread in a very short time all over the world contaminating styles and creating others. In every nation it has adapted to the culture of the place.

Techno has become the ideal term with which to define and represent the ever-growing relationship between technology and music, a relationship that given its continuous changeability, can create infinite combinations and results. The perfect and direct agreement between elements of the black musical tradition combined with those of western electronics. At the height of the dance music crisis and thanks to the increasing use of electronic instruments, a handful of African American producers managed to reset the existing musical language, rewriting it. Not only dance music has been transformed, but all modern popular music has been influenced, especially in compositional methodology. More than thirty years after its creation, Techno is still a mysterious object, but with incalculable musical possibilities. An unexplored world at the base of which there are men, machines and their relationship in continuous evolution. A world that must be explored to better understand the

[1] *Roots of techno music: from black artists of Motown*, Detroit, to struggle the social revenge.

direction of music in this new millennium, and consequently the direction of men. and you can look at it[2]

Techno has become the perfect means of representing, at a time when technologies were changing the world, the historical and social changes taking place towards the end of the last century, a key word that gave a clear sense of impetus to the future, a conceptual platform driven by an approach as pure as visceral.

Techno has started a process of contamination of genres, first by clearing the hybridization of mankind with machinery, in a second phase delegitimating the geographical origin as an indicator of purity of a musical genre, Being a music daughter of the diaspora from Africa to the Americas, it continues in Europe and from there reaching and going into every fissure of the globe and beyond to the "search for new forms of life and civilization, up to where no one had ever gone before".

> «Techno more than House, so it was the only variant gone crazy in the chaos of the late eighties, a genre by its nature changeable and fascinating that from the beginning had debunked to become central elements that in the past were considered secondary, such as the rhythm, or even being part of the avant-garde world, like noise».[3]

According to Derrick May[4], Techno is a layered music, whose planes intersect the formal and the substantive levels, operating on the soul breath and on the cerebral and machinic thrust. The techno sound seems to embody the spirit of the late twentieth century, when the criteria for defining and packaging styles escape, to the point that this music has understood everything and its opposite, succeeding, strategically, circumvent market controls to simplify a product for subsequent sale. Techno is the crazy variant.

[2] A. BENEDETTI, *Mondo Techno*, Stampa alternativa, Viterbo 2020.
[3] A. BENEDETTI, *Op. cit.*
[4] Derrick May, a character who will be presented later, was one of the pioneers of Techno during his historical journey in Detroit.

1.1.2 History

Detroit

Everything is born far away from where you imagine, in the American city of motors, Detroit. By 1903 Ford had marked the history of this metropolis from both a social and economic point of view. In this city the cohabitation between whites and blacks had never been the best, for working and housing inequalities. The decentralization of some companies in the sector for economic reasons and the famous riots of 1967, transformed Detroit into a post-industrial city. All this contributed to a degradation of social life, becoming one of the most dangerous cities in the United States.

To scratch this strong industrial identification, contributed a very active music scene, which had its maximum expression in the Motor City[5].

The term Techno applied to music had already been used by the press to define the British new wave electronic. However, it is only towards the end of the 1980s that the term Techno begins to spread significantly in Europe. To complete the scene of this new term contributed the addition to the compilation of a song by Juan Atkins called "Techno Music".

> «Derrick introduced us to Kevin Saunderson and we soon realized that there was a unitary sound that connected these records. [...] I met Derrick, Kevin and Juan Atkins, trying to think of a name. At that time everything was house, house, house. We then thought of Motor City house music, but Derrick, Kevin and Juan began to use the term "Techno". They had it in mind, it was part of their language»[6].
>
> Neil Rushton[7]

Techno was beginning to set itself up as the perfect means to represent, at the moment that technologies were beginning to change the world, a keyword that gave a clear sense of momentum towards the future; unlike the House music, which was immediately configured as a party music, a direct evolution of the disco music.

The strategies of assimilation have been complexed by virtue of the versatility of the genre born in Detroit. So, when the industry tried to make techno a *product*, it necessarily had to give a partial and simplified view of it.

---

[5] Detroit, called Motor City due to the to the large settlement of Ford industries.
[6] JON SAVAGE, *Machine Soul* per *The Village Voice Summer* (1993).
[7] NEIL RUSHTON, an English DJ who loves Northen soul and therefore a deep connoisseur of American soul and Detroit in particular.

Juan Atkins was one of the first exponents of techno music in Detroit. He was inspired by a type of music in balance between the future and the present, between different and opposed cultures, simple and complex at the same time, but with clear messages, the music of *Kraftwerk*[8], a band with clean and rigidly funk sound. Atkins during a period of dedication to his music meets *Richard Davies*[9], and together they developed a personal world, of sound and theory, giving life to their group *"Cybotron"*. The sound was an original mix of rare effectiveness and allowed them to overcome, with their first releases, the city limits. Signed to *Fantasy Records*, the duo released the reissue of their single *Cosmic Cars* in 1982, and *Clear*, a track that will make them famous. Although it cannot be defined techno in the purest sense of the term, but undoubtedly this piece is its foundation.

Despite Atkins' decision to leave the group, due to Davies' increasingly radical ideas, Cybotron's was a key experience for the entire city of Detroit, which was generating a slow shift towards something original and different.

Thanks to the increasing use of microchips in the early eighties a new range of fully electronic musical instruments was created, both for the melodic part, as synthesizers and samplers, both for the rhythmic one, as the electronic drums, introducing new sounds or noises, helping to create new compositional methodologies and therefore new styles. There was only a need to update the musical language. Hip hop, electro, new wave and Italo-disco were the answers, and represented the most influential genres for the creation of techno producers' sound.

Another characteristic element of this period was the album made in 81' by the band *A Number of Names*, which call *"Sharevari"*, which, with its pressing beat in four, had become an anthem of the pre-scene techno of Detroit. It was a necessary stage for the development of the music scene exponentially.

Another key DJ who helped to perfect this incomplete situation was *Derrick May*, who came into contact with Atkins, whom introduced him to electronic music. This collaboration was complemented by *Kevin Saunderson*, DJ from New York, and *Eddie Fowlkes*, DJ from Detroit. This new combination of musical experts led Atkins to find his own label, *Metroplex*. Saunderson quickly, despite his lack of charisma, managed to become more famous than his two colleagues May and Atkins worldwide, thanks to the songs *Rock To The Beat*, *Good Life* and *Truth Of Self Evidence*, which is characterized by a vocal sample of a speech by Martin Luther King.

[8] Dusseldorf Group founded by RALF HÜTTER and FLORIAN SCHNEIDER. Their musical experience was a great successful attempt to bring together experimentation and pop.

[9] Atkins finds in Davies a person prepared both musically and technically, having at his disposal several electronic instruments, such as synths and various sequencers.

Many DJs listened to Detroit productions and were impressed. *Neil Rushton*, DJ of Birmingham, realized that the Motor City scene could be more original than that of Chicago, the birthplace of House music, because of a more radical musical discourse and based on deeper social and philosophical theories. Together with May, he created the compilation *"Techno! The New Dance Sound Of Detroit"*, creating a bridge between England and Detroit. Another element that contributed to the spread of this genre worldwide was Saunderson's group, *Inner City*, confirming the communicative power of Detroit's Techno.

Techno thus began to assert itself throughout Europe, fascinating and disorienting, with its eclectic sound difficult to categorize. Its propagation was also helped by the success of House music, which defined a clear separation between these two genres. It was evident how the Detroit producers interpreted Western costumes with originality, integrating them with their sense of rhythm. Techno thus quickly became a universal genre of reference and almost all major dance producers reinterpreted the guidelines, creating techno productions of European matrix. At the beginning of the 90' the need arose to adopt new distribution and promotional formulas: the record market suffered a peak production and techno represented its backbone.

The Detroit scene, aware of its potential, gave an input to new emerging artists who still represent the pillars of this genre. *Richie Hawtin* is one of them, who, totally devoted to music, immediately created a space in what was now the wide Techno panorama. At the same time, he was able to confirm another artist, *Jeff Mills*, characterized by a rhythmic sound, lacking text, mixed with a very fast technique, succeeding in amalgamating what had previously remained separate.

> «Anyone who says Jeff wasn't influential is lying. Jeff transferred the attitude of hip hop to dance music, and as far as I know, no one had ever done it before».[10]

Mills along with Mike Banks decided to set up their own label, home to their music and ideas: *Underground Resistance*[11]. They became the champions of the underground, intended as an ideal territory for the pure fight against the massified sound that flooded the radios, because of their prediction of the future of Techno. They assumed a clear and clear strategy, representing the first real political group in Detroit able to express together the anger of a degraded city and the desire for spirituality typical of the African American community. It was the beginning of the success and in

[10] CLAUDE YOUNG, famous techno producer of the 1990s. Da DAN SICKO, *Techno Rebels*, p. 151.
[11] UR.

1991 the UR began a European tour. They decided to create a project that increasingly demonstrated the universality of their message and their gratitude to Europe: *World Power Alliance*.

The only reality to stand up to the UR in those years was the *Plus 8* of Hawtin, which had a great success in Europe. A Dutch DJ, *Jochem Paap*, aka Speedy J, joined Hawtin's label and released one of the best-selling records in history, *Pullover*.

The entire Detroit scene was in turmoil and, due to an impressive amount of new material, there was a need to give a productive and distributive reference to the city. The solution was found by Banks who decided to realize the production processes for the other labels of Techno city[12], through the foundation of the *Submerge*, a structure that allowed the artist to worry only about his own music. In doing so, Banks indirectly stated his willingness to control his product. He then decided to act as a musical virus in people's minds, trying with the sounds to change the status quo and letting his music communicate. Thanks to Banks, new labels and artists contributed to the new powerful wave of techno music on Europe.

Techno's innovative strength was so significant that it was able to deeply affect compositional methodologies, opening the way to the possibility of changing the music, but respecting it and loving it at the same time. Techno music was the right thing at the right time, generating an immediate success without the need for promotion; it revolutionized what was the concept of music, representing the realization of the utopian hypothesis of a pure and linear man-progress relationship. An ambitious project born from a city, but reached all over the world, including Italy.

Italy

> «I think Italy is one of the missing links of dance music. Always denied by the crowd, but so powerful that there was none for anyone. [...] Italians were inspired by Americans and Americans were inspired by Italians».[13]

This despite the electronic music has always represented for Italy of the twentieth century a cultural pass often insurmountable and bound to avant-garde ghettos. In essence, the conservative Italian music scene appears refractory to electronics, rejected a priori by rock lovers who see it as cold and do not define it as "real" music. Mental closure still presents in the DNA of most Italians.

Only from the end of the seventies, thanks to the unexpected and fruitful success of some Italian dance producers, began an incessant productive work in the field of Italian dance music.

[12] Detroit.
[13] Interview to FERENC E. VAN DER SLUIJS as known as I-F, February 2001.

Some Italian productions have also managed to influence many house and techno producers of the first generation[14].

One of the most original phenomena of the Italian dance scene was the *Afro*. It is a movement born before the Italo disco, which mixing the African American tradition and desire for European experimentation, put music and dance at the center. His sound immediately becomes one of the most popular genres in Italy and marks an important moment in the history of dance. Everyone interpreted it in a different way, in short it becomes a container in which to insert any sound that could be experimental.

If the Afro on the one hand had succeeded in agreeing utopian tensions present in the seventies, on the other it helped to widen the dichotomy between Rock and Dance, highlighting the temptation to label the former as "real" music and the second as superficial and voluptuous.

In the second half of the eighties the Italian dance scene was divided between Afro and Italo disco. In this stasis situation, Techno and House slowly entered, and some Djs began to integrate these new sounds into their sets. Slowly the House, which was metrically closer to the ideals of Italian music, manages to become a genre known nationally. Techno, on the other hand, is known more for German or Belgian record productions, with a harder sound, than for those of Detroit. In any case, the strength of this new music is such that something happens anyway. In 1989 in Rimini opened the *Cocoricò*, still one of the main Italian venues for techno music. By 1990 many Djs began to propose increasingly extreme and rigid sounds, giving vent to the demand for change of the new generations. *Giampiero Pacetti* was the first to understand that the new techno sounds were not a limit, but an added value. They tried to exploit the golden moment of Techno, outlining its characteristics and inserting it on simple and recognizable tracks.

So, at the beginning of the nineties, the word Techno in Italy had the same value as it had in other countries. The difference was that in other European countries this phenomenon was based on a musical background that also included electronics, but not in Italy.

For the techno began to spread a new mode of fruition that was putting in crisis the entire system: the *rave*, a word imported from England since 1987, used to indicate parties organized in disused warehouses or old discos where techno music was played. Due to a lack of clubs in central Italy, there was an inexorable affirmation of the rave as the only solution for those who wanted to play and dance techno. In Rome the spread of the rave phenomenon has its roots in the musical history always rather poor in musical events, because of the closed mentality that showed techno music as a commercial and right-handed trend.

[14] Producers as Derrick May e Jeff Mills.

But between 1887 and 1991 the Roman music scene was shaken by a wave of thick DJs such as: *Lory D, Marco Trani, Claudio Coccoluto* and *Giancarlino*[15]. Lory D was the first DJ who, after living in London the experience of some English raves, decided to bring the same spirit to Rome. Together with other DJs he managed to involve and convince in a short time some organizers of the music sector to follow that line. Thus, the phenomenon of raves in Rome assumed an incredible scope, going from a few hundred people in 1989 to more than ten thousand ravers in 1991.

To crown this situation of great ferment, came two realities that gave a strong boost to the Roman scene: they opened two reference stores to buy techno, Best Records and Remix. In addition, an exclusively techno afternoon program was broadcast by Radio Centro Suono, a brilliant idea that had a huge success.

While in 1990 the Roman rave scene was already at its peak, the record labels arrived late: the first to be founded was that of Lory D *Sounds Never Seen*, a techno label only.

Raves and techno in Rome were like a jolt that unleashed an uncontrollable energy, and since 1996 a new scene on the Italian scene was opened, the Neapolitan one with DJ *Claudio Coccoluto* and *Marco Carola*. The Neapolitan scene aligned with the Swedish scene, which saw artists such as *Adam Beyer*, and both pushed to levels of formal perfection techno production. In Berlin, another DJ *Ricardo Villalobos* arrived, who along with Richie Hawtin, stripped his tracks leaving only the skeleton.

From the second half of the '90s to an emptying of the original meaning of techno. The future, so evoked, had arrived together with an artistic mutiny and commercial supervision. In a context in which techno still struggled to be recognized in practice, that is in its musical depth and expressed language, the attention shifted from production to live, zeroing out every design impetus and every creative instance, moving away from that sense of mission and vocation that moved the need to make music.

To the question "What is techno?" Juan Atkins answered: *"Music that sounds like technology"*. But it was something more. A supernova, a sound that made to clash all the electronics and all the rhythmic mechanics of the 900, and in a decade burned the goddess of the future, accompanying us in fact in the future. What we are experiencing is in fact a kind of stagnation, but it could turn out to be a future. Because if techno is a historicized musical genre, whose discovery will be in every era, it means that the techno world is ready to welcome new pioneers of this promised land that we will have to deserve to conquer.

[15] Giancarlo Battafarano, Dj and Roman historical owner of the club Goa and Caffe Propaganda.

1.1.3 Elements

Groove

The literally translation is furrow and in music indicates the groove of vinyl records. However, in music it means the rhythmic trend, then the circular repetition in sequence of patterns with a strong rhythmic character. It is the musical level in the track that maintains continuity and uniformity in the flow, stimulating movement. A protagonist factor in this genre is the speed of its tracks and the performances in which it is reproduced. The frequency with which the music is played is measured with *bpm*[16], or beats per minute. Techno music is mainly characterized by a time that varies between 110 and 140 bpm.

The main elements that usually make up a groove are:

- *Kick.* The *acoustic kick* also called a bass drum, an acoustic kick is struck by a pedal with a beater attached and is played by the drummer's foot. *Electronic kick* is sometimes made to sustain much longer than the relatively short sound produced by a physical drum.

- *Clap.* This is the sound of one or more people clapping their hands. Today, electronic, stylized versions of this sound are much more common than actual recordings of handclaps.

- *Snare.* A snare drum is struck with a drumstick, and produces a short, bright sound. A set of wires, called snares, is stretched across a drumhead at the bottom of the drum.

- *Close Hat / Open Hat.* These are two different sounds created by an instrument called the Hihats. Hihats are a pair of small cymbals mounted on a stand. The top cymbal is attached to a rod that is raised and lowered with a foot pedal. Hihats are *closed* when the drummer's foot is down, which presses the cymbals together. They are *open* when the drummer's foot is raised, and the cymbals are not touching.

Circularity and layering

[16] The beats per minute, bpm, are the unit of measure of frequency, mainly used for the metronomic indication in music. The bpm indication is a synonym of Anglo-Saxon derivation of the MM indication, acronym of Metronomo Mälzel. For example, 60 bpm indicates a frequency of 60 beats or pulsations per minute, or one per second, and is therefore equivalent to 1 Hz.

The uncontrollable developments of viral propagation of the techno genre, sprawling monster that has escaped its own creators[17], do not allow to enclose the techno in essential characteristics. This music without words and without explanation had the task of breaking down racial, economic and religious barriers[18].

The lack of words, however, have decreed for a long-time indifference and a condemnation for superficiality. The very nature of this musical genre, its elusive language based on structures still little investigated, suffers from a lack of studies of which today it is a victim, branded as vacuous and devoid of content worthy of being analyzed.

The main characteristics of techno sound, the absence of a verbal element, the long duration of the tracks[19], the recourse between the deterritorializing factor and the repetitive one, are very close to the compositions of the classical repertoire, since it shares many phenomenological aspects. The techno producer works with materials that rock ignores, as rhythm, space, timbre and tension[20].

The refrain that in electronic music is exemplified by the repetition of a *groove*, which creates a block to be overcome again by reaching another sound environment, and so on. The main traits then become groove, rhythm and sound, while tonal tensions are voided in a cyclic modal structure that puts any tension in the background.

Techno music lacks the verbal level, which doubles the power of the effect that comes on the listener: the voice that is a guide to the content and the meaning of the song, in this genre is like a failed approach, because of the absence of verses on which to base the interpretations; in fact the songs are not even called songs, but *tracks*. This does not mean that it is nonsensical or insignificant music, otherwise the same would apply to classical music.

> «The basic structure on which to work is the minimal rhythmic basis. But then he dresses her, like a doll, with little dresses with hundreds of little accessories. Basic clothing because it takes the whole set to a higher level».[21]

[17] BENEDETTI, 2006.
[18] BANKS, 1995.
[19] Usually 5 to 8 minutes.
[20] REYNOLDS, 1998.
[21] M.I.A. 2004.

Although the voice is useless, if you make it sound, it manifests as part of the other "accessories", "dresses" and the *loop* [22] of which the entire track is covered. You can exploit the use of a widely instrumentalized voice, no longer the result of singing, but of speech.

Another of the peculiar features of techno is the absence of melodic-accompanying dualism.

That in techno there is a tendency to the emergence of the background is undeniable, not even following the rules that regulate the normal syntactic articulation of the songs. This music is rather made up of elements that favor the perception of them either as undifferentiated sound streams or as statistical units with complete sense often subjected to repetition, neutralizing any impression of direction, movement, development and ultimately beginning end. Techno therefore does not lend itself to being segmented into closed sections consisting of a beginning, a development that evolves and a modulated ending: the musical structures instead constantly return to themselves, continuing indefinitely, not ending, constantly saying “now”.

In techno tracks at some point the musical *continuum* stops or transforms signaling a point of passage to a different section of the same piece. The sequence of the various musical sections is based on the free juxtaposition of sound moments with their own characterization.

Techno can be described as a *layered and circular sound flow*. It is *stratified* as it consists of a simultaneous vertical set of various sound "layers", which in turn consist of one or more sound "levels". Each layer is entered or removed from the continuum through mixing operations[23]. One level can sometimes emerge more than the others, but the set of the various levels tends to form a homogeneous sound set, where no layer takes on the appearance of an independent foreground element.

The sound flow is also *circular*, because the development in time of the techno sound flow does not respond to a linear logic, but to a logic that can be defined, precisely, cyclical.

The absence of a real melody and the circularity make this music not lend itself to an affective melodic appropriation and present no narrative path, except that of the personal imagination of the listener.

The sound flow that is characterized by homogeneity of rhythm, groove and sound, is composed based on the selection of tracks to be inserted into it, with the aim is not to stop the rhythm and give continuity to the sound. The DJ is free to work through the logic of the *collage*, so as to be varied the sound path, through breaks, scratching, silences, sudden changes and sudden hooks, all indices of the

[22] Sampling a performance that has been mixed so that it repeats itself without interruption when the track is played from start to finish.

[23] The term mixing means two meanings: the first indicates the production phase of a record in which the various levels recorded are mixed looking for the right balance between the various sounds; the second indicates the operation through which the Dj manages to get continuity in a sequence of tracks, merging the end of the track that is coming out and the beginning of the track that is entering. In the present case the term takes the first meaning.

ability of the DJ himself. Music serves to give sensory stimuli, creates atmospheres, arouse moods, but without attracting attention to itself.

1.1.4 Techno Music Industry

The music market in the last two decades has undergone profound and complex changes caused by the spread of new information technologies and related consumption trends as well as the emergence of revolutionary business models. So-called creative destruction occurs when something new enters the market entirely replacing the old.

The clearest and most recognizable example in the music market is the continuous emergence of new devices, or supports, at the expense of those already existing: with vinyl in the 70s, followed by cassette tapes in the 80s and, in turn, replaced by CDs in the 90s. The evolution of the music industry has not stopped there, and since the late 1900s, computers and the Internet have acted as catalysts for creative destruction, allowing companies to compete globally, reach more customers, create efficiencies, reduce costs and experiment with new business models. In these years the digital distribution of music was born. This event will radically change the relationship between artists, record companies, retail music stores and consumers, contributing to major variations in music consumption, with a devastating impact on markets, and the sales of major record labels.

The industry's annual revenues contracted by more than 45% in 2001-2013, from US$27.6 billion in 2001 to US$15 billion at the end of 2013. The absolute decline in revenues is due to the proportional decrease in the sales volume of the Cd (compact disk), at the time considered the main musical support. The decrease in turnover is, however, in contrast to the increasing demand for musical content. What has changed is the way music is used; the use of streaming platforms (both legal and non-legal) is becoming more and more frequent, which have effectively reduced the margins of the recording industries.

The instruments to listen to music, once simple and consolidated, such as the record player, the cassette recorder and the radio, are replaced by a myriad of receivers and different players, smartphones, mp3 players, tablets and computers, internet and satellite receivers, next to the still present Cds and even a small amount of vinyl. A fragmentation that has pushed less and less towards the purchase and possession of music.

The birth of Spotify and Deezer with a new business model certainly helped to create a win-win strategy, bringing benefits to all players; the Majors have revenue from listening to music files, Users can listen to music legally and at a low price, and Distributors have ensured the development of a legal model to achieve profits. From the study of Spotify's Facts for the year 2014, paying users

amounted to about 10 million, with about 40 million free users. Since its launch, Spotify has contributed $1 billion to the rights holders on the songs, funds that would be lost through piracy[24].

In the last year, music downloads are down 8%, just like physical media. Subscribers worldwide are about 41 million, in 2010 there were 8, and streaming alone is worth 23% of the market. Currently, with 46 percent the numbers certify the balance in music between digital and physical: CDs and vinyl now have the same value as streaming and downloads, on the world market. After years of ascent of one and descent of the other, the draw has finally materialized in 2014, waiting for the final overtaking: as evidenced by the official data of the Digital Music Report, annual study of IFPI, or the International Federation of the Phonographic Industry, the association of which brings together the various music's industries: the *Riaa* in America, the *Bfi* in England, the *Fimi* in Italy, etc.

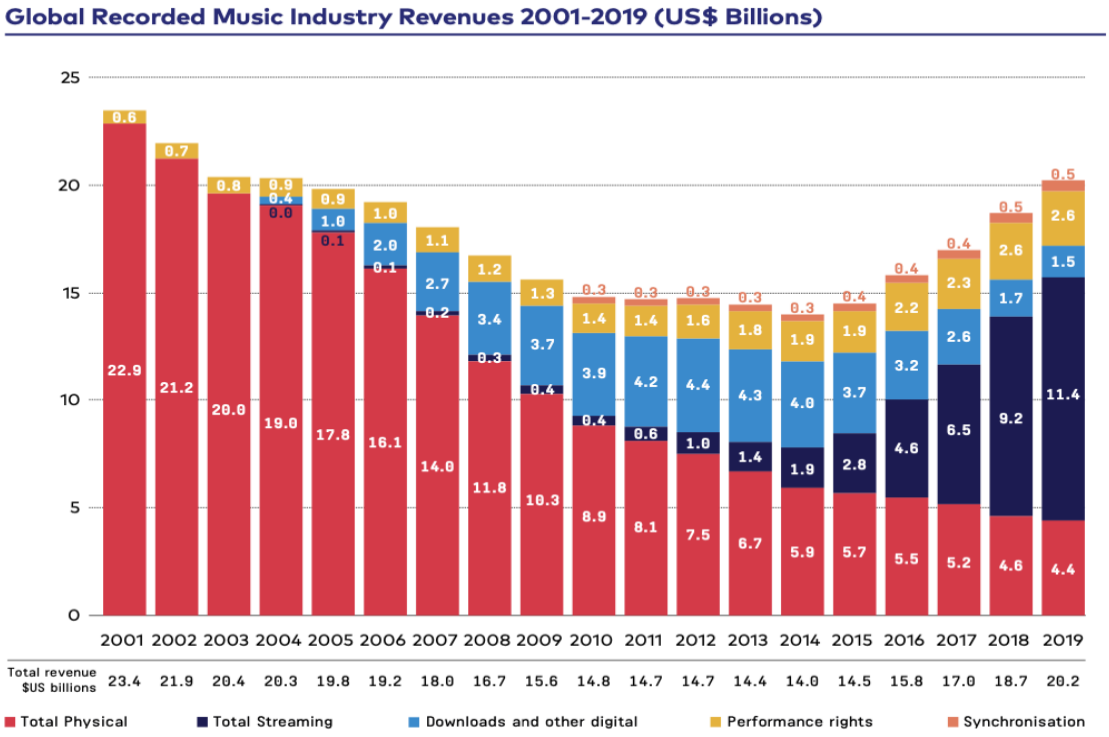
The data in the report illustrate a substantially stable music market, with an overall decline of 0.4% worldwide, for a value of 14.97 billion dollars. Digital, alone, grew by 6.9%, reaching a value of 6.9 billion dollars, or 46% of the total: the same number of physical media that for the first time in the history of recorded music fall below 50% of the market value. In its own way, it is a historic passage: digital has had a disruptive effect on music, yet it has not yet wiped out the old media, with countries like Germany where the cd is still worth 70% of the market. In France it is worth 57%, in Japan even 78%. In Italy it is worth 61%.

While the common perception of the music industry often coincides with the sales of albums, both physical and digital, these literally represent only the tip of a complex and articulated iceberg that counts for 9% of the value of the cultural industry. In fact, think of the nightclubs and festivals, where around the music gravitate numerous activities that total revenues of about 1.1 billion euros. Common element is the fundamental role of copyright: of the 563 million euros collected by SIAE[25], the Music sector is the one that generates the most resources, with about 80% of the total.

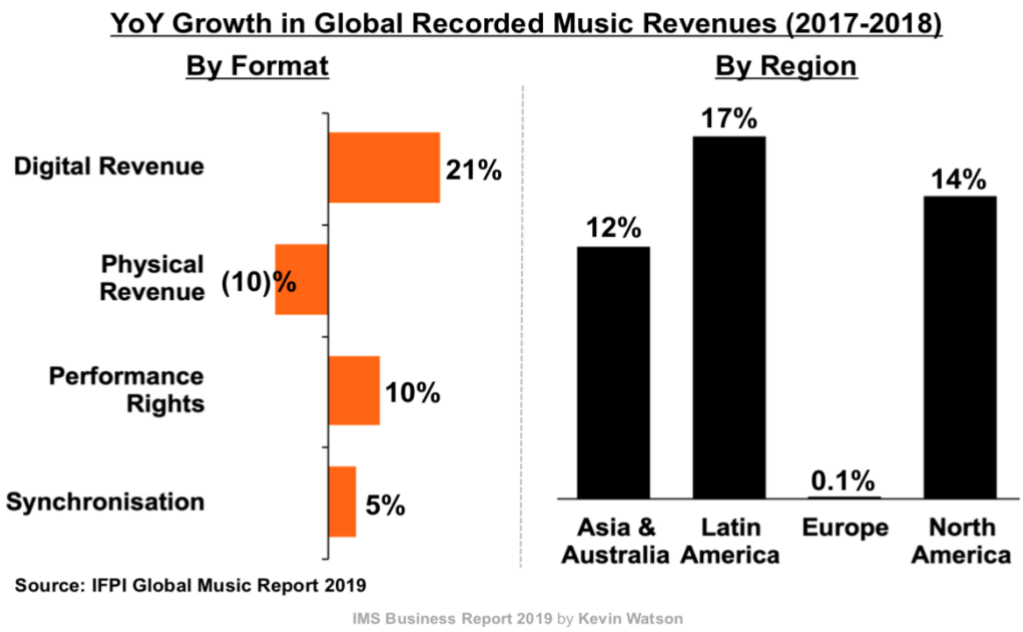
International Music Summit (IMS), the premier platform for business, culture and education in global electronic music, released the annual IMS Business Report, authored by data analyst Kevin Watson. A detailed and in-depth study, the report offers a global snapshot of the trends and economic performance of the industry.

[24] Spotify, information, 2014.

[25] The Italian Society of Authors and Publishers (SIAE) is a public economic association-based body, responsible for the protection and exercise of 'copyright mediation in Italy, in the form of non-profit collective management company.



The chart shows how, between 2001 and 2019, there followed a first decreasing wave then increasing in total revenues from the music industry. In 2001 a revenue of 23.4 billion dollars was noted, before moving to the lowest revenue of 14.4 billion dollars, recorded in 2013, until reaching 2019 with a profit of almost 29 billion dollars. The factors that contribute to revenues are total streaming, total physical, downloads and other digital, performance rights and synchronization. Of these while total streaming and performance rights have increased, total physical and downloads have decreased dramatically.

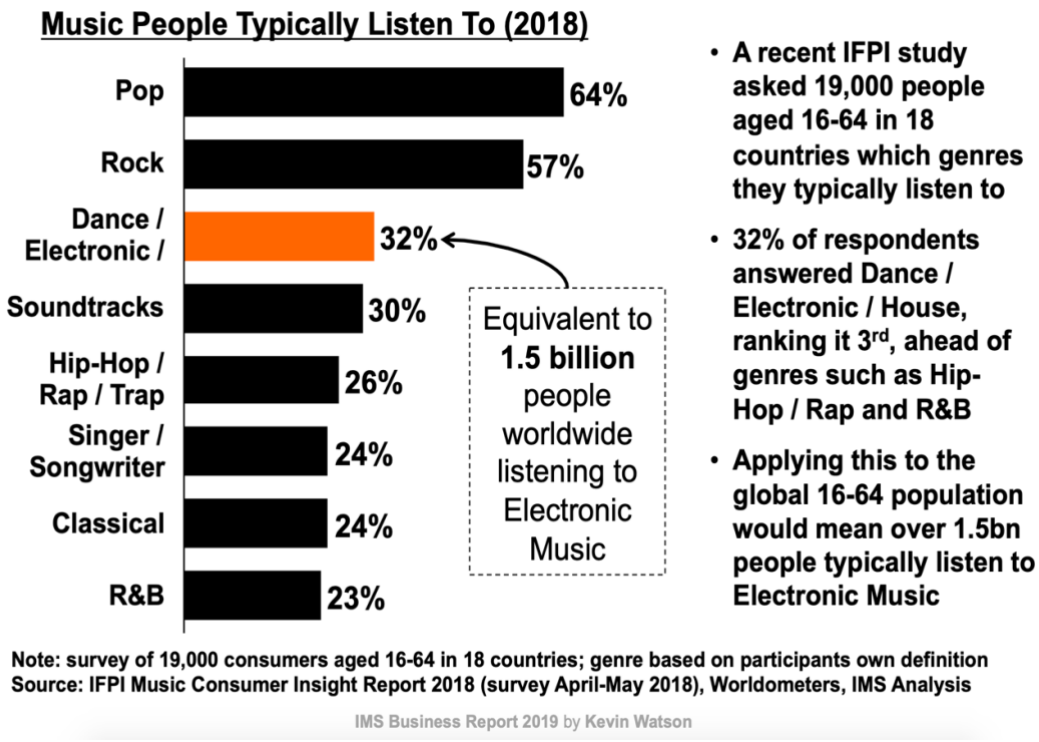


The graph shows that global recorded music grew by 9.7% in 2018, led by streaming, in all regions except Europe, where growth was recorded by only 0.1%. while in other countries such as Australia and Asia grew by 12%, 17% in Latin America and 14% in North America. In addition, are set out the increases of digital revenues (21%), physical revenues (-10%), performance rights (10%), and synchronization (5%).

However, the IFPI[26] reported, in 2020, Europe became the world's largest region for recorded music revenue, grew by 7.2%, a marked increase on the prior year when the market was almost flat with only the +0.2%. this was due to a variety of factors, including strong growth in some of the region's biggest markets, including UK with +7.2%, Germany with +5.1%, Italy with 8.2% and Spain with 16.3%.

Digital's share[27] of the market in Europe crossed 50% for the first time with 55.0%. in total, 18 markets posted more than 20% growth overall digital, with paid streaming in Europe growing by 22.4%. [28]

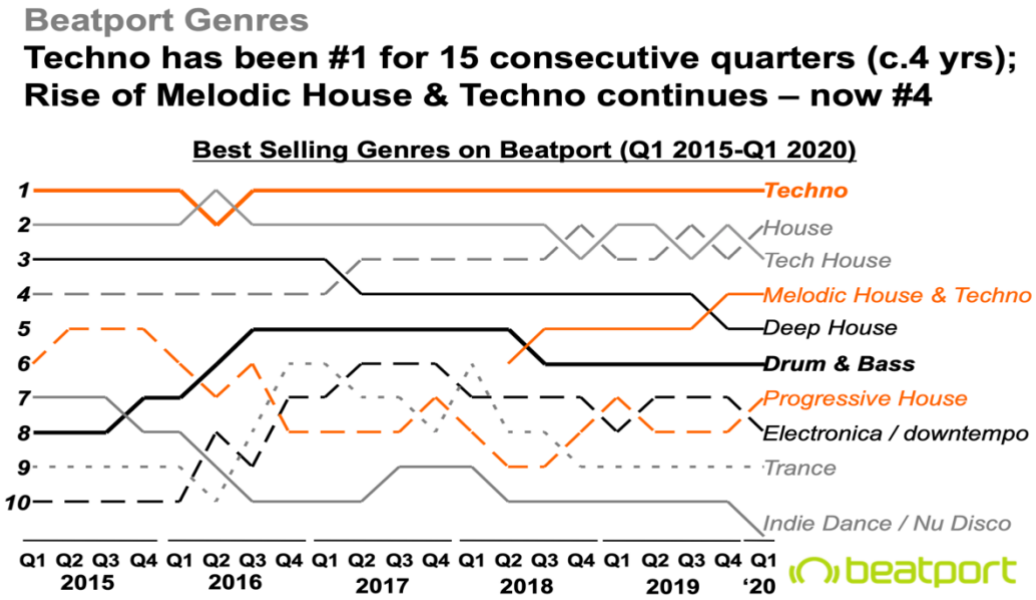
[26] IFPI is the organization that promotes the interests of the international recording industry worldwide. Its membership comprises some 1300 major and independent companies in almost sixty countries. It also has affiliated industry national groups in fifty-six countries. IFPI mission is to promote the value of recorded music, campaign for the rights of record producers and expand the commercial uses of recorded music in all markets where its members operate.
[27] Streaming plus downloads and other digital formats combined.
[28] IFPI, *Global Music Report 2020: the industry in 2019*



[29]

The chart shows how in 2018, according to the analysis of IFPI, the ranking, based on a global scale, sees the third-place Electronic Music, macro category that includes genres such as techno. This is equivalent to one and a half billion people around the world. The two genres that precede it are in order Pop and Rock.

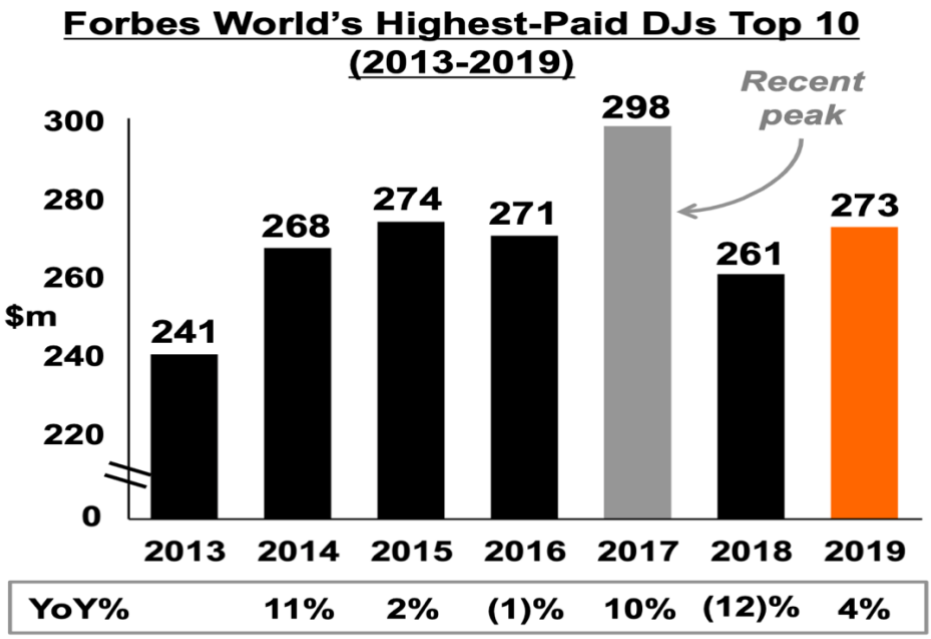
[29] K. WATSON, *IMS Business Report 2019: An annual study of the electronic music industry*, International Music Summit, 2019.



30

The report reveals the ranking of the most popular music genres in the world between 2015 and 2020. Techno was in first place out of 15 for four consecutive years. In addition, some Techno subgenres rose to positions higher than before, such as Tech House rose from fourth to third, Melodic Techno rose to fourth, Deep House instead fell from third to fifth and the genre Drum & Bass rose from eighth to sixth. As the graph shows, Techno and its numerous subgenres have expanded by rising in position, while listening to the House and its corresponding subgenres has fallen to the bottom of the ranking.

30 Cfr.: https://www.internationalmusicsummit.com/ims-business-report-2020-analyses-the-impact-of-the-global-pandemic-on-the-electronic-music-sector/.



Source: Forbes

The chart shows the earnings of the top ten DJs paid between 2013 and 2019. The highest peak was in 2017, with a growth of 10% over the previous year, with $298m. Earnings of the top-ten Artists increased 4% year on year to $273m, clubbers contributed half a billion Euro income to the Ibiza economy alone and the overall industry valuation increased by 2% to $7.3bn, following a slight dip in the previous two years.

To enter such a large market, it is clear from the new entrants and *incumbents* [31], the need to follow an appropriate and winning strategy, to be able to confirm and maintain their position. The Personal Branding is a Marketing plan, which through the understanding of their skills and abilities, leads to the transformation of a person into a real Brand.

[31] The term *incumbents* refers to specific operators in a market, already present and established for a long time.

1.2 Personal Branding

> «It's a new brand world. […]. You're branded. It's time for me — and you — to take a lesson from the big brands, a lesson that's true for anyone who's interested in what it takes to stand out and prosper in the new world of work. Regardless of age, regardless of position, regardless of the business we happen to be in, all of us need to understand the importance of branding. We are CEOs of our own companies: Me Inc. To be in business today, our most important job is to be head marketer for the brand called You. It's that simple — and that hard. And that inescapable[32]».

With the advent of digital personal communications each of us has the opportunity to show the public a name and an image, and the public, through the perception of the potential that occurs through the published content, will choose according to the sharing of interests and the value you want to receive. Consequently, the reputation that is generated, following the transmission of content, will be what the market will use to establish the value of its brand. In fact, in this sea of individuals in which today's society is immersed, we find the need to present in a different and relevant way to the public the depth of the brand called "You". Personal Branding is the process to create "You". Personal Branding is a new concept related to the marketing strategies that a person adopts through a planned process in order to promote his self in the market. It is an individual approach. It is becoming an important factor of connection between marketing and individuals. Its essence is that people can be considered as brands. Everyone has a chance to be a brand, personal branding if applied correctly can transform any person into a brand in any field[33].

> «Manage yourself as you would manage a successful business[34]».

Key to these self-help management metaphors is the idea that individuals on the corporate would can achieve success by engaging in a process of self-management.

This concept was indirectly introduced by Erving Goffman in the book *The Presentation of self in everyday life*[35]. Goffman views people as actors engaging in performances, in various settings which seen by audiences the actor is on stage and acting in ways that will produce the most favorable impression and other's reaction are influenced by this impression.

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[32] T. PETERS, *The brand called you,* Fast Company Magazine, 1st August 1997.
[33] REIN AT AL, 2006
[34] K. NESSMAN, *Personal Branding and the role of public relations,* Alpen Andria Universität Klagenfurt, January 2010.
[35] E. GOFFMAN, *The presentation of self in everyday life,* University of Edinburgh Social Sciences Research Centre, Edinburgh, 1956.

One of the most used metaphors to refer to Personal Branding is that of packaging: when it is no longer enough to work on yourself and develop a competitive advantage over others, you need an attractive packaging that attracts attention[36].

Referring to Personal Branding, Jeff Bezos[37] defines it as «Your brand is what people say about you when you are not in the room». The premise for personal branding is that everyone has a personal brand, but most people are not aware of this and don't manage it strategically, consistently and effectively[38].

> «If you don't brand yourself, someone else will. […] You're giving the power to other people to brand you if you don't do it yourself. » [39]

1.2.1 The process of Personal Branding

The marketing or branding model follows the "people ad a brand" approach, taking advantage of this model work with the umbrella terms of personal marketing/personal branding.

Personal branding consists in the understanding and enhancement of personal skills and qualities, through appropriate communication to an interested public.[40]

This model is a process of establishing a unique personal identity, developing an active communication of one's brand identity to a specific target market and evaluating its impact on one's images and reputation, and that to fulfill personal and professional objectives.

This path to create a relevant personal branding involves few steps to follow:

1. *Determine & prioritize values*. Values are the things you believe in, you think are important and passions are the core of who you are and determine your priorities. We can transform beliefs into added value. Values are important for every type of business, if your own values match that of target's, it will determine a long-term relationship. Furthermore, prioritizing your values will help to determine the vision of the personal brand. Passions, generally, are different from values, though they may sometimes overlap. To build a solid personal brand, is a must to identify your passions as personal as professional. Values and passions, both help to determinate what you are, what you want to be and your ideal career path.

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[36] Cfr.: https://www.insidemarketing.it/glossario/definizione/personal-branding/
[37] J. BEZOS*: founder of the e-commerce colossus Amazon in 1994.*
[38] H. K. RAMPERSAD, *Authentic Personal Branding*, Information Age Publishing 2009.
[39] C. KAPUTA, *You are your brand!* Nicholas Brealey Publishing, November 16th 2009
[40] R. SCANDELLARI, *Promuovi te stesso*, Dario Flaccovio Editore, Palermo, May 2016

2. *Define the key traits*. That's what help to stand out from the crowd. Personality is your unique trait and the main way to cultivate the personal brand: envision your best self when crafting this.

3. *Develop the personal image*. Once the values, passions and personality traits are known,

4. *Define the target audience*. Defining a target audience is important for the organization of the brand, to define what will be the final brand's result, it is necessary to base it on the defined target; it's best to invest time into an audience that's more likely to give you desired outcome.

5. *Build the online presence*. Social media are the best way to establish and present to the public the personal brand. It's necessary to join the platforms that can best represent you and fit your brand. Furthermore, ensure that the website and social profiles showcase the best attributes and works.

6. *Blogging*. Nowadays blogging is the best way to build a business, and it's also influential when building a personal brand. Once the profile has followers and someone to communicate, the brand is on the right way to establish a lasting relationship. Once you've established an audience, make sure to post on a regular basis and continue to cater to your audience for best results[41].

These steps can be distinguished into two phases, one *strategic/analytical* and one *operative.*

The *strategic/analytical phase* is necessary and needs to be updated and maintained as it defines the direction to be followed in the second operational part.

Through the understanding of one's own personal attitudes and the knowledge of certain topics, it is necessary to find the market segment in which to assert oneself, therefore analyzing how the market, the competitors and the target move.

If the analysis that takes place is correct, you may find that you have some gaps, such as possible:

[41] Cfr. https://digitalmarketinginstitute.com/blog/7-steps-to-build-your-personal-brand.

- *Empathy.* Understanding the emotions of your audience and adapting your communication in order to be able to establish a deep relationship, fundamental to obtain benevolent effects towards you.
- *Cultural.* There is no professional who has the total knowledge of his work, for this reason it is necessary to be constantly updated. In this historical phase adaptation and training are the differentiating factors.
- *Energy.* The human predisposition to use the minimum of energy is harmful and does not allow to carry out a work that could trigger new opportunities and new perspectives.
- *Exhibition*. The brand is what you want to communicate. Understand how to communicate and how to spread the knowledge is an essential capability in the daily activity of self-valorization.

The *operational phase* is the simplest if the nodes of the first phase are addressed at their best. Usually, however, these phases come into play at the same time and personal limits intervene in this second phase. The best way to resolve this situation is to go ahead and try to address the deficiencies during a self-improvement process, which however takes a lot of time within an evolution that is likely to last forever.

The construction of a Personal Branding can follow three phases, just like regular brands:

1. *Personal brand identity.* Typically begins with establishing an inventory of attributes, beliefs values, motives and experiences in terms of which people define themselves in a role. People building person brands should differentiate themselves to stand out from a crowd while fitting expectations and needs of their target market. These personal characteristics are then compared and matched up with the target's needs and expectation. The self-audit based on a full understanding of one's target market and one's competitors. Personal branding identity is based on inherent internal characteristics in a person to be branded and external elements encompass the person's relationship with other people. It is essentially and inside-out process that is based on the strengths and uniqueness of the individual relation to a target market[42].

[42] Motion 1999, Sheperd 2005, Rein and Al 2006

2. *Personal brand positioning.* A personal brand needs to be positioned in the consumers' mind. This phase refers to the active of marketing communications efforts of one's brand identity to a specific target market. Individuals have to focus this step on the promotion of the self, highlighting their positive attributes that must match with the target's value, while at the same time differentiating themselves from other individuals in the marketplace. Following the principle that «everything communicates», brand positioning occurs through self-presentation, appearance, information about the self and actions, shaping others' perceptions of ones' competence, character and versatility. Social network are useful tools to carry this phase.

3. *Personal brand assessment.* The third phase is about to taking control of one's own image to achieve results. People who construct viable professional images are perceived as being capable of meeting their aims. The basic objective of this step is to determine whether the branding efforts had achieved the branding goals and met personal goals. In this way, the incorporation of market feedback is essential to establish a *brand awareness* from consumers.

1.2.2 The brand "You"

Today the changes have brought society to the revaluation of the individual. The influence of the individual is the main road to follow, then integrated with the institutional communication of the brand. The limit that brands have in communicating is clear: the world today is made up of individuals and networks are made by people and for people.

> «People trust individuals, not brands[43]».

The studies carried out by IBM show that six out of ten consumers follow the recommendations of the people they trust on Social Networks and how the human face is the key to succeed in breaking the barriers of distrust towards a service/product[44].
Authenticity has become a prerequisite for doing business. The main tool used by PB[45] is in fact the individual, its face and its recognition factors, involving its customers and the *prospect* in an authentic

[43] C. SHIH, *What's the endgame for social media?* blog Harvard Business School
[44] M. FIDEMAN, IBM: These are the top 7 Social Trends that will emerge in 2014, www.forbes.com.
[45] Personal Branding.

way. This process, which aims to increase confidence in the Brand, is carried out through the construction of a solid credibility as a "*trustworthy entity*", showing the added value of the content and providing the highest possible levels of service, thus deepening direct relations.
The perceived value of the Brand "*You*" has two essential elements to build the perception that the public has. First, the content, what you communicate is the basis of the influence you want to achieve. Secondly, the attitude one has towards one's own person and towards others.

> «To attract attractive people, you have to be attractive yourself. To attract influential people, you have to be influential. To attract busy people, you have to be busy. Instead of working on them, you have to work on yourself. If you become busy, you can attract[46]».

The public is interested in following three types of people: those who have similar interests, those from which they can learn something and finally famous people or authoritative sources of news. The construction of a coherent and convincing voice towards a specific target must therefore go through a change of the subject "You" and its communication.
The question arises: what are the factors that make "*You*" interesting?
Unfortunately, there is no mathematical formula, but the union of *truth* and the *ability to surprise* can help this process.

- The *truth*, the *authenticity* that comes from experience. From the truth of "You" comes the unmistakable and relevant point of view on which to build analysis.
- The *ability to surprise* and therefore act in a *different* and *relevant* way, creates an emotional state that affects the target. Through this stimulation you can package the content and establish a link between this and your own truth.

These two elements therefore constitute the foundation of communication to break through the public. To achieve the maximum effect, you need to harmonize "*You*", or the product, and the target you want to hit, attracting attention through a stimulus of curiosity, commitment and sharing.

The PB can be traced back to two fundamental activities of enrichment of "You": first describing the person and his goals, and then demonstrate in a tangible way the skills in which it is specific through content that transfer value. This, in an authoritative, available and equal way. The personal strategy to be applied is a state of mind that must serve to clarify the objectives and the

[46] Emanuel James "Jim" Rohn (1930-2009) was an American entrepreneur, author and motivational speaker.

transmission of values. In order to put it into practice, it is necessary to have a sensitive, detached analysis of one's own person that is able to highlight critical issues, without overestimating or underestimating one's own actions.

The PB is a personal process, so much so that it is as *transparent* as possible. Who follows you, perceives you and cannot but create an opinion on the Brand.

Personal Branding engages in the weaving of a social network to support its goals, with the aim of strengthening *influence* and *reputation*.

The social network of the Brand "*You*", if the PB was carried out correctly, is attracted by its influence. Personal influence is an act of trust and consideration, granted on the basis of authority in the matter, reputation and ability to convince through the Brand.

Each individual, from birth, applies in a completely natural way his own levers of influence and becomes able to influence the decisions of the people with whom he establishes a relationship and who deem him reliable on a certain subject.

Conscious choices are conditioned by the relationship with others, but also through the development of knowledge and authority, you get the ability to draw conclusions in perfect autonomy. This is not a mechanism in which there are entities that transmit and others that receive but consists of an immense flow of information and collective suggestions.

The reputation and the ability to influence a decision is therefore given by the union of two factors: information and authority.

Tom Peters in his book *The Brand Called You*, continues:

> *«Your brand rating goes through these four points:*
>
> *1. You must be a great work colleague, a reference point, a support for those who follow you and for those who ask you for help.*
>
> *2. You will have to be a great expert on something that has a real value.*
>
> *3. You will have to be a broad and calibrated visionary, a leader, a teacher, one who sees beyond and makes dreaming.*
>
> *4. You'll have to be a businessman with an obsession for practical results»*[47].

[47] T. PETERS, *The brand called you,* Fast Company Magazine, 1st August 1997.

The natural inclination of a person to do a certain activity well is now necessary, but not sufficient to achieve their goals.

As a result of constant changes in the surrounding environment, *versatility* has become another of the fundamental requirements underlying the ability to act. Choosing the right information and adapting it to your work, reinterpreting it creatively according to the context of reference, is the indispensable commitment for those who want to go faster than the competition.

Referring to the concept of "Purple Cow in a World of Brown Cows" by Seth Godin, it expresses what is most relevant factor in the development and maintenance of "*You*", *differentiation*, "*to be different*", factor that must constantly be considered.

Communicating with the aim of creating a great involvement, makes the public feel actively interested, encouraging mechanisms through which it is possible to differentiate from competitors. This means having such a degree of eccentricity in communication as to arouse criticism and appreciation. It is therefore necessary to find the right balance between engagement and seriousness based on the type of target. In order to create a personal identity, in fact, it is necessary to understand the salient points of that specific public, so as to reach it and aggregate it. Each sector has its own language and a reason to create involvement.

The content, transmitted in the most appropriate way, gets visibility and its quality is fed through the following and reputation, which in turn is strengthened through the sharing of suitable content. It is a virtuous circle that feeds itself during the development of the PB process.

Tom Peters concludes:

> «You are a brand. You are the only one responsible for your brand. There is not a single path to success. There is not a single right way to create your brand. The only sure thing is this: Start today! »[48].

1.2.3 Behavior, Communication, Contents

A. BEHAVIOR: CHARISMA

The *Charisma* represents the fundamental pillar of the behavior that must assume the protagonist of the Brand "You". The word "Charisma" comes from the Greek and means "*gift*" and describes the ability to exert a great influence on others, accompanying and listening to them.

[48] T. PETERS, *The brand called you*, Fast Company Magazine, 1st August 1997

A charismatic individual has the ability to convince others to do something that he aspires to, but that was not necessarily among the ambitions of others. It is indeed possible to attribute to this term an obscure fascination: those who carry out an action requested or motivated by a charismatic person, willingly make it by their own decision, influenced, but free to act.

Charisma is the combination of four factors:

- *Empathy*: is the prodigious ability to understand, assimilate and make own the states of souls of others. The contrast that resides in this attribute, however, is to be able to feel the emotions of others, whether negative or positive, but in a detached way, remaining able to get out of it.
- *Creativity*: it is partly innate and partly generative. In fact, it is possible to cultivate it through talent, method and training. The charismatic needs creativity, in order not to lose the capacity to transmit the charism.
- *Security*: Being sure means taking a path that concerns us and understanding others, confronting and questioning each other. Be aware that the change of things will go in the direction that the charismatic has already foreseen, having understood and foreseen the dynamics.
- *Strength of will*: indicates the ability to know how to achieve their goals, looking for methods, solutions and alternatives, however preparing for the probability that they may not be achievable. For this reason, one must also be endowed with resilience, that is the inner strength to face, in a positive way, the unforeseen events and to reorganize positively one's life in front of the daily problems.

B. *COMMUNICATION*

Communication plays a fundamental role in the Branding process for the final phase of building a marketing plan aimed at high visibility, thus leading the public to focus on both tangible and intangible aspects. Its objectives can be divided into two categories: the first is the economic one, that is the potential increase in sales and profits; the second category is the communicative one, which through a message you want to generate a stimulus in the consumer, a reaction to outside inputs.

It is necessary to work on professionalism and distinctive skills, but also in advance on the image, so that this combination achieves a positive impression. For this reason, Sorchiotti and Centenaro have identified the *3C*[49] of Personal Branding to develop a winning strategy:

1. *Clarity*: communicating in a simple way who you are, what you do and why
2. *Consistency*: getting to the consumer mind and getting a stable position
3. *Constancy*: not enough time, it is necessary to be constant in the transmission of messages.

Nowadays, technological evolution, in addition to traditional strategies, has led to an extension of the range of usable tools to communicate with the public. One of the means introduced by this new era is represented by the Social Networks, with a new type of approach that allows to expand the network of PB contacts more quickly. With Social Network we mean platforms that provide free space for users to create a profile and share their content. These platforms were initially created with the aim of profiling people and selling them to companies that want to communicate with a specific audience. The business model of these tools consists in giving us a free "organic" visibility, in exchange for the same presence of users and content they publish.
It is important for good results to choose *opinion leaders*, namely people who already share a part of the point of view or socio-cultural aspects, and that they are able to influence the opinion of a large number of people to expand the network of contacts as much as possible. In this way it will be easy to establish a more trusting and credible relationship, with the final objective of pushing the public to advise the experience lived with the relative feedback to people who trust them.
This *word-of-mouth* mechanism is very effective and has a very high speed compared to other methods of information dissemination, but on the other hand it would lead to be very harmful to the Brand in case of negative feedback.

«Internet is the doping of Personal Branding[50]».

Over the years the amount of data on the web has grown exponentially and hence the need to reorganize all the data arriving at a Web understandable by both users and software. The interactivity, the real-time use and the characteristics of the Web allow to overcome the limits held by traditional

[49] L. CENTENARO, T. SORCHIOTTI, *Personal Branding: promuovere sé stessi online per creare nuove opportunità*. Hoepli Editore. 2013
[50] *Ibid.*

media making possible a new form of communication, no longer unidirectional, but able to interact on more dimensions and distinctive of some innovative elements, such as participation and involvement, persistence and sense of community.

Today, social media are also used as a means of entertainment, created and designed for the use and consumption of those who attend them. Their livelihood derives from the ability of users to design interesting and appreciated content capable of retaining, informing and entertaining the public. The visibility of the content is managed in such a way as to give or not visibility, based on many variables, in order to define a place of entertainment and information appropriate to the user who is using it.

Social Media is therefore the simplest and most direct tool to communicate your message and for this reason a strategic planning of the PB, provides a wide use of them, where the content shared by the Brand "You" must intercept a question. In fact, the use of these online tools allows an optimal creation and development of the personal brand acting as an amplifier and allowing to reach a higher number of customers than offline communication.

The main *networks* used are:

- FACEBOOK: founded by Mark Zuckerberg, with 1.59 billion active users each month, is one of the preferred platforms for users around the world. Facebook is configured both as a tool of entertainment and conversation, but also as a working medium, to take care of their image and implement PB strategies, enhancing their skills and personalities.
- TWITTER: with 310 million active users per month, is another popular platform. Despite the smaller user base, it is easier to reach your contacts. Twitter has a more informative and entertaining approach and is characterized by the viral use of hashtags (#), aimed at aggregating themes and facilitating the search of topics.
- LINKEDIN: unlike the two previous platforms, LinkedIn is a Social Network used exclusively for work and professional relationships through the publication of its curriculum, constantly updated. In fact, it contributes to a real revolution in recruiting, managing to become one of the major platforms where it focuses the attention of those who want to propose a job offer.
- YOUTUBE: a leading website in video sharing and viewing, with a billion active users every day, is an innovative source of communication. YouTube has also come to give life to the "Youtuber", now understood as a profession, that is, a producer of content that exploits its creativity and potential as a source of income.
- INSTAGRAM: is the social network mostly dedicated to photography and short videos, purchased for its popularity by Mark Zuckerberg in 2012. Instagram focuses on content

and each user will find the content best suited to his interests, this for the platform is a very important advantage for both companies and individuals as it allows you to maximize visibility while minimizing investments.

- BLOGS: blogs, or websites where content is displayed in an anti-chronological order, from the most recent to the oldest. Blogs are the basis of all Social Networks, in fact, being born before, they served as inspiration for the creation of other platforms. Moreover, thanks to their versatility, communicability and their direct operation, they give the possibility to establish a strong link with the users with whom you interact.

To facilitate the operation of the various platforms available, the creators have devised algorithms to give relevance to the best content and those that arouse greater interest and involvement, so as to create a better user experience, to make him remain fond of both the platform and the user owner of that content.

[51]

The main variables that make up the *algorithmic visibility feed*, represented in the previous image, are:

1. *Affinity*[52]*:* the actions carried out on the Social Networks indicate to the algorithm its affinity with the profile with which it interacts.
2. *Weight:* a content that has received a high number of interactions is more relevant than the others.

[51] Pictures taken from: R. SCANDELLARI, *Promuovi te stesso*, Flaccovio, Palermo, 2016.
[52] Affinity can be defined as the emotional conjunction between people and products. It is a combination of tangible and intangible assets. Affinity is the last ingredient of association, it goes beyond branding, which is a deliberate attempt to create a long-lasting relationship and a recognition between product and a person.

3. *Decay:* According to the above factors, the seniority of the post is also relevant. Another variable is the *dwell time*, that is the time spent on the post, which is another element useful to detect the interest from the public.

An important contribution to the study of the Networks was made by Mark Granovetter, American sociologist founder of the New Economic Sociology, who analyzed the relationship of interdependence between economic and social phenomena. Granovetter, in his famous book *"The Strength of Weak Ties"*[53], studied the way social networks generate and nurture trust and influence the search for work, distinguishing three different types of link:

a. *Strong links*: these are those established with those closest to one another, characterized by frequent and regular meetings and exchanges of views
b. *Weak links*: typical links with acquaintances and a large proportion of the contacts connected with social networks, with which relationships are not frequent
c. *Absent or temporary links*: refer to those circumstances and to those extremely sporadic relationships

C. *CONTENTS*

The content and material generated and shared by users play a fundamental role in the theme of communication. According with the words of Bill Gates, we can say that «Content is the king»[54].
From this vision of the centrality of the contents it is understood the necessity of elaboration of Personal Brand. However, there is still no rule to create correct and qualitatively adequate content, but Scandellari highlights[55] some key points for content strategies:

1. *Originality and quality*: copying content to other subjects is immoral and counterproductive, because it is important to express your personality trying to be both appreciated and discussed. Finding new and not yet exposed or addressed content, but above all consistent and high quality, demonstrates the creative and distinctive ability.

[53] M.S. GRANOVETTER, *The strength of weak ties*, American journal of sociology, 1360-1380.
[54] B. GATES, 1996, su: http://web.archive.org/web/20010126005200/http://www.microsoft.com/billgates/columns/1996essay/essay960103.asp.
[55] R. SCANDELLARI, *Fai di te stesso un brand: personal branding e reputazione online*, Flaccovio, Palemo, 2014.

2. *Simple writing*: the mastery and use of technical terms will attract experts in the field, but to be able to interest a wider audience is necessary an informative, understandable and interesting exposure.

3. *Visual communication*: in front of the vastness of content published every day, we find the need to be able to emerge. To be able to attract the short attention of the public it is essential to create an effective and attractive visual image, integrated by video to increase emotional involvement.

4. *Constancy and participation*: consistency in post publications is essential. An account active in sharing is, through algorithms, promoted by the platform and reaches a wider audience. In addition, it is useful that the account remains active even after publications, so as to be able to keep dynamic the bidirectional relationship that you want to establish.

The content is not enough, but necessary for the planning and creation of a Personal Brand. They are first and foremost a useful factor to make themselves known online, through the platforms on which it operates, the contents reach the people who follow the Brand and create the opinion they have of it, of the activity in question and of the personality of the subject. They are a necessary element in order to be *different* and *relevant* to the public, to acquire therefore consents and success, and to increase own business. In fact, even the contents must be treated as "purple cows" in a world of brown cows.

Sharing high-quality content contributes to increasing reputation, to the point of helping create brand identity in the minds of consumers.

In order to be effective, however, they must be accompanied by strategies that take into account technological changes, the network generated by potential customers and the presence within the platforms used.

Having, however, a huge capacity for communication using social platforms, it is necessary to understand which of these can be more effective and useful according to the content to be published. In fact, based on the topic we are dealing with, some networks get more feedback than others. This depends on the natural predisposition of the subject to a certain conversation platform and the fact that he has found the right way to communicate on the social network.

The time to dedicate to Personal Branding online is not definable and varies depending on the individual and his expectations, and the type of activities to be carried out.

2. *From Music to Marketing*

2.1. Music in Marketing

Music is present in every culture and it plays a prominent role in people's everyday life. According to a recent report[56], the prevalence of most leisure activities has been overtaken by music listening. To occupy such a gigantic space in human lives, music must be uniquely rewarding to its listeners. But what makes music so rewarding? The emotive qualities induced by music have been invoked as a possible explanation. Music, indeed, is an effective means of mood induction in the laboratory, a means of mood manipulation to alter consumer behavior, and also a tool for the treatment of emotional disorders. In everyday life, music is predominantly used for mood and emotion regulation. A deeper understanding of the emotive states evoked by music is hampered by preconceived ideas about the links between emotions and music.

The wider relationship between music and marketing has been extensively researched by academics and professionals across the range of disciplines, including economics, music, sociology and psychology. The mains were music *in* marketing and the marketing *of* music. Both of these, to a greater or less extent, can help to arrive at some understanding of the positions adopted towards marketing by musicians.

The marketing literature indicates *five functions of advertising: informing*, *persuading*, *reminding*, *adding value* and *assisting* other company efforts. On each of these levels, music is used for different purposes. Music must support the process of making consumers aware of the product and create and enticing image of the brand. Moreover, music is used in commercials to persuade costumers to try advertised the product and services, therefore altering consumers' perceptions.

Music in advertising consists not only of song or background, but also voice and all sound effects, which build the whole perception. When the music manages to attract the attention of the public and therefore in its intent, if appropriate, is also able to leave a good impression in the consumer and a form propensity to purchase the product. The emotional response to a known song is usually positive but does not necessarily affect the degree of brand awareness. Therefore, marketers have to make all their effort to connect the brand name with the song.

For the majority of artists advertising contracts are a source of great and easy gain, even if their sole purpose remains to make their music heard through as many channels as possible. The biggest record companies have noticed that inserting music in advertising is an effective way to be able to involve more young brands, and in fact it's also a good way to bring back some forgotten brands.

[56] Report carried out in 2003 by Rentfrow & Gosling

In fact, once again the results lead to suggest the presence of music as a factor of support for marketing and underline how, the relationship between two sectors so different, indirectly contribute, as added value, to the benefits of profit.

2.1.1 Music Branding

> Music makes you watch or listen […] in a different way[57]

Historically companies have uses sound across multiple consumer *touchpoints*[58], that are the opportunities where a brand can communicate with a costumer.[59] However, there is a widespread belief that saturation in advertising in recent years has meant it is getting harder for brands to attract consumers' attention. As a result of this, brand marketers are exploring new ways to get noticed, such as using multisensory elements to communicate the brand's identity and sharpen the image of the brand as perceived in consumers' mind. This exploration of the new possibilities of branding coincides with a rise in Musical Branding specialists who are both practicing for sound to be incorporated into touchpoints in ways that are strategic, holistic and reflective of the brand.

Music is an essential part of being human, with important status from the earliest stages of life. Moreover, people report listening to music because it expresses emotions and regulates their own affective state, it seems certain, then, that music's prevalence is associated with the connection to emotion. For this reason, with the evolution of marketing, the marketers have come to notice how music was a powerful tool for brand communication, focusing on it as a central element of brand identity, therefore a potential contribution of marketing strategies themselves. It is used toward it being used as a brand element, once that communicates the brand's identity and sharpens the image of the brand as perceived in consumers' mind.

The so-called *Musical congruity* or *Musical fit*[60] between music and a brand or product is supposed to increase the effectiveness of music at the point of sale. Is demonstrated that congruity between music used in radio advertisements and brand identity lead to an increase of brand recall and consumers' purchase intentions of advertised product. That high congruity between musical genres

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[57] M. S. WAGNER, *Dimensions of Music: The Effect of Music/Brand Congruity on Advertising and Brand Evaluations*, The University of Michigan, Michigan 2008.

[58] The term "touchpoint" is intended to define that point of contact where a potential or actual costumer comes into contact with the brand.

[59] A. C. WONG, *Sound Branding: the role of music in consumer perceptions, behaviors, and practitioner beliefs*, Department of Music, University of Sheffield, December 2018, p. 1 ss.

[60] M. HERZOG, S. LEPA, H. EGERMANN, A. SCHOENROCK & J. STEFFENS, *Towards a common terminology for music branding campaigns*, Journal of Marketing Management, January 2020

and advertised products lead to an enhanced brand attitude, applying congruent background music to advertisement led to positive effects for both, recall of and affective responses to these commercials.

The complexity of music as a construct entails a wide range of properties that influence the described musical congruity and its effects, summarized *mood, genre, score, valence, lyrics, association, image, tempo* and *timbre,* as parameters which have been manipulated to test their effects. In particular musical genre and style potentially evoke consumer associations, that may be utilized in order to achieve congruence with a certain brand image or product.

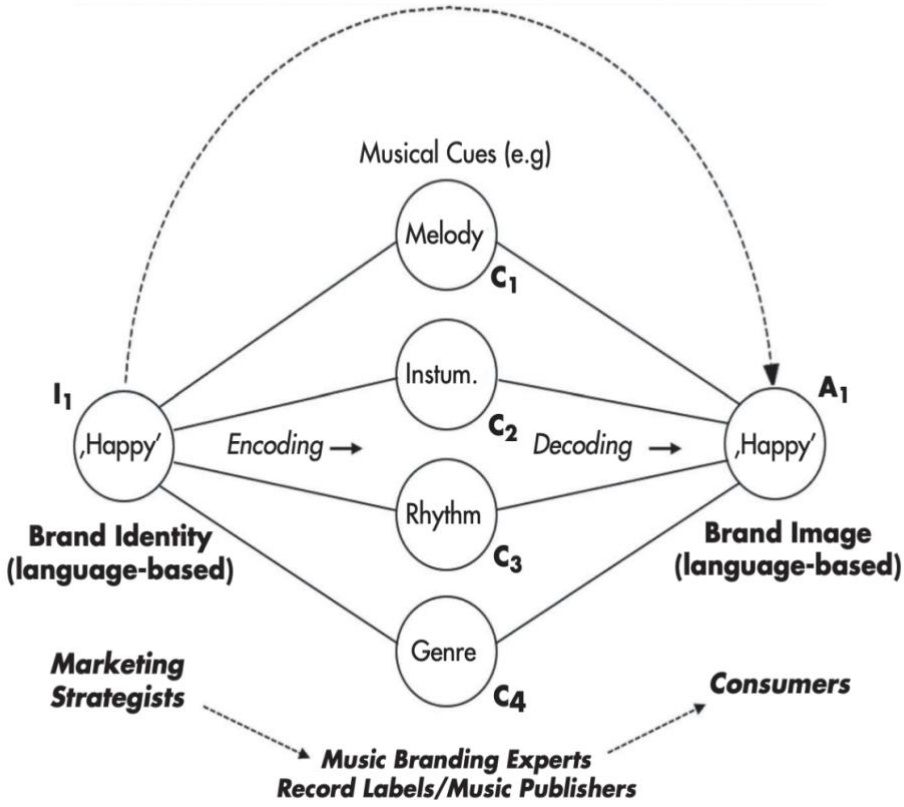
It can be argued that these mechanisms enhance the cognitive priming of consumers, which is required for musical congruity to be exploited in music branding campaigns. Some marketing strategies specifically employ *musical incongruity* for example to attract attention or to convey humor. Marketing strategists can selectively use musical incongruity in advertisements to evoke a specifically desired effect in consumers.

Music branding communication aims is to conceive of music branding as a communication process, which is fundamental to the observed effects of music on consumers perception and behavior. In a typical music scenario, marketing strategists describe their campaign goals in terms of a certain *brand identity* to be conveyed. While a broad range of conceptualizations of brand identity have been proposed over decades, *brand personality* and *brand value* are essentials concepts throughout these works. Brand personality refers to a set of human personality traits associated with a brand, such as *achievement/power, aesthetics, benevolence, ecology, health, hedonism, self-direction, stimulation* or *tradition.* Conversely record labels and providers of stock music for advertisements generally describe the contents of their music achieves in terms of genre, style, mood, tempo and instrumentation.

A principal task for music branding agencies is to translate the attributes of brand identity, into *fitting* musical properties, such as genre, style, mood, instrumentation, and tempo. This step is essential for consumers to perceive congruity between a brand identity and the selected music and thus, it is fundamental to carry out successful music branding campaigns. However, the experience of listening to a music track can be very diverse at an individual level due to a variety of underlying psychological and situation factors. Therefore, music branding consultants normally have to rely on their practical experience with music meaning attribution from different audience in different contexts. They need to anticipate what kind of music is typically associated with which attributes of brand value and brand personality not at an individual level, but for a certain target group. Then in a second step, music consultants have to identify single music tracks or assemble playlists conforming to the corresponding musical properties. Composers and music producers are branding to create new

music according to a set of given attributes. Finally, music branding agencies together with marketing strategists employ the selected music in a specific music branding campaign.

The communicative success of the campaign is based on the ability of the music consultant to perform an adequate translation of the brand's identity into the musical language.



[61]

But which content can be communicated through music?

In general, the music is able to fulfill its function of intermediate sign being helped by its characteristics such as timbre, melody, harmony and rhythm as well as lyrics. On the other hand, these cues may carry meaning by evoking collectively shared *semantic associations* with artists, genres and musical subcultures and the values represented by these cultural entities. An investigation of music psychology concerning potential meaning conveyed by music reveals three key concepts, which are employed in different disciplines: *expressive qualities of music, emotional effects of music* and *paramusical fields of connotation.*

[61] Conceptualization of music branding as communication process, as exemplified by Egon Runswik's "Lense Model", 1955. C1 to C4 exemplify the wide range of musical properties in general.

A. Expressive qualities of music

Music can be considered as a language in its own right. the musical language contains a whole world different from the types of languages that can be compared with it. While any language code requires an analysis of words, music has a *universal language*, being able to convey meaning without words, understandable and interpretable by all regardless of cultural affiliation. What music is capable of expressing goes beyond the tangible meaning of things, in fact its purpose remains primarily to convey *connotative meanings*, in terms of moods and emotions, therefore the *intangible meaning* of what we can perceive with the five senses of which the human being is endowed. In the psychology of music to better understand the process of this universal language scales have been developed with the aim of describing and measuring the real expressive quality of music. These paths of understanding of this world have led to the description of the *affective tuning* and *aesthetic character* perceived as attributes of the music itself, but not indispensable to the corresponding but necessary emotional effect of the listener. To describe this reaction to this original world thirty-six adjectives have been developed now contained in this universal language, such as joyful, depressing, mellow or sophisticated, are represented by *four expressive qualities of music: positive affect, negative affect, energy* and *cerebral.*

B. Effects of music

It is one thing to be able to understand the emotional intention of the musician or composer, and another thing to experience actual emotion. Historically, there has been much debate about whether listeners experience actual emotion. A current of thought was more likely to believe in the influence of the extra-musical factors interacting with the communication of the music itself. Currently however, there is much agreement that listeners perceive and feel emotion in response of music.

Indeed, the emotional effect is the main factor for which many people listen to music, and often these emotions are perceived more strongly than experienced. Felt and perceived emotions may also differ qualitatively. There are also individual differences in the extent to which felt and perceived emotions correspond.

Music may be a particularly effective stimulus to moderate emotional states. For this reason, listening to self-selected happy sounding music is more effective at improving mood than other manipulations.[62]

A huge number of terminologies exist to categorize and measure musically *induced* emotions. In difference to perceived emotions, it is clear that personal feelings that results from the connection due to the contact with music, and which are not necessarily identical with the expressed affective content.

So, does music induce utilitarian or everyday emotions, as happiness, sadness, fear, anger, surprise, or does it induce strictly aesthetic emotions, such as wonder, fear, nostalgia, etc.? Utilitarian emotions imply objective cognitive evaluations that motivate tendencies to adaptive action, while aesthetic emotions are not objective relevant and involve feelings of subjective pleasure in response to the structural characteristics of the stimulus itself.

Another issue is the ability of music to induce more than one emotion in the listener at once. Fast-tempo music is considered happier than slow-tempo music, as well as the major and minor modes are cheerful and sad respectively. By varying the tempo and mode independently, it is possible to create music with contrasting cues, such as songs with fast tempo and minor mode or slow time and major mode, which arouses mixed emotions rather than music with coherent cues.

Ways to analyze induced emotions can be divided in *categorical, dimensional* and *music-specific* approaches[63]. These also contain a subjective feeling component specific for the respective category and being expressible in common language. The *Differential Emotions Scale (DES)* by Izard[64] in the 1971 is a famous example derived from the categorical approach. Instead, the dimensional approach takes into consideration the emotions like a cultural-specific language making case specific forms of experiences interplay between the bodily effect and a specific cognitive categorization of the situation and culture. An additional famous psychological inventory exemplifying this dimensional approach is the *Positive and Negative Affect Schedule (PANAS)* by Watson, Clark and Tellegen[65]. Positive affect (PA) reflects the extent to which a person feels active,

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[62] Research done by SLEIGH AND MCELROY in 2014.

[63] M. HERZOG, S. LEPA, H. EGERMANN, A. SCHOENROCK & J. STEFFENS, *Towards a common terminology for music branding campaigns,* Journal of Marketing Management, January 2020, pp 182 e ss.

[64] CARROLL ELLIS IZARD, PhD was an American research psychologist known for his contributions to differential emotions theory (DET), and the Maximally Discriminative Affect Coding System (MAX). Izard also undertook empirical studies into the facial feedback hypothesis according to which emotions which have different functions also cause facial expressions which in turn provide us with cues about what emotion a person is feeling. In addition, Izard constructed a multidimensional self-report measure – the Differential Emotions Scale – currently in its 4th edition (DES-IV).

[65] The PANAS was developed in 1988 by researchers from the University of Minnesota and Southern Methodist University. Previous mood measures have shown correlations of variable strength between positive and negative affect, and these same measures have questionable reliability and validity. Watson, Clark, and Tellegen developed the PANAS in an attempt to provide a better, purer measure of each of these dimensions.

enthusiastic, and alert. High PA is a state of high energy, concentration, and experiencing pleasure, whereas low PA is characterized by sadness and lethargy. Negative affect (NA) is a state of general distress and unpleasurable engagement, with low NA reflecting calmness and serenity.

C. Paramusical fields of connotation in music

Another resource for the meaning transmitted by music in the notion of paramedic connotation fields (PMFC). this concept refers to the ability of music, often used in music branding scenarios, to work as a sign carrier and thus, to convey an extra-musical meaning in everyday popular culture. Furthermore, it includes complex stratified cultural associations formed by the semiotic career that each piece of music crosses entering the cycle of appropriation and semiosis of culture. This effect is increasingly stimulated in the context of digitalization, mediatization and globalization, as exemplified by the prevalence of cover versions, samples and remixes in our time. Such aesthetic strategies are able to add further layers of meaning to certain works, without abolishing their previous musical meaning, and therefore can also be exploited in music branding. Four different basic dimensions of the meaning contained in the music can be differentiated. At the center is the articulation of social identities[66], which is complemented by references to place and time[67], expressions of emotion and movement, and, finally, the expression of certain aesthetic commitments[68].

As time progresses, a terminological language has been developed to facilitate the relationship with music marketing, as a common linguistic instrument for planning, describing and comparing music branding communication aims, requires a combination of two perspectives, the *Music Branding Expert Terminology (MBET)*[69]. The first perspective asks what the marketers' communication needs are and the second what is the real ability of music to convey a meaning. On one hand, it cannot be assumed that music is able to convey every part of a brand identity, and on the other hand, we do not expect every possible expression of music to be relevant in branding.

[66] Such as gender, race and class.
[67] As certain locations or epochs.
[68] Such as authenticity, beauty, perfection and passion
[69] The Music Branding Expert Terminology (MBET) is a comprehensive terminology of verbal attributes used in music branding. It consists of 132 terms grouped into 19 dimensions. The MBET is a preliminary result of the project ABC_DJ. The aim of ABC_DJ is to predict brand attributes and emotional expressions based on a variety of lower and higher order acoustic features from musical content.

2.1.2 Functional uses of Music Branding

Jingles, sound logos and music are factors in music branding, defined as elements because they are associated with the brand itself. Although differently, they all have the primary function of serving as a tool to facilitate storage.

> «A jingle is a short slogan verse or tune designed to be easily remembered […] It usually has a single purpose, to be memorable, and is a sign for the brand whereas the logo is a symbol. The jingle is a mnemonic[70]; the sonic logo a vessel for the associations».[71]

While the Jingles have lost their popularity, the sound logo and music retain their functional power, and their goals are the same: they generally have the ability to attract attention easily and thanks to the short duration of the advertisements are quickly memorized. *Brand identification* is an important point for the purpose of these elements to succeed. In fact, consumers often base their purchasing decisions on their opinion that usually derives from years of *Brand awareness*, and at the time of purchase the strength of *Brand recall* could be a deciding factor. Awareness and recall, generated by repeated exposure, are facilitated by the natural disposition of the sound logos or presence of music.

In particular, jingles are considered to be the sonic versions of mnemonics because they employ deliberate techniques to enhance memory, such as music, melodic or rhythmic tune, that has been reported to increase brand recall. Indeed, by presenting mnemonics and verbal information with or without music, the result is that slogan advertisement presented with music was easier to remember than that same information but presented without music. These results emerged from research on the experiment carried out by Wells, Burnett and Moriarty in 1989, which also reported that finger-snapping or rhythmic songs have enormous power for exaggerated ease of memorization.

Jingles are effective for brand identification and recall their functions are otherwise limited because of its impossibility in the transmission of a wide range of brand attributes and therefore the formation of the impression of the brand perhaps will turn out weak.

The speed and ease inherent to the music, with which it manages to have a calling function in branding is a benefit to increase the concentration of the customer. Whereas the music logo can also serve as a mnemonic to recall the brand even without the consumer having full attention to advertising, music in fact has the ability to contextualize an information or to activate the memory of

[70] To help the memory to remember

[71] A. C. WANG, *Music branding: the role of music in consumer perceptions, behaviors, and practitioner beliefs*, Department of Music, Sheffield December 2018.

it, as well as create associations between consumers and the brand. They can be powerful tools for brand recognition and it also suggests they potentially have long lasting recall benefits.

Sound or music used in products can also be *Brand identifiers* if they are distinctive factors from competitors. Brands build awareness for their products by creating product-related attributes and associations. Product sounds or music are intended to transmit information about the product through two possible ways: the mechanics or functionality of the product based on product materials, or to consolidate user interactions with the product. Moreover, the product sounds can also be *Brand signifiers* if they are different from their competitors.

The visual design of a product can contribute to consumers' expectations of the product's sound. During the time, has been studied how sound contributes to the total experience of a product by measuring and analyzing the reaction of people's behavior at the first time they see the product and hear the sound of it.

Since the mid 1980s brands have found great success by associating an artist with their own image, thus expanding the range of their potential visibility and credibility through the transmission of the relevance of the artist's image to the company's own image.

Music plays a very important role in creating brand identity in the minds of young consumers, who will certainly prefer brands associated with their favorite genre. A market analysis done by Pincus[72] noted that there is a correlation between brand choice and preferred music genres, but also a relationship between brand preferences and the musical genre. There is, therefore, a scientific basis in the musical phenomenon that increases brand preferences through leveraging artist endorsements to transfer the image of the artist to the brand.

So, background music in marketing invests in various ways of use, serving a functional purpose, creating a relationship between multisensory stimuli and consequently becoming an element of the brand.

[72] MATT PINCUS is one of the most successful music industry entrepreneurs of his generation. Founder and former CEO of SONGS Music Publishing, and Liontree

2.1.3 How Music Branding works

«Musicians promote emotions»[73]

Using physiological measurements, researches confirm that listening to music is associated with emotional arousal, including increased electrodermal activity (EDA), heart rate, respiratory rate, but decreases in body temperature. Brain imagery during musical listening also reveals activation patterns associated with emotional excitement in the limbic system, including the amygdala, hippocampus, and hypothalamus, as well as parts of the paralimbic system. Much less physiological measures show that music induces changes in emotional value, although facial electromyography (EMG) reveals that happy-sounding music induces more zygomatic activity, then a smiling face, when compared to sad-sounding music.[74]

Musical listening can also lower excitation levels to optimal levels in the presence of stress factors. Some individuals feel little or no pleasure when listening to music, while other listeners, those who mark high on the personality dimension called *openness to experience*, are particularly likely to experience real emotions in response to music, especially positive ones.

The degree to which listeners fully unite with music is also positively associated with their emotional response. When brain activity is measured by electroencephalography (EEG) while listening to the first movement of Beethoven's 5th symphony, professional musicians show larger brain responses than amateurs, which implies that they can also experience more intensely musically induced emotions.[75] In fact, specific harmonic or rhythmic sequences lead to certain expectations. These expectations can be explained, inter alia, by statistical learning.

Physiologically, it has been suggested that excitation is predominantly processed in the right hemisphere.[76] Is suggested that this lateralization is due to an asymmetrical afference from the autonomic nervous system, where the right hemisphere receives preferentially sympathetic input that is associated with arousal, directing the responses and the negative effect, while the left hemisphere receives mostly parasympathetic input that occurs mainly during low excitation and positive effect states.

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[73] J. R. OGDEN, D. T. OGDEN AND K. LONG, *Music marketing: a history and landscape*, Journal of Retailing and Consumer Services, Pennsylvania 2011

[74] S. SWAMINATHAN AND E. GLENN SCHELLENBERG, *Current emotion research of music in psychology*, Emotion Review, University of Toronto, April 2015

[75] C. MIKUTTA, A. ALTORFER, W. STRIK & T. KOENIG, *Emotions, Arousal, and Frontal Alpha Rhythm Asymmetry During Beethoven's 5th Symphony*, Springer Science & Business Media, April 2012

[76] Research done in 1999 by NIETZSCHE ET AL.

Evidence of such asymmetry has long been found by EEG: In normally awake subjects, excitement, attention and orienting responses categorically induce a suppression of alpha band activity. As a result, stimuli associated with a peripheral sympathetic response have been shown to induce right-sided suppression of alpha-frontal bandwidth activity.

In summary, it is clear that emotion circuits, such as the limbic and paralimbic systems and the prefrontal cortex, are important for music-induced emotions and interact with cortically generated EEG rhythms.

Stimuli's responses to various musical genres

The nature of the human being foresees the normal tendency to have musical preferences, concretized in the sympathy for single track or type of music. In fact, in addition preferring songs or particular songs, people like some genres more than others. Listening to music belonging to the own favorite genre is easily associated with well-being benefits.

However, the study of associations between genre's preferences and personality has a long history. The most consistent results are evident in the particular study of extroversion and openness to experience. Extroverts tend to prefer conventional, optimistic, energetic or high-aroused genres such as techno, rock, house or dance. Individuals who tend to be open-minded agree to appreciate a wider variety of genres, and to listen to non-mainstream genres such as jazz or classical music or techno.

In fact, in the results of the research carried out by Zenter, Grandjean and Schrerer, the emotions provoked by the music varied enormously depending on the type of music that was listened to. To ensure that emotional reports to the music were not confused with dispositional emotionality, they also checked the latter. To ensure that even these minor differences could not influence the results, subtracted the daily occurrence assessments of emotions from the occurrence assessments of emotions aroused by the music and carried out analyses based on these correct scores.

In particular, for the first time they conducted *Unidirectional analysis of variance* (ANOVA) on the assessments of everyday emotions for each of the 10 scales of emotions. Specifically, they conducted a factorial analysis of the current five genres, finding that jazz and classical music loaded on one dimension, influenced by a Complex/Reflective factor[77], Techno and Latin America, with an Energetic factor, on a second dimension, and pop/rock on a third, separate dimension, characterized by a Rebellious factor. From these patterns, they created three composites of emotions, a

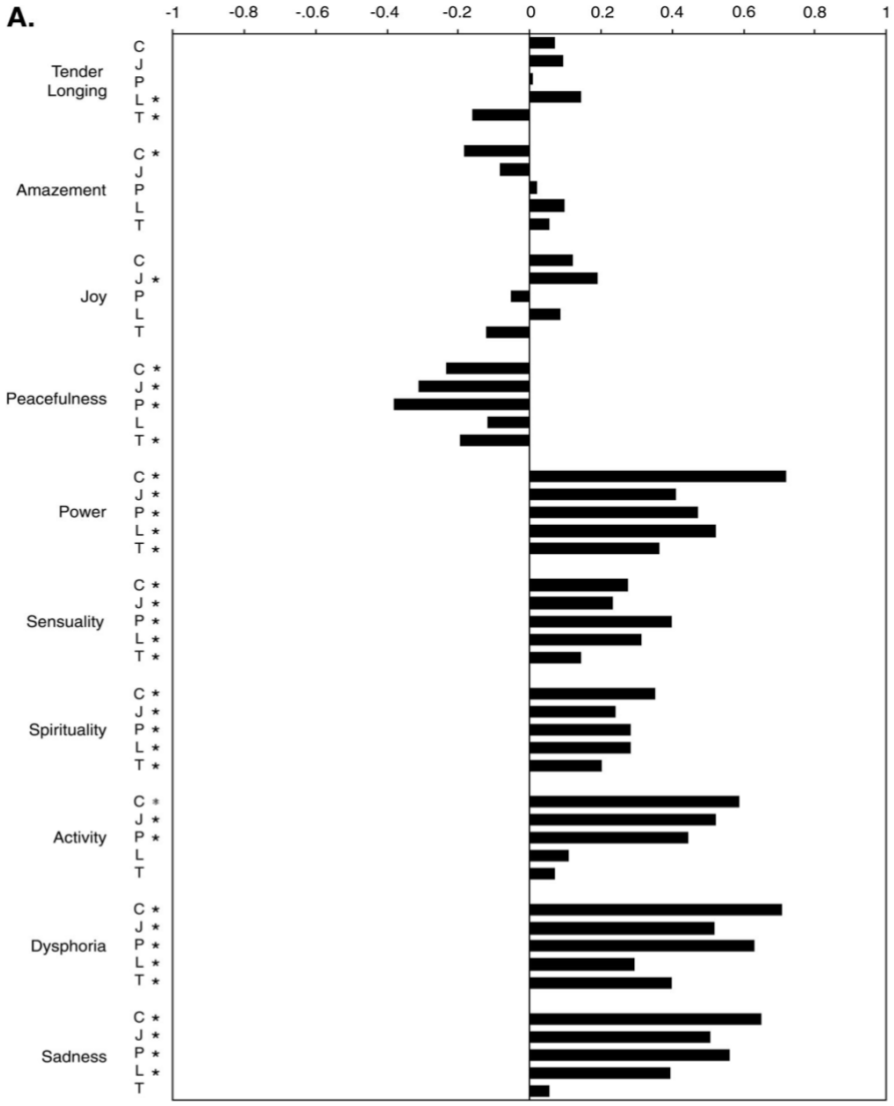
[77] Complex, Energetic and rebellious, are terms used in the study research of Rentfrow and Gosling in 2003. P. J. RENTFROW AND S. D. GOSLING, *The Do Re Mi's of Everyday Life: The Structure and Personality Correlates of Music Preferences*, Journal of Personality and Social Psychology, Texas, Austin 2003

complex/reflective emotion composite the average of tender desire, amazement, spirituality, and scales of peace; a composite of energy/activation-average through the terms of activation; and a composite of rebellious emotions, the average of the terms related to revolt and anger.

They found that complex/reflective emotions were experienced more frequently by jazz and classical listeners, Energy emotions more by Techno and Latin American listeners, and Rebellious emotion more by pop/rock listeners.

Another additional goal to achieve was to analyze the differences between the emotions experienced and those perceived. Generally, emotions are felt less frequently in response to music than they were perceived as the expressive properties of music. For example, some negative emotions, although not perceived in response to music, were reported to be quite often perceived as intrinsic properties of music.[78]

[78] Figure A, C= classical, J=jazz, P=pop/rock, L=Latin American and T=techno.

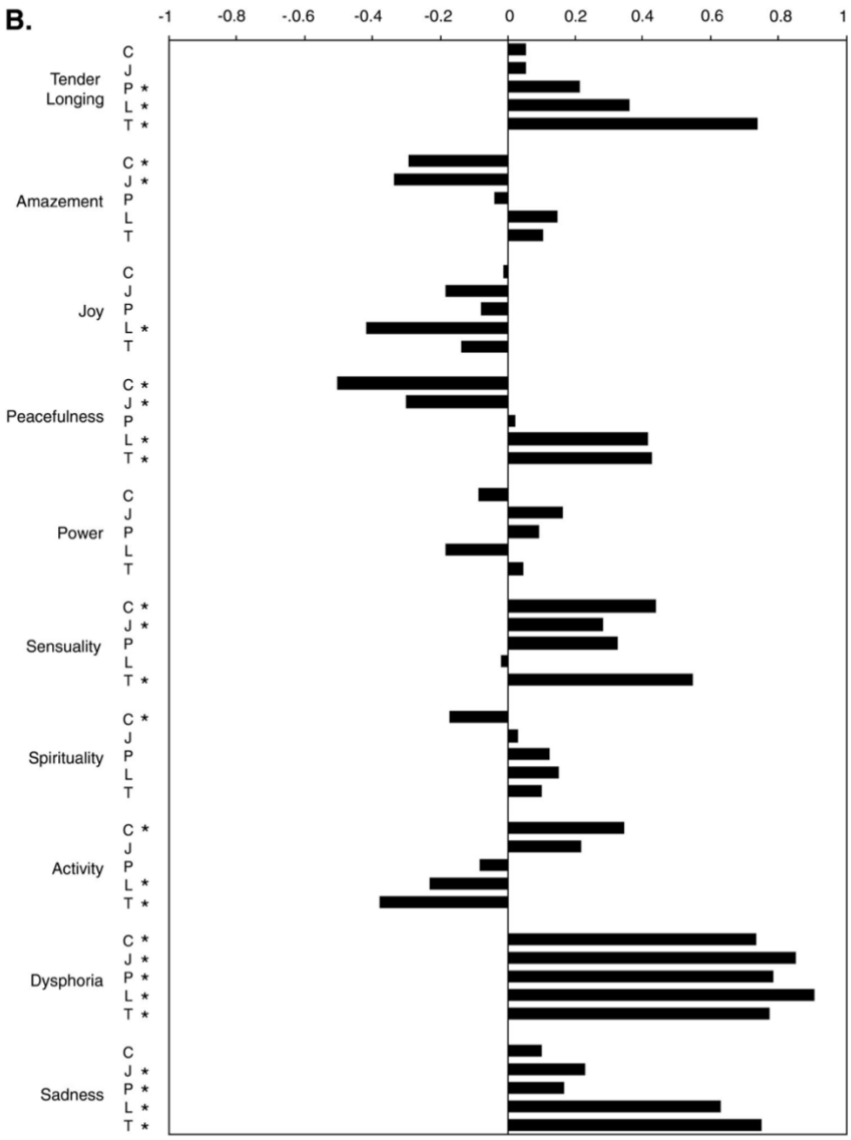


[79]

As Figure 1.A shows, differences can be observed between the frequency of evaluation of the emotions experienced and that of the emotions perceived by the emotional musical factors, in the various musical genres. Numbers represent different scores, which are obtained by subtracting the score of emotions felt by the score of perceived emotions. Thus, the negative part, to the left of the midpoint =0, where there is no difference, indicates if the emotions are more frequently felt than perceived, while the positive part, to the right of the midpoint, represents the emotions more frequently perceived that you feel.

A valid explanation for these results is that music expresses, through an ideal, symbolic and mimed performance, a vast field of human behavior. However, the perception of negative emotions is not translatable into the real feeling of negativity, since the listener in most musical listening contexts are not in danger situations.

[79] Graphic taken from pp. 502 of M. ZENTNER, D. GRANDJEAN AND K. R. SCHERER, *Emotions Evoked by the Sound of Music: Characterization, Classification, and Measurement*, Journal of Personality and Social Psychology, Texas 2003



[80]

As figure 1.B shows how there are differences in the evaluation of the frequency of emotions caused by music against the everyday emotions arising uses factors and musical genres. The left-hand side of the midpoint indicates the emotions felt more frequently in response to music than in everyday life. The right part, instead, indicates the emotions felt more frequently in everyday contexts than in musical contexts.

The analysis of the factors of the relevant emotional terms of restrained music provide preliminary insights into the differentiation of emotional responses to music. The discovery of the wide range of emotions evoked by music, goes beyond the emotions typically captured by global models of emotions, challenging the field to expand its traditional borders into new territories of emotional experience.

[80] Figure B

2.2 Marketing of Music

The bulk of the growth of the importance of the music industry can be attributed to popular music and it is in these genres that the influence of Marketing has been most in evidence. Due to this, in recent years a good deal of attention has been paid to the role of Marketing in music and to the Marketing of music. *Mass marketing* is endemic in music, its techniques having now spread from popular forms to classical music and electronic one. Yet, despite their integral part of the production and consumption of music, little has been written about how musician themselves view the marketing of what they consider to be "their art".

Then the question arises, is a commercial environment good for music? In one sense the answer seems to be yes, given the vast quantities of music produced and sold in live and especially recorded performances. This obviously refers to popular contemporary music, sometimes explicitly called commercial music because of its marketability. On the other hand, it is thought that music understood as art, cannot flourish or survive in a commercial environment, or perhaps just because it does not bear the imprint of market processes in its product.

In my opinion all musical genres are comparable to art. Why should classical music be more like the art of techno music? In today's world all the liquids, like the various types of art, need to have a container that gives them a shape, then be accompanied by a form of further expression, like what is Marketing. It is ruinous to look at marketing as a harmful factor for the product, because it must be seen as an *added value*. However, marketing needs to be adapted to the product, as the product needs proper marketing.

2.2.1 Musicians and Morality

One of the implicit assumptions of the music industry appears to be that music is a product that is subject to all of the normal market rules. Many of the artists, however, argue that it should instead be considered as a piece of art. Therefore, is the boundary between commercial and aesthetic? The music industry can be perceived as being in the state of permanent conflict between commerce and creativity. For musician working in popular music, Marketing and Personal Branding is largely accepted as a fact of life. For a whole generation of classically trained musicians, though, it is a new phenomenon: many feel that they have to discard notions of artistic integrity and start concerning themselves with the marketability of their work.

However, describing the artist in his strictest sense was the one who did not perceive the music as a source or employment: for them it was a way of life, their artistic activities were only the result of their internal needs. Artists composed music or played instruments only because the felt that they

had to do it. The commercial side of their work and its marketability was always ignored. Many times, they had to pay or invest more than they could earn from it, just fulfil their aspirations. They distanced themselves from music understood as a business. Artists perceived to invest a role of moral obligation in the creation of art and the presence of marketing in their works caused the distancing from culture.

According to them the music was taking a bad direction, aiming at profit, mass markets and kitsch.

Furthermore, these artists saw the problem with a gap of high-quality music on the market and with difficult in the promotion of this kind of art much deeper than only inside the music industry. They believe that today's world is characterized by a crisis of values in art. The introduction of marketing in this field was perceived by them as an invasion of the entire artistic world, comparing it to "barbarism".[81] In their opinion, thus art should not be used for any commercial reasons, because it is supposed to satisfy human needs, and this art would never become a product, because it would lose its values. According to them understanding art is a very rare ability that is given to very few people and then they felt reluctant to persuade to buy their music. They were responsible only for the art, and any marketing activities were humiliating and immoral.

However, as result of the development of literature and art, music has been subjected more to the law of supply and demand of the expanding cultural market, and this the main cause of the so-called loss of its values and its morality. It has become devoid of any deep meanings and is produced more like a commodity than an art form. Especially there is a negative result for any "art" music, which is characterized by a lack of marketability.

The research carried out through the artists' beliefs and principles, showed an emphatic divide between those who blamed marketing for undermining the artistic integrity of musicians and those who felt that marketing was already contributing to the well-being of music and needed to be better understood.

The clear binary divide between musicians, generates these two types of thought, split in their beliefs about the relationship between Music and Marketing, as to the nature of that relationship and its general desirability. One rejects any form of coexistence between the two subjects: they see themselves as artists and they are only interested in the process of the creation of art. The second line of thought is characterized by more open attitudes to the perceived relationship, moreover they see their role in the industry more as music promoters than just artists or performers. They are interested in the process of creation, but additionally they also perceive the need to be more involved in the promotion of their music and its existence on the market. They still have many doubts about music

[81] K. KUBACKI AND R. CROFT, *Mass marketing, Music and morality,* Journal of Marketing Management, February 2010, pp. 586

in marketing or marketing in music, but they do not distance themselves from anything that remain outside their arts.

In terms of characterizing the groups, one described the first set as “musician who *serve* the music”, and the second set “musician who *use* the music”. I definitely belong to the group that believes in the coexistence of the liquid and the container.

But the concept of commercial art music[82] may be the future for the whole music industry, as “real” artists cannot create solely to the requirements of a market that limits their freedom of expression. Writing to order does not make a particular piece of music less valuable from the artistic point of view.

So, by accepting the phenomenon of promotion for the music sector it is understood how an artist would like his music to be promoted. Despite the fact that most of the musicians were quite articulate in identifying what they regarded as immorality in contemporary marketing techniques when used in music promotion, hardly any of them is able to suggest more ethically appropriate ways to doing this process.

The most common idea among artists is that their music is used in films as soundtracks. interesting from the point of view of moral integrity, since the cinema is presumably considered more an art than a business. Some artists have noticed that many film soundtracks are part of what they call "good music", often innovative and original. Often even the music difficult to sell, is promoted very well thanks to the association with the image. Generally, the opinion about the sale of good music promoted along with other forms of art such as cinema, sculpture or theater is well seen.

To welcome the ethical principles of artists and have a moral respectability, it is recommended to build the promotion around their individual values, as opposed to attitudes and beliefs manufactured for them by marketers. Most of the musician, rather, agree that the main role in promoting music belong to them, because they chose the repertoire, they composed the music, and they interpreted it. Indeed, the most important tip for the marketers of art comes back to the morality issue, more than money, promotion in the arts need good intentions, initiative and good ideas.

The music industry needs to find ways in which to engage with the artists as means of evangelizing them and enabling them to take their art to a wider audience. This would represent a radical extension of the services marketing concept: recognizing the moral imperative of involving all the staff in the development and promotion of the product offering.

If there are no grounds, historical and theoretical, to suppose that art music that sells is less good art, or less good music, than that which does not, then there is no good reason to exclude

[82] J. LE COCQ, *Commercial Art Music*, University of Canterbury, December 2002

commercial consideration from production of art. However, to reach the maximum expression of marketing in the music industry it is necessary that the world changes attitude in the way of marketing it. This would evolve both the way marketing is done and the way the music world is offered to the audience, managing to overcome the moral obstacles present among the artists.

2.2.2 Music and Marketing

> «To blow up, it's 80% branding and business, 20% music».[83]

Marketing is ''the process of identifying needs and satisfying these needs with suitable goods or services, through product design, distribution, and promotion […]''[84]. Applied to music marketing, the goods or services become the music and services that provide music. The creation with the music product begins with the artist. Marketing comes into play to ensure the music is listened. Thus publishing, packaging, distribution and sales of music occur. It is wrong to ignore the commercial side of the work and thus create an unnecessary gap between artists and the public, characterized by a mutual misunderstanding. In fact, the commercial side is able to contribute with many advantages to the art of music. Above all, gives the artist more freedom of expression and for this reason the market has a place for every type of artist and every type of track. The market gives music greater communicative power and greater access to the market itself, encouraging contact with the public and establishing a connection between who produces music and who is destined to receive and listen to it. The needs of the market can also be interpreted as the boundaries of creation that are necessary for composers and also offers new opportunities to new creative and lucrative industries to encourage artists.

The first level of music marketing is the interpersonal level.[85] When an artist and his listeners have a connection through music, marketing offers an interpersonal level. The idea of free expression and the culture of belonging are the main factors for the definition and development of music marketing itself. Personal and subjective emotions and associations, which emerge through the mental process described above, form the basis of music and music marketing and accompany the musician and the listener in their path of connection to the interpersonal level. This first level of music is marketed through the auditory transmission of material for self-expression. With respect to sales

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[83] N. VOORHEES, *How to brand yourself*, Icon Music, September 2019
[84] A. IVANOVIC, *Dictionary of Marketing*, Phill Collins Publishing, April 1996
[85] J. R. OGDEN, D. T. OGDEN AND K. LONG, *Music marketing: a history and landscape*, Journal of Retailing and Consumer Services, Pennsylvania 2011, pp. 120 and ss.

executions, the first step in music marketing begins with the attempt of emotional displays made by the performer.

The purpose of the musician is to try to generate feedback on their feelings, convincing an audience to buy through the emotional charm of the product. In fact, the composers are aware of the indirect and specific emotional demand from the recipients. However, the transmission of a specific marketing value of music is often unintentional based on the consumer's interpretation.

Originally intended or interpreted externally, music, both in the past and in the present, has remained an instrument through which to promote an external moral party to acquire the ideas and emotions of music. With the first introduction of Mass Marketing[86], the production was focused only on what the composer wanted and then on the product, created and composed only according to his preferences, without keeping in mind what could be the requests and wishes of those who would listen to the final product. However, with the evolution and expansion of the market in this sector, composers began to understand their audience and began to consider the physical and social environments in which their work was most appreciated, and it wasn't long before the musicians realized that they could make a living, and not only with their art. Thus, music publishers of the late 19th century used marketing by employing people to promote their songs and persuade entertainers to use their material. This period is comparable to the "Sales Orientation" process of Marketing, that is, when producers create products and focus on rigid and effective sales strategies. The diffusion of the phonograph[87] allowed to widen the possibility of listening to music, which previously was reserved only to privileged classes. Its propagation supported the democratization of music. But only in the 20th century did music become a mass consumer product. Advances in technology and business practices have allowed companies to add additional distribution channels, which have helped to broaden the public's awareness and interest in different forms of musical entertainment, so as to free the music from its previous geographical limit.

As a result of the continuing development of the marketing concept and its orientation, its intrinsic ability to communicate with an ever-wider audience was enhanced. So, the marketers understood that, before the musical production phase, it was essential to interpret the wishes of consumers. In fact, in this way it was easier to market a product, the intent of which was to meet specific needs or desires.

As a result of this learning, the music industry began to focus more on the consumer, that is, they used a more inclined attitude to costumer centricity.

[86] Mass market approach focused on the sale of goods and services and in particular on the advertising of goods and services for the purpose of their placement.
[87] The phonograph is a device designed to record and reproduce sound, designed by Thomas Alva Edison around 1876.

The musician, through progress, acquired the power to use international distribution via the Internet. As a consequence of the era of globalization and digitalization, music companies and industries related to the music industry have acquired new and numerous marketing strategies, which are used for an increasingly effective promotion of music. At the same time as these new instruments increased, packaging and distribution costs were reduced or even eliminated.

The marketing of music has evolved from a philosophy based solely on the exchange of goods to a magazine focused on intangible resources. One of the main principles of this philosophy is to cultivate relationships that involve the customer in the development of customized and competitive value proposals to meet specific needs. The value that music contains, is defined and co-created with the consumer. Artists could even exploit their markets by designing and modeling the same songs with the use of new technologies and media, using increasingly frequent data analysis and thus creating new and more profitable opportunities.

The exchange that takes place between those who produce music and those who listen to it, can be considered as an intangible exchange, because music is proprietary and offers different feelings depending on the situation, context and musical genre, such as concentration, emotional relationships, freedom of thought, hope, incentive and stimuli; however, at the same time it can be seen as a tangible exchange, since a real exchange actually takes place, on the one hand a product is offered, and on the other, the acceptance and purchase of it, and therefore a payment. Marketing, especially in this sector, must take into account both points of view, because its intent is to promote the product itself, but with the ideal and immaterial contribution of the feelings transmitted.

With the fast progress of technology, even the production of musical experience will continue to advance. Although uncertain which channels will be most effective and popular in the years to come, it will most likely progressively involve technology and an increasing degree of customization and value creation by artists.

2.2.3 The Music Business Model

> «I'm not a businessman; I'm a business, man».[88]

Musicians are an intrinsic part of the service-product offering, perhaps even more than the music they compose. It is in fact the artist, who, together with his music, presents and represents the offer of the product, making it almost impossible to consider music as an isolated product. Musicians have become the core of the entire musical business model, symbolizing the major products and

[88] Shawn Carter, as known as Jay-Z.

producers, and this is why, nowadays, their attitudes are fundamental to the well-being of their business and industry. That it is why is necessary that artists, in addition to being musicians, also understand a matter of primary importance as Marketing, so as to be able to enter into the life of the industry itself. The traditional music industry has been forced, together with the artist, to move from the paradigm of producer and physical distributor of music, to a service provider. Additional motivation that understanding the Marketing of music services is essential for the development of successful strategies for all Business Models in the music industry. It is therefore necessary that the players of the music industry focus more on promotion and marketing, directing the industry itself towards a more effective marketing perspective.

A *Business Model* is defined as "the method by which a company builds and uses its resources to offer its customers a better value than its competitors and to have greater profits"[89]. A properly built business model must answer the questions: (1) What is the value of the customer? (2) How does business generate revenue? (3) Who is the consumer?

Furthermore, the world of Music Business has developed through *three models:*

A. The Traditional Business Model

The traditional business model of the music industry is characterized by mass production and physical distribution of products. This model includes the manufacturing process of record label products.

B. The Renegade Business Model

The renegade business model is based on a principle of illegality, unauthorized downloads via the internet. This activity is planned and regulated by organizations that provide software that allows millions of consumers to become unauthorized mass distributors of free music, and also having bypassed the figure of the record label, they managed to divert even the payment costs and royalties. The spread of this model of illegal trading happened very quickly, thanks to the simplicity and speed with which you get music that also becomes free. This renegade organization can be seen as the combination of two types of business models generated by the internet: free exchange of objects and exchange of information. Organizations offering this type of services and content can be considered business models for their contribution to economic value in the form of consumer knowledge and content.

[89] V. L. VACCARO AND D. Y. COHN, *The evolution of business models and marketing strategies in the music industry,* International Journal on Media Management, Routledge, Jun 2011, pp 47 and ss.

Currently, the Renegade Business Model has passed its early stages of development, but unfortunately remains one of the first sources of downloads but it has been reached by legal music streaming platforms[90]. Although the Renegade Approach offers content and services to consumers for free, the purpose of these organizations is to find a way to generate income by deviating from what the law requires. The primary source of income for these types of platforms comes from advertising software that is included in the user privacy agreement in all free downloads. In addition, this software can also check the browsing history on the web of consumers to send targeted promotional messages to those consumers who have installed the program on their personal computers. A third source of revenue is linked to the innovative attempt of these platforms to establish a new model of television supported by advertising. A fourth source of revenue comes from paid content relating to partnerships with companies promoting legally licensed content.

C. The New Business Model

The new business model includes legitimate online digital music services. The introduction and development of this model and the platforms that belong to it have made it possible to decrease illegal downloads from platforms that follow the renegade business model. In fact, the sales and downloads of this new model have grown so much that they reach illegal platforms. Legitimate online music services are part of the internet business model, to which belongs the category of digital products and digital delivery, which often have strategic alliances with accessory providers.

The first legitimate online music services began to appear on the Internet in 1995, but none of the early music services were very successful due to the massive presence of Renegade Business Models. When Apple Computers introduced its iTunes service in April 2003, it marked the first major success for this New Business Model; within its first 6 months of operation, a record number of 14 million songs were purchased for download. In July 2004, iTunes reached its 100 millionth download.[91]

In the European market, there are more than 30 legitimate online services that offer music either with pay-per-download or subscription.[92] However, it is only recently that the legal download of music has managed to match the results obtained by illegitimate music services.

[90] Application as Spotify, Apple Music, Soundcloud etc.
[91] V. L. VACCARO AND D. Y. COHN, *Op. cit.*, pp 48.
[92] IFPI, 2004

However, these three models developed by the Music Business, need to be accompanied by a process of planning and execution of the production of the product, its promotion and distribution to meet organizational objectives. To contribute to this completion of Business Models, then concur Marketing, that implements them in this process. Is stated that for a successful organization, the marketing orientation focused on the customer must be a respected at the corporate level to be efficient, and not only by a functional department.

There are three main modern marketing management guidelines that an organization can take on:

- *Production orientation*

This philosophy of production orientation is implemented when management decisions are taken without taking into account the needs of consumers

- *Sales orientation*

A sales orientation philosophy is in place when an organization owes its success to large-scale promotional efforts especially in the mass media.

- *Costumer orientation*

Instead, a true marketing orientation is a corporate philosophy in which the organization fully explores the needs of consumers first, and then implements strategies to generate maximum customer satisfaction and profitability.

The service Marketing Mix, which can be used to compete with these guidelines, consists of *8 Ps*: the four Ps in the traditional marketing mix of *product*, *price*, *place* and *promotion*, and four additional Ps in *process*, *people*, *physical testing* and *productivity*.[93] These 8 Ps are linked to the six main reasons why consumers want to be online for product acquisition: convergence, choice, customization, communication, control and cost.[94]

The analysis also links the six Cs of online motivations with five converged marketing strategies. The five C of the marketing of convergence[95] are community, customization, instruments of choice, channel and competitive value.

Proceeding with the analysis of the *8P of the Marketing mix* compared to the various business models of the music industry there is:

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[93] C. H. LOVELOCK AND L. WRIGHT, *Principles of Service Marketing and Management*, Prentice Hall, 2002

[94] R. KERIN, S. W. HARTLEY AND W. RUDELIUS, *Marketing*, Mc Graw Hill, 2002

[95] *Convergence* means more than the fusion of different technologies or the combination of channels. There is a more basic convergence within the consumer created by the technology and enduring behavior of humans. Convergent consumers are those who manifest attitudes and behaviors both online and offline.

- *Productivity*

Productivity is defined as the efficiency and effectiveness of an organization in using its resources in the most appropriate way to produce additional value in the product, with the aim of meeting the needs of the customer. This is achieved by implementing the other seven Ps in the mix of marketing services, leading to customer satisfaction, so as to obtain greater profits and consequently expand their market share.

TBM[96]: As many large production-oriented companies in other industries, they have cut costs, even large labels have also sought mergers or strategic alliances to achieve economies of scale.

RBM[97]: Most renegade organizations have no sales or profits because they represent an illegal business model. Some of the renegade organizations are implementing strategies to attempt a transformation into a legitimate business with a billing system.

NBM[98]: The first successful online business model in the music industry is the pay-per-download introduced by Apple iTunes in May 2003 for Macs and in October 2003 for Windows users. Its main objective was to stimulate sales for its iPods. Similarly, some companies are planning to introduce an online service for similar reasons, to promote the demand for a new DJ player.

- *Place*

Place means how the product or service has the ability to be acquired in physical places, on the Internet, or both, like retailers that use multi-channel marketing.

TBM: Because the great loss they have been having for a few years now, CDs sellers' stores in sales must look for other forms of profit if they do not want to risk going out of business. In fact, those of them who have not yet invested in their online sales service are surely thinking of doing so, because by now the physical sale of CDs has almost reached its end.

RBM: Considering that this business model offers all its services online, it is advantaged compared to physical shops, also given its high degree of convenience in price and comfort.

NBM: Online shopping downloads at traditional e-tailers, provide convenience and service 24 hours a day, 7 days a week, no traffic, parking, crowded shops, and waiting on long checkout lines. As convergent as marketing is, some consumers want the convenience of multichannel, so options to be able to shop both online and offline.

[96] Traditional Business Model.
[97] Renegade Business Model.
[98] New Business Model.

- *Price*

The price includes financial costs, but also non-financial expenses and risks.

TBM: Traditional record labels and retailers used a production-oriented philosophy, dictating the price to consumers. Consumers have complained that CD prices are too high, which is why CD sales have fallen exponentially with the introduction of online subscription sales platforms. In the online purchase, costs associated with time and services, as well as shipping costs and waiting time for delivery, in the case of vinyl or CDs, while the download or streaming of songs following payment is automatic and fast.

RBM: The ability to download music online for free has attracted the attention of millions of people towards these illegal services. However, there are indirect financial costs such as costs for internet service providers (ISP) and hardware costs.

Not paying downloads and services, there is the possibility that the sound quality of the file obtained may be lower than ideal, and especially these types of services have entered with time in the crosshairs of legal actions aimed at ending these types of illegal services.

NBM: As for the 6Cs, customers often find lower prices in online shops than in physical shops. But before that the price was equal to the single price of the song you wanted to download, the new business model today expects consumers to pay a monthly or annual subscription fee to the platform, then the platform itself will deal with the division of that sum for the various artists based on the listeners that the artist manages to reach. Unfortunately, the convenience of renegade business models is always greater than online download services, not having, however, guaranteed the same quality of services.

- *Product*

The product includes both the main benefit of listening to music, which is the main reason for consumers' interest in acquiring it, and complementary services related to acquisition and consumption.

TBM: As far as products are concerned, the major record labels and the large retailers of the traditional music industry have pursued a mass production orientation without conducting in-depth research into the needs of consumers. But companies that adopt a production orientation run the risk of concentrating too closely on their operations and losing sight of the real satisfaction of consumers' needs. As for the control, some music retailers do not offer the ability to listen or preview all their songs before purchase.

Some investment bankers believe that cost-cutting strategies will reduce the creative production of major labels. Industry experts have stated that major record labels will pursue a risky strategy focusing only on marketing clones of artists with massive appeal and great sales potential.

RBM: Users who exchange files via illegal ways have the largest choice of music in the world, much larger than any legitimate online service or from traditional retailers. Renegade users can create their own custom compilations based on the sheer breadth of downloads available.

NBM: Over time, thanks to the emergence and increasing expansion of legal platforms, consumers have acquired more and more variety in the choice of their music.

This model offers its customers a huge variety of songs from every major genre: for example, Spotify, one of the largest representatives of this model, loads 40 thousand tracks per day, which is equivalent to 280 thousand tracks per week, or about 1.2 million tracks per month, for a total of 14, 6 million tracks per year. So, the current rate is 50 million tracks added every three and a half years.[99] Consumers can also choose a compilation of products tailored to their tastes through the creation of a playlist.

Considering that for artists it is now necessary to produce the release of the track online, a strategic vision recommends to also produce the physical version of the track, such as vinyl or CD, even if it is now only the online version to ensure greater revenue.

- *Process*

The process consists of the stages of service creation, which are performed by the service provider or customer and can be considered an extension of a product or service.

TBM: the process of buying CDs or vinyl in stores is considered by many consumers as challenging, tiring and inconvenient. The time it takes to go to the store, hear the various products, queue to pay, and often find in the store a not entirely pleasant atmosphere, are all factors that lead the consumer to prefer buying online. It is quite normal that the customer now prefers to purchase online, for faster and more comfort. Another factor is that a physical store has limited stock availability for its products, while the online platform warehouse can be defined as infinite, and consequently the customer has more variety of online choice. Very often if the customer does not find the product, he was looking for in the store he is sure to find it online, and therefore the consumer's confidence in that customer will decrease.

[99] Data taken from: https://mymusicpromotion.com/it/node/96.

RBM: The two factors of convenience of this model, namely the absence of costs and the reduction of purchase time, are counteracted by the illegality of these platforms, which is manifested in their quality, and often are also difficult to find, due to viruses and server errors.

All this goes against the ethics that the art of music wants to convey to the customer, precisely for this reason the creators of these platforms have tried to make them look more and more like legal ones, so as to reduce differences and system problems. The renegade model is similar to an arms race: in fact, the legal platforms to defeat the illegitimate download continuously implement legal and technological actions.

NBM: One of the benefits of downloading music from legal platforms is that the consumer who buys does not risk becoming one of the targets of legal action.

Apple Music and Spotify are the most popular platforms among consumers. They are legitimate online services successful, have been described as the first truly functional and pleasant music services in use, which basically work as established, with minimal effort and maximum convenience with quick search functions.

- *Physical evidence*

Physical evidence includes all the tangible factors and visible aspects of the service offered and the product associated with the image and the quality perceived by the customers.

TBM: with regard to the traditional model, physical evidence resides in the aesthetic aspect of the product, then the cover that contains vinyl or CDs, the container and the cover of the album, which is a fundamental factor to attract the attention of the customer. However, with the introduction of the new models, it has been noted that now only a small number of consumers are interested in physical products, but they remain still the most effective in strengthening customer loyalty. About the physical store, it is advantaged compared to a digital platform, only thanks to factors that indirectly are predisposed to attract consumers, such as its design, atmosphere and the feeling of being welcome.

RMB: The only physical factor that exists in this model persists only after the purchase when the customer gets his file with his name, but often missing information and cover.

NMB: Through these templates, customers rather than receiving an exclusively audible file, also receive a small description of it, with the album cover attached, the possibility to go to the profile of the corresponding artist, and the possibility to read the feedback related to that product. It is for these convenience factors that the programmers of these platforms need to expand the benefits of these models so as to make illegal services increasingly inconvenient and create a preference among consumers through an added value that is increasingly segmenting the market and make more profit.

- *Promotion*

The promotion refers to the more specific product's side of the sale, and it has the function of making more effective the transmission of information messages, which help the company to increase the visibility of the product and to sponsor its purchase.

TBM: the traditional model has always been characterized by a sales-oriented philosophy through the use of promotion, that focuses more on the fact that the company carries out a large number of transactions, rather than trying to develop and maintain a relationship of trust on the customer.

This sales orientation also includes the company's incentive to push the product with higher budgets dedicated to traditional promotion, such as investing in video, radio, and invasive advertising. The power of promotion has a big impact on the percentage of sales, even if the way of doing promotion is changed from this model to the new one.

The industry is also promoting an anti-piracy campaign through various strategies to discourage the use of illegal services using political, legal, technological, educational and fear tactics directed at individual users and organizations and promoting the benefits of using legal platforms.

RBM: This type of model, not being authorized, cannot afford to put in action a promotion of its products and for this reason it feeds only on the active promotion of the customers, that is the mechanism word-of-mouth. Which, however, is not a mechanism that makes use of a data analysis, but only of the communicative power of its consumers.

NBM: There are three main communication routes that coexist in the online relationship between the company and customers: the unidirectional exchange addressed to the customer of information and diffusion of promotions through mail, demands that develop in inverse way being addressed to the company from part of the buyer and finally the communication between the consumers same.

To cultivate the bidirectional company-customer relationship, it is necessary that the music company realizes innovative and original convergent strategies, with the addition of factors that allow customization, based on the analysis of preferences and requests of the customer, the promotion itself.

The strategies also have both the function of producing programs for customer involvement, always through the use of the database, so as to increase confidence in the company, and to develop a competitive advantage over rivals, so that the brand's goals meet the demands of consumers.

Advertising and promotion in the digitized world are essential to stimulate awareness and purchase, but above all to succeed in the phase of approaching the customer.

- *People*

The term people in the marketing mix refers to all individuals involved in the service, spanning the meaning of the term itself from producers to customers. Who the customer is, is the question that it is necessary that a company is asked in order to be able to orient itself more towards the customer.

TBM: in the traditional business model it is also important to analyze the people who work in the musical physical store, in fact most of their salespeople invest the role of cashier, without helping the customer in the purchase decision. On the consumer side, the music industry segments consumer markets based on demography such as age, gender, ethnicity, and musical tastes. However, in the age of digitalization, and with the high level of customer dissatisfaction with the traditional music industry, it is necessary to go beyond traditional customer market definitions.

RBM: these illegal platforms involve people who trade illegal files and work in these unauthorized organizations, and others who contribute to strengthening these services by downloading illegal files, two types of people who play a crucial role in the functioning and maintenance of these services.

NBM: In the new model based on song downloads, the part of marketing services related to people refers to who runs the company and its software. Furthermore, there are services dedicated to specific market segments, which play the role that salespeople have in physical stores, that is to help the customer in the selection and purchase transaction.

There is also a geographical segmentation of the service, which may vary depending on the country and therefore the culture where you are located.

Services in the music sector need to better understand consumers, using different tools and methods to analyze the various segments and find the most appropriate added value.

The goals of the *8P of the Marketing Mix* of the music industry, regardless of the business model used, can coincide. Trying to summarize them and to adapt them to the various models, they can be defined as follows:

Place	Increase choice in regards to where and when consumers can acquire music on and off the Internet (using convergent strategies).
Price	Lower prices per song download. Offer better value and rewards for subscription services. Use CRM. Expand the availability of prepaid cards to appeal to consumers without credit cards (e.g., young age groups), as well as to consumers with security concerns about buying online.
Product	Increase choice of music available legitimately (e.g., major label record catalog must be offered in different forms offline and online, which can include audio and video at reasonable prices). Make more new music-related choices available that speak to the hearts and minds of consumers (niches). Create product and service packages of core and supplementary benefits (e.g., access to satellite and Web radio stations; concert tickets, etc.) that are unique or exclusive to each firm.
Process	Use technology to offer customizability of music compilations selected by consumers in stores and online. All services should enhance ease of use and consumer satisfaction with the process of search, acquisition, and consumption of music delivered via technology and people (e.g., employees, musicians, customer service, etc.). Do research on needs of various consumer segments in regards to process and satisfaction.
Physical evidence	Find out what physical evidence consumers want and offer tangible benefits (e.g., liner notes, books, band merchandise) to those target markets that value them at various prices to create added value, brand preference, profitability, and productivity.
Promotion	Increase usage of convergent promotional strategies utilizing the Internet and traditional media, depending on target market preferences. Use CRM, permission marketing, and viral marketing.
People	Harness digital community networks to generate positive word of mouth. Do viral marketing (forward promotional offers from legitimate firms to friends). Train employees to be customer-oriented in delivering services and products.

[100]

2.2.4 How the music industry uses Big Data

The term *Big Data* refers to those data that are collected and directly analyzed through the use of *AI, artificial intelligence*[101]. With AI, hardware systems and software program systems capable of providing an electronic device with performance that illumines human behavior. In fact, it allows special computers to think and act both rationally and humanly. In other words, it is not just a question of intelligence understood as a capacity for calculation or knowledge of abstract data, but also and above all of all of those different forms of intelligence ranging from spatial intelligence to social intelligence, from kinesthetic to introspective. All this is possible thanks to specific *Algorithms*[102]. An algorithm is a set of detailed mathematical instructions so specific that even a computer, which executes orders to the letter, is able to read and understand them. Taken alone, however, an algorithm fails to develop the intelligence necessary to resemble the human. Only if they are united in the

[100] CRM= Customer Relationship Management, picture taken from V. L. VACCARO AND D. Y. COHN, *cit.*
[101] Artificial Intelligence (*AI*) is a branch of computer science that allows the programming and design of both hardware and software systems that allow to equip the machines with certain characteristics that are considered typically human, such as, visual, space-time and decision-making perceptions.
[102] An algorithm is a procedure or program that resolves a class of problems through a finite number of elementary, clear and detailed instructions.

mathematically appropriate way will artificial intelligence be obtained, and therefore an illusion of intelligent behavior within a specific field.

When ordering an action to these advanced computer types, the request triggers a chain reaction of algorithms: an algorithm converts the sound wave into a digital sign, which is translated into an acronym of perceptively distinct sounds, The next algorithm groups the phonemes into words that are inserted in a search engine, which processes the question and sends an answer. As a result, an additional algorithm transforms the answer into an accomplished sentence and another algorithm still allows the action to be carried out. Artificial intelligence works with the described modes and almost all AI systems follow the same chain of algorithms. Then the chain receives data from a specific field, performs a series of calculations and makes a prediction or makes a decision.

The algorithms used are distinguished by two characteristics, they typically deal with probabilities rather than with certain facts and the problem of how these algorithms know which instructions to follow. The algorithm itself learns through *training data*[103], and training analyzes many examples related to some of the possible options, from which it learns and finds a pattern for the next answer. In AI, the role of the programmer is not to tell the algorithm what to do, but to teach it how to learn what to do, using the available data and the rules of probability.

In the music industry the use of AI is present in the platforms of the New Business Model of music download, as in Spotify[104], Apple Music[105], SoundCloud[106], YouTube[107] etc. These channels take advantage of the basic use of AI, or that of *customization*, which for a machine able to learn automatically means *conditional probability*. In mathematics, conditional probability is the probability that a phenomenon will occur, knowing that something else has happened before, and represents the way in which AI expresses assessments and proposals that reflect the partial information available to them. Customization is based on conditioned probabilities, to be estimated through huge data sets in which the conditioned event is an individual.

In the particular case of these platforms, the AI, for each user who makes use of it, will analyze the numbers and rankings of playback account, the most listened artists, the same characteristics of

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[103] N. POLSON AND J. SCOTT, *Numeri Intelligenti*, DeA Planeta Libri, Milano, Marzo 2019, pp 13 and ss.

[104] SPOTIFY is a music service that offers on-demand streaming of a selection of songs from various record companies and independent labels. Launched in October 2008 by the Swedish startup Spotify AB, the service has over 75 million users as of June 10, 2015. Spotify is available in a free and paid version.

[105] APPLE MUSIC is a music streaming service developed by Apple Inc. It was released on June 30 in about 100 countries. The user can choose from a number of music tracks that are then played on the device through audio streaming.

[106] SOUNDCLOUD is a music sharing website and music sharing service that allows musicians to collaborate, promote and distribute their music. Founded in 2007 by Alexander Ljung and Eric Wahlforss, Soundcloud has grown to become one of the largest streaming music services on the market reaching over 175 million monthly users worldwide. Soundcloud offers free and paid subscriptions on the platform. A distinctive feature of Soundcloud is that it allows artists to upload their music with an editable URL and also allows users to sync their account to another site.

[107] YOUTUBE is a web platform, founded on February 14, 2005, that allows sharing and viewing on the network of multimedia content. It was purchased in October 2006 by the American company Google for about $1.65 billion.

each song played, such as bpm, the type of belonging, the number of downloads, the artist, the year of publication, the position of the song in the national and global charts, etc.

Then the AI, through the algorithms specific to this type of action, examines the player's playback and then elaborate playlists recommended for the account.

Usually they structure the proposals in the form of various compilations divided according to the context, for example Apple Music, presents a section of the application with the name "For You", in which there are four playlists, one relaxing, a mix of new music, a mix of favorite music and finally a playlist with the ideal title for the genre favorite account [108]. These compilations are generated by what AI does naturally, so learn from millions of ratings and also based on feedback received from the user.

This strategic transformation of Big Data into solutions that contribute to the expansion of use, is the reason for success of many platforms, including Netflix [109] which is the most striking example. Taking advantage of the use of Big Data has passed from distributor to manufacturer. A special combination of data, algorithms and human insights, which is the most effectively perfect tool ever designed for personalized marketing.

The only factor that Netflix assesses is appreciation, analyzing the user's favorite movie category and evaluating its latent features, which allow AI to split accounts according to hundreds of different criteria. The regularities in the display history give an accurate mathematical answer to each question that the various algorithms must answer.

This is how Netflix founded its Business Model which consists, through the results of this careful analysis, in the design and production of films and television series, aimed at a precise and selected audience, in which the most appreciated actors participate.

Netflix's approach to personalization already dominates the digital economy and therefore also the use of music platforms.

And if from distribution sites, which analyze the data of their users and the rankings to produce appreciable proposals, they evolved to become music production sites, with which to create songs based on the evaluation of its Big Data?

[108] For example, if the account's favorite genre was Techno music, then the platform would come up with a title adapted to the main feelings of this genre, such as "Get Up!" which expresses energy, movement, dynamics etc....

[109] NETFLIX is a company active in the internet distribution of films, television series and other paid entertainment content. It was founded by Reed Hastings and Marc Randolph on August 29, 1997. Netflix entered the production sector in 2013, since then it has greatly expanded the production of films and telefilms, offering "original Netflix" content.

3. The Visible Identity

3.1 The case of PEGGY GOU

Kim Min-ji, aka Peggy Gou, is a DJ, record producer, brand ambassador and fashion designer, born on July 3 of 1991 in South Korea. In her life she began at the age of 8 years old piano lessons of Classical Music, but only in 2009 she knew the world of djing and decided to be part of it. She began playing in many clubs in the UK and learned the techniques and use of the program related Ableton[110]. In 2014 she decided to dedicate herself to the Music Sector, then left her job in a fashion magazine[111] and moved from London to Berlin, where she worked in various record stores and became interested in Techno and House Music. In 2016 she released his first four *EPs* [112], also becoming the first Korean DJ to play in the famous club *Berghain*[113], temple of Techno music.

Since then, it has started its rise to success by playing in a large number of international events and festivals, expanding her visibility and fame on a global scale, until 2018, the year of the release of her most famous song *It Makes You Forget*, which was awarded at the Independent Music Awards, was also used for many advertising videos, as a soundtrack for videos and video games and played by DJs belonging to all musical genres.

Only this song got on Spotify more than nine million clicks, on YouTube over six million. In March 2019, she announced the launch of her independent record label, *Gudu Records*. In addition, in the field of fashion she launched *Kirin*, her clothing brand, under which she produces streetwear clothes, succeeding in positioning herself high also in this sector. In the global currency of Instagram, she reaches a 1.9 million followers.

Being present in the music sector only since 2016 its rise to fame is extraordinarily surprising. Through the career, Gou, gained support and transformed her figure into a brand, through her music, her style for fashion and her use of social media. The phenomenon is so disconcerting that it needs an analysis to try to understand whether the achievement of success in all areas in which it has ventured, was just the result of a lucky, but unlikely chance, or it was due to a wise work of designing a Marketing Plan. Through the examination of her image, her behavior, her social profiles, the kind

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[110] Ableton Live, produced by Ableton, is a music production software program established as one of the most versatile among those on the market. Its peculiarities of use have made it for many the best, especially in the environment of Electronic Music.

[111] *Harper's Bazar* is an American fashion magazine founded in 1867 by Fletcher Harper of Harper & Brothers.

[112] *Extended play*, abbreviated as an EP, is a phonographic medium that contains more tracks than a single, but cannot be classified as an album. In fact, the EP can include maximum 30 minutes of total listening, thus varying from one to 5 tracks depending on their duration, while the Album has from 5 tracks onwards.

[113] The *Berghain* is a famous Techno Club in Berlin, so named for its location on the border between the Kreuzberg and Friedricdhshain districts. It is considered one of the most important underground clubs in the world and the influential English techno magazine Dj Magazine voted Berghain as the best club in the world in 2009.

of communication she uses, so in general of her hypothetical Marketing Mix and all the factors relevant to the assessment, what was the strategy of Brand that allowed her to achieve this huge success. Furthermore, considering I'm part of that market share that Peggy couldn't win over, my opinion about her identity and her music, together with the careful analysis of her career, will help to establish what were the factors of her success and what are the potential gaps she forgot.

3.1.1 Peggy's Identity

«Don't do what you love, create something that surprises you»[114]

Analyzing the basics shows how Peggy Gou decided to evolve her image along with her name. In fashion, her stage name was "Peggy Gould", but when she decided to move her career into music, she changed her name to shorten it and make it easier to pronounce, turning it into what she currently uses. As a first impression, in fact, it is already possible to notice how her identity is characterized by truth, carrying on various roads, such as that of music and fashion.

As an artist, standing out for the right reasons is one of the main factors in launching to success. It is no longer enough just to create good music and perform well. In the current climate, with so much competition out there, it is essential to have your own brand, your own identity with attached *values* and your own recognizable sound. Being recognized is the key to achieving further success, as being memorable allows you to secure a position in people's minds.

«I don't have a manager because I don't like people telling me what to do»[115].

From a first imaginary design of her identity are conceivable values such as speed, precision, problem solving, creative mind, memory, passion, being multitasking, musical skills, computer skills, musical ear, ability of expression and alert mind, which are the basic features for a DJ, while alternative imagery, aesthetic sense, knowledge of fashion culture, skills in fashion design, communication skills basic characteristics for a designer. So, Peggy masters the art of staging, with cosmopolitan elegance and an Asian power speed, enriched by kindness and courtesy. Her theater is music, but she often hosts fashion shows and many other performances belonging to different sectors. Her shows take place during night life and are overwhelmed by a wave of irrational love, which is music.

[114] Taken from an interview *How Peggy Gou achieved success using social media,* AMY SHAW, Moon Jelly.
[115] Taken from an interview by LILY MOAYERI, *Peggy Gou goes global,* DJ Times, 2019.

One of her most effective *intangible* values is surely her *diversity*. A DJ working in the field of fashion, is not a frequent figure, especially if her culture of origin is very far from the West. The *pride* and *elegance* with which Peggy Gou wears her Korean dress, give her an added value compared to other competitors, having an *open mind* and adaptable to different cultures, but also very conservative.

> «Having originally wanted to become a designer, […] when I discovered music and I almost dropped the fashion world because I wanted to look serious. At the beginning of my music career, a lot of people would judge me because I was from the fashion world, [..]. So, I used to dress really simply at the beginning.
>
> Today, I trust myself. You need to know how to say no.
>
> But I realized that wasn't me. So, I decided not to give up what I like — fashion — because it was a part of me»[116]

In many interviews she claims to have a passion for the *extraordinary*, an eye for design and individuality that are clearly reflected in her career. She is an ambitious, yet respectful person, wanting to leave something that she can inspire, but also proceed in her constant change, planning *purple cow* moves. Being unique is something that is hard to force, the most effective way to stand out from the crowd is to find your own differences and emphasize them. Being unique does not mean reinventing a character that doesn't look like the crowd but knowing *what sets you apart* from others. Peggy Gou has always embraced her differences and has never been afraid to show her personality and flaws to the audience. Through her social media, she lets followers enter her world and allows fans to have a clear view of her person, sharing it with *honesty* and integrity. Having a professional account that focuses on music career, for Peggy Gou does not mean that she has to keep her posts serious and music-oriented all the time. In fact, showing that everyone are humans through humor is an ideal way to get in touch with the audience. *Humor*, in the right way, always causes a positive response online. If the audience appreciates the posts, they will be more inclined to follow and stay in touch. The most important lesson to learn from the figure of Peggy Gou is the importance of being real. Personality is something that cannot be forced, but must be spontaneous, and it is spontaneity that is the secret ingredient for the public. For this reason, it is necessary to know the identity of the audience, so to be able to choose the right audience depending on the type of personality, just as Gou has shown.

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[116] Interview from https://www.businessoffashion.com/articles/careers/how-i-became-peggy-gou, ROBIN MELLERY-PRATT, *How I became… Peggy Gou,* Business of Fashion, 30 September 2019.

Peggy Gou's career is linked to her identity and perception of herself. For this reason, it is necessary to avoid anything that does not contribute to the strengthening of the image and the name, therefore the Brand. The projects to be created must necessarily fully reflect the personality, when the goal is to achieve success.

Loyalty is a key element in Gou's career, especially when working with brands. In fact, in addition to positioning herself in the market as a DJ/ Producer, then the Korean artist managed to coordinate her career, placing herself in other areas and becoming ambassadors of famous brands such as Porsche, Louis Vuitton, Nike, Hyundai Korea and other brands such as Jaegermeister, spreading into other areas besides music. All the brands that involved her as an ambassador started their collaboration, only after they noticed how her participation and sharing of posts raised the brand's visibility. Having demonstrated to the brands that her *personality* was already similar to the brands, she was hired as ambassador of Nike, Porsche and Louis Vuitton, for whom she has the opportunity to play in all of her shows in Korea. Everything begins as a result of the loyalty shown to the brand and therefore it is also important to demonstrate your commitment. Every brand with which there is the possibility to work, requires *transparency* and loyalty.

> «People think I've achieved quick success through luck, but I've always believed that you make your own luck. »[117]

In fact, when she began her collaboration, Peggy asked the owner of the New Guards Group how she would do her job, not being a designer. She entrusted her with a team and asked only for her own personal vision of the work. Even during the development and maintenance of Kirin[118], her personal brand, the artist has a team of designers who try to match their work with Peggy's intentions.

It is clear that Peggy Gou has always tried to make as much as possible of what her image represents. In fact, she prioritized her particular way of interacting with the public, developing the ability to attract it, including the way she dresses, showing her habits and her extra personal activities, cultivating her self-esteem and her characteristic physical traits. She has always used her personality as the cover of her book, presenting her values, her behavior and her identity in full.

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[117] Taken from an interview BY ROBIN MELLERY-PRATT, *How I became… Peggy Gou,* Business of Fashion, 30 September 2019.

[118] Kirin is her clothing brand's name, and in Korean it means *giraffe*, which is her favorite animal. Moreover, the reason why, is that they're active and agitated animals, just like Peggy Gou, and she claims that they remind her to use calm and patience.
From an interview by PAOLO POPOLI, *Peggy Gou: the most desired DJ, La Repubblica, 19 of March 2019*

In addition, the manifestation of her skills, in the field of music, was held in conjunction with the development of her career as a DJ, while the strengthening of skills that affect the fashion sector, has been a work of innovation and improvement during the various partnerships with major brands.

Peggy Gou made her part of the audience feel exactly the message she wanted to convey, offering her unique values, which made her different and special in comparison to her rivals. She has achieved her goal of *standing out from the crowd*, exalting and offering the right values to her target audience.

It is wrong to think that we do not have unique values, because everyone has their own distinctive traits that allow one to realize one's own person. What is essential to maintain are the elements that allow to differentiate from others, and therefore what contributes to the creation of one's own person. Everyone must work to build their own fortune, luck properly designed and elaborated for success.

3.1.2 Peggy's Marketing Mix

Idealizing and hypothesizing the *8Ps* of a possible Marketing Mix of the career of Peggy Gou there are:

1. Product

The product that Peggy Gou offers is mainly *music*, an offer that, however, has created not limited to a single genre. In fact, many of her published and shared tracks are not exclusively part of the genre of the artist in question, and therefore Techno, but for example her most popular song [119], previously named, is attributable to a genre more similar to the House/Dance. The Album *DJ-Kicks: Peggy Gou*, released in 2018, is also very different from the artist's genre. Everything has its advantages and disadvantages: in fact, by varying musical genres, there is the advantage of being appreciated by an audience with different tastes and, therefore, to take possession of a larger audience; but at the same time the risk losing the part of the audience that requires a clear and well-defined musical identity.

During her DJ-Set[120], performance that usually should follow a logical and growing thread, Peggy loves to *break the rules*. In fact, most of the time she uses to create a broken and alternating sound, building her musical selection according to a completely personal criterion, mixing tracks

[119] It Makes You Forget, released by Peggy Gou in 2018.

[120] A DJ-Set is a performance during which the DJ is required to mix multiple tracks to create a clear, unified, fluid and engaging sound. Usually a DJ, even according to the context in which the performance takes note, choosing a certain selection of music to play, trying to follow a logical and growing thread, without leaving anything to chance.

with low bpm and tracks with very high bpm, even to be comparable with a genre closer to that Hardcore [121].

> «The determining factors in what I decide to play are like what time I play, who I play with, which slot I have, how many hours I'm playing… I try to be as eclectic as possible. Island people, they love techno, they like kicks, so I use that folder. Paris, I'm playing early, it's going to be sunshine, I'll play happy music. Primavera, in Barcelona, I'm playing 4 a.m. to 6 a.m., it's dark, but there's going to be a sunrise, I start with dark, but by the time sunrise comes, I'm playing happy music. Usually, the festival gives you shorter time. The average time is an hour-and-a-half to two hours. In a club, two to three hours to longer. The atmosphere is different. Usually, the festival is daytime, so it's sunny, people are happier. Club is nighttime. But it all depends on which club, which festival, which city. At a festival, you have big acts that aren't DJs. The stage I play, they book DJs, but you reach a different crowd. When I played Primavera, a lot of people tagged me in their story, and they were people that you wouldn't be able to meet in a club. I got messages saying, "My son and I enjoyed your set" – and, "Me and my dad enjoyed your set," which is a cool thing. It's a varied crowd. Clubs are more the DJ's thing»[122]

Her way of *selecting* the music and *mixing* is inevitably both a strength point, attributing to DJ/Set an element of differentiation, and a point of weakness, removing from the performance that identifying trait of coherence, consequentiality and rationality, and therefore consequently, excludes that part of the audience that prefers coherence and a logical sense.

Beyond music, however, Peggy Gou has expanded to other areas. In fact, by dedicating part of her career to the field of *fashion*, has decided to consolidate her figure through the launch of her fashion brand, placing it immediately at a high level, and producing clothing for a target different from that established for the music industry. These products are distinguished by the same characteristics attributable to the artist herself, so elegance, vivacity, sensuality, professionalism and a touch of Korean culture.

Moreover, in 2019, after being long removed from many record labels, due to its particular but fascinating sound, he decided to establish her personal and independent record label, *Gudu Records.*

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[121] Hardcore is a musical genre derived from techno/new beat. Its main feature is the use of a drum machine with a distortion so as to generate a square wave with decreasing pitch. The rhythm of typical modern techno-hardcore music starts from about 160 bpm forward.

[122] Taken from an interview by LILY MOAYERI, *Peggy Gou goes global,* DJ Times, 2019.

2. People

The term "people" refers to the target chosen to hit with the career. Through her varied and energetic music, Peggy Gou has won a large audience. The audience that has become fond of the artist, is the same audience that is passionate about Techno music, therefore people belonging to the age range that varies between 15 and 30 years. In addition, with her fashion brand, also suitable for a higher range, she was able to be known by people of an older age, not for her career as a DJ, but as a designer of her own brand. Moreover, working as an ambassador, she reached a part of the audience that, not interested in Techno music or fashion, knew and appreciated her exclusively as a sponsor of globally recognized brands, however, they belong to other sectors, such as the automotive sector in the case of Porsche. Regarding the elegant attitude of the DJ and her fascinating and distinctive beauty, a large part of that target, deepening knowledge with her figure, has reached the point of establishing affinity with it, becoming an integral part of her audience.

3. Promotion

Peggy Gou as the main mode of promotion for the brand herself, uses with constant rhythm the Social Networks. She is a figure very present in their interior, owning three different Instagram accounts and then managing to capture the different interests that her audience finds following them. In addition to her strong presence on Social Media, her character is heavily publicized by the Brands she works for as an ambassador, who inevitably, in addition to sponsoring their product, help Peggy raise awareness of her role.

To increase the visibility of her figure, Peggy also shot the music video for her hit song *Starry Night.* This is totally unusual, as it is rare for music videos to be made for tracks belonging to the Techno genre. The song in question in fact, like many other songs by Peggy Gou, is not clearly connected to the DJ genre, and probably this is the reason why he had so much luck, managing to be heard in the most varied contexts and from a good part of the globe. The fact that a video was shot, helped greatly the spread of this track. In addition, the figure of Peggy is very present inside, further proof that she uses a lot of her image to sponsor herself and her products, helped by the visible and lively presence of Korean culture.

> «I want to be a representative of all Asia. When I have a gig, there are a lot of Asians and they are very supportive. If I can have an effect on Asian producers or artists or the Asian scene, I would love to be a good influence and a good example»[123]

Another fundamental factor that participates in the promotion of your figure are the content that you choose to publish on your social profiles. Content full of humor and self-ironic, which contribute to a familiar and welcoming vision of his character.

During the lockdown period, due to the Covid-19, she had to exploit more the potential of self-promotion, carrying out alternative activities. In fact, on Instagram she has published weekly videos that explain the ways in which the DJ keeps her physical and mental state balanced, in a video agenda called *Play Gou*. This was a strategy that led her to be followed by a wider audience, that audience that at that time needed this kind of entertainment.

To assert her image more and more, she also created a brand of gadgets, *Peggy Goods*. This brand compared to Kirin is definitely more accessible to that part of the audience that follows her for her music. Indeed, she used the term goods precisely to convey the idea of simple and, in part, economic products. This brand included items such as monochrome T-shirts and cloth bags, all naked products with only her name printed. Obviously, the purchase is made difficult and desirable by the limited quantity on sale.

4. *Process*

The process is represented by the type of use with which Peggy exploits the technology. She uses technology and new sharing platforms, both social and music, to connect with her audience. Her products are available in both vinyl and digital form, and in both cases, they need distribution channels, such as physical stores in the case of vinyl, and online purchase platforms in the case of digital consumption. With regard to the process, in fact, it is necessary to carry out research on the consumer preferences of the various market segments taken as reference.

5. *Place*

The place is the place both physical and not where you can buy the product or use the service. In the case of Peggy Gou, her product or service, referring to her live performances, comes to life during night events, usually either in clubs or festivals, places where the DJ expresses everything himself. The product itself is represented by the tracks that the DJ produces, putting into practice every creative idea and translating them into its concrete. Simple listening to

[123] Taken from an interview by LILY MOAYERI, *Peggy Gou goes global*, DJ Times, 2019.

these songs is available on streaming or downloads platforms such as Apple Music, Soundcloud, Spotify or Mixcloud.

While the purchase by other DJs, which happens to allow him to buy the rights to that specific song and then play it during a DJ-set, is available both in physical stores, buying the vinyl version to play it with a turntable, or in online stores, such as Beatport or Traxsource, which allow you to get the digital version of the song, which, allowing you to have a graphic drawing of the track visible, shall include a technical analysis of it.

6. Productivity

Productivity is defined as the efficiency and effectiveness of an organization in using its resources in the most appropriate way to produce additional value in the product, with the aim of meeting the needs of the customer. Peggy Gou, in order to give added value to her tracks, moves them away from Techno music, being a particular genre and difficult to understand, so as to succeed in hitting the preferences of more people.

In many of her tracks she imposes a text, unusual for this genre, and also in some written in English and other times in Korean, always to emphasize and honor his native country. This factor is a distinctive feature of many of its tracks. So being appreciated by a wider audience, she achieves the goal of satisfying the needs of that type of customer who needs to listen to a song less related to the genre Techno, and who is attracted more by tracks with an explicit meaning, as a text.

7. Price

Each DJ/Producer has its own specific price, which varies according to criteria such as, the room where his performance is required, the position in the world or national charts, the amount of tracks produced, the number of remixes or collaborations performed, the time they make available to the DJ to play, the size of the audience that follows it etc.

Peggy Gou falls on the list of the fifty highest-paid DJs in the world. Her agency[124] even proposes a price, defined only on request, even just for her appearance. In fact, to book her for an event and then to play, generally, from two to six hours[125], requires a very high price ranging from 30 thousand € to 60 thousand €. While the price of the single product depends on the type of product offered: so a vinyl can cost from 10€ to 50€, in particular cases as a record containing an

[124] *Celebrity Talent International* (CTI), founded in Las Vegas in 1992.
[125] From an interview by L.MOAYERI, *Peggy Gou goes global*, DJ Times, 2019.

album that includes more than 10 tracks; a single track purchased in digital version costs from 1€ to 2€.

Instead, the price of the service for the customer, then listening to the performance, varies depending on the place where it is planned, the type of event and the city where it is located. For example, a multi-day festival can vary from 50€ to 400€, while a single evening in a venue from 20€ to 80€.

8. Physical evidence

Physical evidence is both *tangible* and *intangible*. Peggy Gou's most obvious tangible factors are carried forward by her distinctive aesthetic image. Peggy who stated in an interview[126] that she does not want to use her image as a promotion of herself, because, not being a model, would like her figure to be linked only to music. It is evident from her social media accounts, however, that she publishes many photos of her image, and is aware of how she contributes to the creation of awareness for her audience. To create the identity of the Personal Brand it is necessary that it is visually associated with a face, the more familiar and welcoming it is, the more the level of *awareness* of the consumer will increase.

> «In the beginning, I was having this problem that I thought I had to look serious. I used to not dress up, but I wasn't happy because I like dressing up, fashion is part of my life. When people hear me, and they hear my set they know that I'm being myself. If I don't dress up, I don't feel like me, I like to look good. I think that I also love if the DJ looks good, it's a bonus [laughs], of course this shouldn't be the main thing»[127]

In addition, through her style of clothing, in addition to further demonstrate her high social positioning. Peggy also reveals many characteristics of her person. Her lively, elegant, but also fashionable style, conveys to her audience the main elements of her character, such as professionalism, cheerfulness, seriousness, class and youth.

The intangible elements of the figure of Peggy Gou are varied, but what characterizes her most is definitely *humor*. As her Instagram profile image shows us, which depicts her dressed up as Nike, with her crooked prescription glasses and a playful and cheerful expression, she plays a lot with her figure. She wants to appear as an ordinary person, who has the same needs as any

[126] Interview done by A. MITCHELL, *Peggy Gou: Welcome to the age of Gou-Mania, MixMag, 22 of February 2018*
[127] Taken from the interview made by C. COLLINS, *The rise and rise of Peggy Gou*, Fourfourmag, 30 January 2018 https://fourfourmag.com/rise-rise-peggy-gou/.

other human in the world. Another key feature is her ability to think outside the box, as demonstrated by the production of her tracks and her DJ-sets.

Another intangible element, introduced by the figure of the DJ, is the *giraffe*. Peggy has, over time, managed to associate her name and the giraffe in the client's mind as *top of mind*. She succeeded in this goal of associating her character to the figure of this animal. She would like to communicate values, which probably only with her image cannot transmit to the public or want to mark them further, and for this purpose she introduced the figure of this animal. In the case of the giraffe, they appear quite obvious which may be some of the values that identify it. In this sense the giraffe is the bearer of a message that encourages us to be ourselves and to try to create as many bonds as we can, according to our abilities. The giraffe often reminds that everyone has extraordinary potential to grow and face challenges. In addition, the giraffe demonstrates the significance of the effort. When one of her followers sees a giraffe or the animal represented, the fan can't help but think of Peggy Gou as top of mind. Even me, who, although I'm part of the market segment that she didn't hit, when I see a giraffe my mind brings me back to the image of Peggy. In addition, the animal was and still is an instrument through which the DJ has established a relationship of trust and loyalty, in fact, during every performance many people of her audience bring a representation of the giraffe to give it to her.

3.1.3 Peggy's online Presence

«If you think you own something, do you control it, or does it control you»[128]

The figure of Peggy Gou online, as evidenced by her quote previously quoted, is well-determined to widen her range of action ever further. In fact, his innovative way of communicating effectively and his original and bizarre contents, have made his character strongly attractive. Her Instagram profile has 1.9 million followers, a very high number for a social profile of a DJ. If you write Peggy in the Instagram search bar her profile is the first one that appears. Also, on the Web is one of the few DJs to have a lot of information about her person and her life, so as to make her familiarity easier. Her Instagram is addictive, showing off her style as much as her travels and her shows and generating many #goals. Her fans and followers have a never-ending stream of loving puns her on name, as *Just Gou It, Wake Me Up Before You Gou Gou, Gou-ci Gang*, to name a few.

[128] Quote taken from the advertising video produced in partnership with Porsche: https://www.youtube.com/watch?v=3JbYo24DPsg.

The most important lesson learned from Peggy Gou's social media presence is the importance of being real. Personality is something that cannot be forced, it's necessary to find out which are the own differences and embrace them in order to stand out from the crowd and truly shine. It is important to strike the right balance between promotion and reality. Provide the audience with entertainment through humor, as Peggy do, and they will be much more likely to engage with promotional posts when those occur. Peggy uses to alternate hilarious posts, which have nothing to do with her career and promotion, and professional content and sponsorship.

It is precisely these amusing contents that make her social profile more enjoyable and interesting, giving the artist the opportunity to involve the public in moments of day life or personal opinions. The *contents* of the published posts are fundamental, because it is one of the few ways of communication available to the artist, and for this reason she knows she must exploit them to the maximum of their potential. In fact, Peggy makes full use of the potential of social content every day, enhancing her values, showing her target something that interests them, highlighting her interest in the relationship with her public and satisfying their desires and needs, so she can hold people on her page for as long as possible.

Her figure is already a *communication strategy*, because wearing an attractive and charming style, communicates much more than thinkable. The image of Peggy Gou is strongly determined in her intent of distinction and visual affirmation. In fact, although she denies it, Peggy works a lot on her image, also helped by the career she had undertaken before the music. The communication that Peggy Gou uses for her social media accounts is generally clear, direct and friendly. She is not afraid to show her weaknesses as those of strength, often involving the public even in her private life. She tries to counteract the distance that Social Networks impose, always looking for a point of contact with her audience. Peggy's way of showing gratitude to the audience serves as an approach to her figure, so as to create the famous *affinity* in the bidirectional relationship she has established.

As everyone can see from her social media, she has managed to establish a relationship with both her audience, and with many brands, which in addition to knowing and following her, the posts comment and according to Instagram algorithms the more actions are performed, the more visibility of that post will increase.

Peggy succeeded in her goal of establishing a more than positive reputation with her followers. In fact, many of them often send her gifts or positive feedback about her work, her music and her image. Her reputation is evidently stronger than that of her rivals. Comparing with her male competitors, always remaining in the music field and analyzing the visibility based on the number of followers of Instagram, she is positioned on the highest level, and even with her

female rivals she managed to take first place on the chart, surpassing by about 4 million other DJs recognized worldwide.

To confirm and affirm her online presence and to attract a wider audience, Peggy Gou has created more than one Instagram account that can be linked to her figure.

In fact, she uses her *Peggy Gou* account as the main channel, using it for the knowledge of her character, for the promotion of her music, her life and the activities and works she performs. In addition, she opened another *Peggy's Eyes* account, a channel through which she entertains her audience, showing many images of design places or objects photographed with her eyes during business trips. This profile, having as the goal to widen its visibility making herself known by people who love design, is thin of photos or videos depicting her image and her music.

In addition to the latter, she also owns two accounts, *Peggy Goods* and *Kirin*, reserved for the promotion and sale of items or clothing of her two Brands. Another account is *Peggy's t-shirt*, in which she posts every t-shirt made by her fans for her.

Last but not least, the DJ's private account, *PG Private Account*. Unique of her profiles that remains closed to the public, and accessible only to her friends or close acquaintances.

3.2 Interviews

To develop the Essay and get more feedback on the topics covered, I conducted interviews with some figures in the field, and through their experiences and their views, their contribution would surely offer a lucid, updated view on this reality, and gain a thoroughly understanding of the current picture of music world. More specifically, on the relationship between music, business, and marketing which is, ultimately, the relationship between creation and project.

3.2.1 Marketing Expert: MARTIN GOLDFARB

Martin Goldfarb is considered a Marketing tycoon and he has made huge contributions to public life and the business world. He is sociologist, an expert in human behavior as it relates to the marketplace. A leading figure in marketing since the 1960s, he is the founder of Goldfarb Intelligence Marketing, an internationally renowned market research firm[129]. Moreover, he has been a consultant to numerous national and international companies, including Ford Motor Company, Toyota Europe, DeBeers, Four Seasons Hotels & Resorts, Trenitalia, the Government of Canada and others. He is one of the most successful entrepreneurs in Canada.

1. What is the process to identify the DNA of DJ offer?

You create your own DNA. You create the brand "You". Create the brand's promise that is delivered over time, by increasing knowledge of the subject. You have to be transparent, honest, caring, ambitious, honorable, respectful, generous and focused. These could be the core of your DNA.

2. How differentiate from the other product in the market?

You don't have to differentiate the excellence of delivering the promise. Your values are the core of your brand and what will differentiate it.

3. What is the process to identify the tangible elements of the DJ offer?

About the tangible elements there is no process. You as the brand, create these elements. I have identified some potential elements: knowledge of product is the key, so the preparation that leads to knowledge. Remember that optimism is planned behavior.

[129] https://www.uc.utoronto.ca/alumni-influence/martin-goldfarb.

4. What is the process to identify the intangible elements of the DJ offer?

Intangibles and the values lead to affinity. The values and intangibles create charisma that gives the brand a *Halo effect* that allows for success even if the performance is not the best.

5. How to operate a marketing strategy to communicate the values of the offer?

Marketing is all the things you do to create interest and ultimately buy in.

The promise the values and the attributes promote to form your offer as a DJ. Remember never bluff. Stay true to your brand through knowledge of the product, the music and the audience. Their way of thinking and their behavior accomplish the culture you communicate with.

6. How to operate to evolve from product to brand?

Branding is the promise you consistently make over time. No variance no change.

The promise might be that you DJ create listening and life joy. Your listeners treat you as a confidant. They trust your knowledge and judgement.

7. How to operate to evolve from brand to affinity?

Affinity is a function of the intangibles that you create in your behavior that go beyond branding. Things like listening to others. Every person has a story to tell. Patience caring. The audience has such reverence for you that they will come back.

8. How to operate to maintain affinity in the marketplace?

Maintain affinity by living the values and delivering the promise. Your integrity is your charisma.

9. Since marketing feeds on intangibility and therefore emotions, and considering that the art of music is also composed of emotions, how do you imagine connecting these two worlds?

Music is joyous. You as a DJ must be joyous. You live your brand. Begin with your approach to how you wish to live be saying yes whenever you can. Only say no when you must.

10. What are the ingredients of your success?

Success is about delivering a positive response to most requests. To live this brand strategy, know your subject. Behave consistently and respectfully. The most important ingredient of success is courtesy. Be yourself and don’t fake it. Ideas are precious. Your listeners are precious, so treat them

that way. Make them the core of your reason of being, your daily existence. They and you live the same lifestyle. You think and behave alike.

3.2.2 CEO Radio and Media *Mediaset*: PAOLO SALVADERI

Paolo Salvaderi was CEO of the first Italian radio publishing group, where he contributed to the strategic development of RMC2 and participated in the launch project on the Italian market of Virgin Radio. From January 2008 he worked in the Vice General Directorate of Large Markets Mondadori Publicity. From October 2013 he assumed the position of General Manager of Mondadori Publicity. Since 2014 Managing Director Mediamond Radio and Deputy Managing Director Unconventional Publitalia '80. From December 2015 he was appointed first CEO of Monradio and subsequently CEO of Radiomediaset. He has complete management skills, a strong propensity to strategic and business development and professional skills in the area of media and advertising services.[130]

1. ***Quale definizione pensa che possa rappresentare al meglio la funzione delle strategie di business?***

Le strategie di business sono tutto ciò che viene messo in campo per ottenere risultati tangibili all'interno di un determinato ambito di business: vanno dall'individuazione degli obiettivi alla definizione delle azioni e delle risorse da impiegare per il raggiungimento di tali obiettivi. Questo vale un po' in tutti i mercati e i settori in cui esiste una qualche forma di competizione, e il mercato della musica da questo punto di vista non fa eccezione.

2. ***Quale è il processo per costituire una strategia di business nel settore della musica? E quali sono i suoi elementi di base?***

Il settore della musica è estremamente ampio e variegato, al suo interno convivono tantissime realtà anche molto diverse tra loro e caratterizzate da modelli di business differenti. Negli ultimi anni, inoltre, il panorama musicale mondiale ha subito cambiamenti epocali che hanno impattato in modo decisivo sulle modalità di funzionamento del settore. Basti pensare che fino a qualche anno fa il successo di un artista si misurava in base a quanti dischi vendeva, ora gli indicatori sono il numero di streaming che genera, i biglietti di concerti che vende, i passaggi di un suo brano in Radio e -perché no- i follower che riesce a coinvolgere ed ingaggiare sui social. Tutto questo per dire che non esiste

[130] https://it.linkedin.com/in/paolo-salvaderi-8b793169.

un unico processo per costruire una business strategy di successo. Senza dubbio alla base deve esserci un prodotto qualitativamente eccellente ed innovativo, ma soprattutto credibile per il pubblico che deve andare ad intercettare.

3. ***In che modo il Marketing può aiutare nel settore musicale?***

Il marketing è fondamentale nel processo di costruzione e consolidamento dell'immagine, che molto spesso è la chiave del successo di un artista o di un prodotto discografico. Nel settore musicale, così come in molti altri, è essenziale conoscere il target di riferimento di un determinato prodotto e come fare per stimolare i bisogni di quello specifico target. Il progresso tecnologico e la digitalizzazione, da questo punto di vista, hanno dato un contributo enorme all'evoluzione delle tecniche di marketing del settore, mettendo a disposizione una quantità impressionante di dati su come gli utenti fruiscono i contenuti musicali (basti pensare a Spotify o ad altri servizi di streaming, che si basano su algoritmi).

4. ***Quale pensa che sia un Music Business Model efficace?***

In ambito musicale, se parliamo di mainstream, non si può prescindere dai volumi: un tempo erano le vendite, oggi il focus si è spostato sul numero di streaming e sulla capacità di attrarre il pubblico ai concerti e più in generale alle esperienze live. Questo secondo aspetto in questo momento è ovviamente molto influenzato dalla attuale situazione sanitaria nella quale ci troviamo, ma sicuramente tornerà ad essere una componente fondamentale del business model musicale.

Se parliamo invece di ambiti più di nicchia, come ad esempio quello della musica Techno, diventano fondamentali la credibilità e l'autorevolezza presso il target di riferimento, che per definizione si considera "più esigente" rispetto al grande pubblico. In altre parole, i numeri sono un po' meno prioritari: quello che conta è il profilo.

5. ***Quali strategie consiglierebbe in merito alla promozione di un Produttore musicale, quindi un Dj?***

In questo caso ritengo che sia fondamentale costruire una credibilità ed una Brand Equity solide: è necessario accreditarsi in quel mondo, e per farlo nel modo più veloce ed efficace possibile potrebbe essere utile non utilizzare (almeno inizialmente) i canali mainstream ma intercettare le community verticali sul web e sui social. Una volta costruita e consolidata un'identità riconosciuta è più facile allargare ad altre fasce di pubblico (ad esempio con le collaborazioni).

6. ***Quali pensa che possano essere i fattori di differenziazione per un artista e per un prodotto nel settore musicale?***

Dando per scontate la qualità e la capacità di innovare, un'altra componente a mio parere molto importante è la capacità di contaminazione tra i generi. Quando non è forzata, ha il duplice vantaggio di portare innovazione dal punto di vista creativo e allo stesso tempo di ampliare il target potenziale di pubblico a cui ci si rivolge (con tutto ciò che ne consegue a livello di potenzialità per il business).

7. ***Quali sono le basi per una comunicazione efficace?***

Chiarezza, semplicità, capacità di sintesi e ovviamente creatività. Pochi concetti, ma chiari e immediati. Ovviamente è fondamentale che i codici di comunicazione siano coerenti con il target a cui intendiamo rivolgerci: è evidente che se sto parlano ad un pubblico di appassionati di Rock non posso farlo utilizzando un immaginario e dei valori legati, ad esempio, alla musica Trap.

8. ***Che opinione ha a riguardo della commercializzazione della musica?***

La musica è arte ma è anche un business, e come tale ha le sue regole: esistono molti altri settori in cui la componente artistica e quella industriale convivono, alla fine il giudice è sempre il pubblico. La competizione per conquistare qualche minuto di attenzione da parte del pubblico è sempre più forte, e in questa prospettiva la musica ha una continua necessità di evolvere e di rinnovarsi. La digitalizzazione e l'evoluzione delle piattaforme di fruizione (Radio, TV, Web, Mobile, Eventi…) hanno reso il prodotto sempre più accessibile per il pubblico, e questo ha aumentato esponenzialmente l'offerta. Non considero questo aspetto un problema, piuttosto un'opportunità.

9. ***Visto che il marketing si nutre dell'irrazionalità umana e quindi di emozioni, e considerando che anche l'arte della musica è composta da emozioni, in che modo lei si immagina di unire questi due mondi?***

La fortuna di chi lavora nel mondo della musica è che non vende prodotti, ma emozioni. Il marketing offre strumenti di analisi razionali e un approccio strutturato al mercato, ma un prodotto musicale di successo non può ovviamente prescindere da una forte componente emotiva e creativa. Il punto di incontro tra le due componenti sta nell'abilità di canalizzare correttamente queste emozioni in modo che abbiano il giusto impatto sul cliente finale, il pubblico.

10. ***Quali sono gli ingredienti del Suo successo?***

Il seguire costantemente i gusti del proprio pubblico, il cercare di intercettare in anticipo le tendenze che diventeranno mode, la curiosità di indagare KPI che possano darti spunti da seguire, il

capire quando qualche fenomeno sta esplodendo ma anche sgonfiandosi con il giusto timing e soprattutto avere costantemente la "curiosità" accesa. È attraverso la voglia di scoprire e di mettere in discussione quotidianamente quanto sta capitando, che si riesce a capire il pubblico e cosa il pubblico vuole. Provo a rappresentare il lavoro di un editore radiofonico con una metafora: noi siamo un negozio con una propria identità e con delle vetrine che devono attirare i propri clienti. È fondamentale fare in modo che vista la vetrina, il cliente entrando nel negozio, si ritrovi in un luogo famigliare dove trova ciò che è in linea con le proprie aspettative. Il discografico invece è il produttore degli abiti che vengono inseriti nel negozio. Noi non dobbiamo giudicare gli abiti, ma dobbiamo solo fare in modo che gli abiti scelti possano piacere ai clienti che entrano nel negozio.

3.2.3 Talent Scout: RUDY ZERBI

Rudy Zerbi began his career at Sony Music, working as a Talent Scout and Record Producer. After 16 years working at Sony Music, he left the business and participated in various television programs, such as Amici, Italia's Got Talent and Tù Sì Que Vales. Over the years he has played several radio programs, on Rai and on Radio Deejay since 2010, conducting every Sunday his program Rudy Sunday and Megajay. Now he

1. ***Cosa l'ha portata a pensare che il lavoro di talent scout le appartenesse?***

Il fatto che intanto sono cresciuto ed ho sempre vissuto di musica e sentivo di essere molto portato nel viverla e nel capirla, ma purtroppo non avevo a mia volta, una dote come musicista o artista. Però ero sicuro di volevo vivere la musica ed ero molto portato nel capire dove vanno i gusti delle persone, dove vanno le correnti e questa è sempre stata una mia caratteristica. Quindi ho pensato che probabilmente se non potevo avere talento io potevo cercare di capire se lo avevano gli altri e provare ad esaltarlo. Ad un certo punto mi sono reso conto che mi dava tanta soddisfazione poter mettere in luce il talento altrui e quindi godere del successo degli altri attraverso il mio aiuto, questa era la cosa più importante per me.

2. ***Cosa significa per lei la musica?***

La musica su di me e credo su tanta gente ha un potere taumaturgico, ovvero che ha il potere di cambiarmi l'umore, ha il potere di farmi stare bene quando non sto bene, mi fa compagnia durante le giornate, mi ha aiutato in momenti in cui per esempio mi sentivo molto diverso dai ragazzi della mia età. I ragazzi della mia età da adolescenti per esempio erano il 90% calcio, moto; tutte cose per carità bellissime divertentissime, però io non mi ritrovavo in quello stereotipo e soffrivo anche perché ero

un po' tagliato fuori e più venivo tagliato fuori, più mi rinchiudevo più la musica diventava il mio sfogo. Però mi sono reso conto poi, anno dopo anno, che la musica mi stava facendo crescere culturalmente, mi aveva dato qualcosa, quel qualcosa che la vita mi aveva tolto da una parte e che mi veniva restituita in quel modo, quindi è diventata la mia ragione di vita la mia fonte di vita, di guadagno e oggi è quella cosa senza la quale probabilmente non avrei saputo cosa fare. Anche perché gli studi che ho fatto non erano studi atti a una professione perché io sapevo e volevo che la mia vita fosse quella, che la mia professione fosse quella, quindi non è che nel frattempo stavo coltivando un secondo talento o una seconda strada; se domani mattina sparisse la musica non saprei come e cosa fare.

3. Che valore aggiunto deve avere un artista per essere riconosciuto tale?

Secondo me è fondamentale essere unico, cioè il fatto che ci sono tanti replicanti che non inventano nulla e non aggiungo nulla. L'artista con la A maiuscola per me è quello che dà un qualcosa che gli altri non danno. Per esempio, una vocalità, un modo di scrivere, un genere musicale, quindi è avere un qualche cosa che gli altri non hanno e che ti distingue da tutti gli altri. Questo è veramente importante, questa è la caratteristica più importante sennò sei una fotocopia di tanti altri. Per esempio, di bravi cantanti ce ne sono milioni però poi gli artisti che fanno la differenza sono pochi, molto pochi.

4. Reputa giusto rappresentare un artista come un business e non come un business-man?

Tutte e due le cose. La realtà dei fatti è che un artista è un business per sé stesso e per tanti altri, e poi puoi essere anche un business-man però non tutti gli artisti sono business-man. Anzi se tu vedi la storia dei più grandi artisti del mondo, non solo nella musica ma in generale, la maggior parte di questi sono finiti in disgrazia, hanno bruciato i propri soldi, un business-man non finisce in disgrazia, è uno che vive facendo business e quindi non butta i soldi ma li investe, li genera e li sa gestire. Quindi tutti gli artisti sono un business per qualcuno a volte buono a volte no, a volte che ti fa guadagnare e a volte che ti fa perdere, e poi ci sono artisti che sono business-man e altri assolutamente no che, o non sono capaci e quindi fanno dei grandi disastri, oppure che sono così intelligenti da farsi gestire da qualcun altro. Quindi un'altra cosa importante è che i manager, i produttori, gli impresari se capaci, se onesti, riescono ad aggiungere tanto all'artista, perché l'artista di suo teoricamente aveva una visione molto romantica. Infatti, l'artista in teoria non pensava al business, l'artista pensava all'arte quindi lasciava gestire gli affari a qualcun altro. Ma oggi non è più tanto così e anzi molto spesso c'è più business che arte.

5. ***Pensa che l'immagine influenzi il lavoro di un artista? Se sì, in che modo?***

È più che certo, l'immagine è fondamentale da sempre, dai tempi degli anni '50 da Elvis agli anni '60 e ai Beatles ed è diventata sempre più importante. Guarda ti dirò di più ad oggi anche l'apparente "non immagine", è comunque un'immagine. Ti faccio un esempio, la scelta di Ed Sheeran di essere così low profile, è a sua volta una scelta di immagine. Quindi l'immagine è fondamentale e quando è accompagnata da un talento vero è una combinazione indescrivibile. Pensa Michael Jackson, Madonna o Lady Gaga. Ci sono state volte in cui addirittura l'immagine era talmente forte che colmava una mancanza di talento e diventava un successo quasi a priori, quindi si.

6. ***Condivide l'idea che al giorno d'oggi inevitabilmente il talento sia condizione necessaria ma non sufficiente? Se sì, quale è il fattore che risulta prevalere al talento?***

Assolutamente, oggi il talento deve essere accompagnato da una capacità di essere attraente, da una comunicazione che sia coerente poi con l'immagine, anche se il talento rimane sempre la prima cosa fondamentale. Però sì, si può dire che oggi come oggi non è più sufficiente, ma forse non lo è mai stato, infatti anche ai tempi di Mozart e Beethoven funzionava che chi sapeva vendersi o comunicare in modo più efficiente arrivava.

7. ***Che opinione ha sul funzionamento moderno dell'industria musicale?***

Allora, l'industria musicale è fatta di tante persone che seriamente lavorano per cercare di creare un qualcosa che poi diventi business appunto. Oggi come oggi però è un momento molto difficile perché sono saltate tutta una serie di filiere che prima, erano quelle fondamentali nell'industria, come la distribuzione e tutta una serie di fasi che oggi con la musica digitale non ci sono più. L'industria musicale e discografica sta mutando molto e ha un ruolo molto limitato. Per questo motivo, oggi veramente un artista può farcela anche senza avere alle spalle una grande industria musicale. Però se è presente, può fare la differenza, da un punto di vista economico e di potere, nel dare luce a un prodotto o a un artista o ad entrambe le cose. È vero però che oggi un artista tramite YouTube, i social media e tutte queste innovazioni, può prendersi quello spazio anche senza bisogno che l'industria musicale dia il suo contributo.

8. ***Ha un'idea riguardo il mercato musicale Techno? Se sì, che ne pensa a riguardo?***

Ho un'idea approssimativa, penso che possa essere considerata una nicchia. Però non una nicchia in senso negativo, ma una nicchia con un grande interesse e un numero consistente di persone che seguono questo genere. Questo mondo, e come tutte le nicchie formate da persone che hanno una

grande passione e un grande consumo di questo genere, è destinato a sopravvivere molto di più di generi o di fenomeni che sono di moda, che magari esplodono con numeri pazzeschi per due anni e poi spariscono. La techno esiste da sempre ed è in salute, quindi penso che sia destinata a durare a lungo, come tutte le nicchie.

9. Essendo stato un DJ/producer che consigli ha da dare a un new entrant? Che valore aggiunto e che competenze deve avere un nuovo DJ/producer di successo?

Ho lavorato in giovane età in alcune discoteche come il Covo di Nord-Est, ed allora era un lavoro diverso da quello di oggi dove i DJ sono delle star. Il DJ era quello che metteva i dischi, mentre la gente ballava, e lo faceva per sopravvivere, poiché i guadagni erano molto bassi. Si produceva una cassetta con la registrazione del DJ-set per i clienti, che con 10.000 Lire di una volta, quindi 5 € di oggi, la acquistava. Un DJ deve sempre fare questo lavoro cercando di percepire, di ascoltare il sentimento della gente che lo segue e non solo per sé stesso, e per i suoi guadagni, ma per il benessere del pubblico. Oggi c'è una personalità del Dj che impone la musica, invece è necessario sentire la pancia, lo stomaco di chi è li che ti ascolta. Questo ti aiuta a seguire un flow, una corrente, un'onda, ed è importante perché se si cavalca quest'onda e si riesce a stabilire un rapporto, diventa un'energia unica che fa esplodere tutto. Se invece si rimane nel proprio mondo, senza ascoltare i desideri del pubblico, può andare bene, però non è la stessa cosa e rimani nella tua bolla.

10. Quali pensa che debbano essere i fattori di differenziazione di un prodotto musicale? E di un artista?

Intanto avere quello che dicevo all'inizio, quindi delle caratteristiche di differenziazione rispetto a tutto il resto. Ci sono anche persone che scelgono a caso, ma comunque la gente se sceglie un DJ, e va per ascoltare la musica del DJ, è perché vuole esattamente quel DJ. Quindi questo è il fattore secondo me più importante in assoluto. Io infatti sono un grande sostenitore della comunicazione semplice e immediata, le cose complicate, esagerate o comunque di un certo taglio secondo me allontanano le persone, e quindi sono sbagliate. Fondamentalmente bisogna far sì che la gente abbia la possibilità di vivere emozioni forti, e quindi se quell'emozione arriva diretta e chiara nella sua espressione, si è raggiunto il proprio obbiettivo.

11. Tenendo conto che l'arte della musica si nutre di emozioni, e considerando che anche il marketing si nutre dell'irrazionalità umana, e quindi di emozioni, in che modo lei si immagina di unire questi due mondi?

Esiste una filiera assolutamente indivisibile tra chi crea un'opera, e che quindi possiede delle doti spiccate di irrazionalità, e chi poi invece quell'opera la deve commercializzare, raccontare e vendere alla gente, e che deve avere delle caratteristiche diverse. Come ti dicevo prima ci sono personaggi che sono geniali in entrambe le cose, quando parlavi di Business-man e Business; Vasco Rossi che magari a tanti può apparire irrazionale, ha sicuramente una parte di genialità artistica, a volte anche folle, ma è un grandissimo uomo di Marketing, è un grande comunicatore. Però sono pochi casi come quelli, ognuno deve fare il proprio mestiere nella vita perché il prodotto funziona nel momento in cui ognuno fa il proprio mestiere. L'irrazionalità del Marketing e le emozioni della musica sono già due cose che si uniscono, perché se uno è razionale difficilmente si emoziona, e come abbiamo detto sono sensazioni irrazionali che devono riuscire a vendere emozioni. L'arte nasce dagli irrazionali e secondo me viene apprezzata soprattutto da irrazionali, se no, come per i razionali, significa viverla come un business.

12. Quali sono gli ingredienti del Suo successo?

Guarda, non so se si può definire successo, più che successo forse posso affermare di avere un riscontro. Ma forse è dato dal fatto che, dopo un po' di tempo la gente, e ti assicuro che non aveva capito subito, ha notato che c'è una verità e che a volte quella verità, raccontata in un certo modo, può si dar fastidio, ma anche essere apprezzata nel migliore dei modi. Nel mio rapporto con gli artisti ho imparato che avere il coraggio di dire di no, avere il coraggio di prendere delle posizioni, aiuta chi ho di fronte, per questo ho sempre pensato che sia giusto dire tutto quello che si pensa sia necessario dire. Per quanto riguarda il "fiuto" da talent scout invece, credo che quello che mi è servito è il rispetto che ho per tutti i tipi di musica e di artisti, infatti ho scelto di provare, seguire ed aiutare, non solo quello che mi piaceva personalmente, ma anche quello che penso possa piacere al pubblico, e questo apre molto lo spettro. Non è una regola fondamentale ovviamente, anzi, ci sono tanti che invece aiutano solo quello che piace a loro. Io sono uno che intanto devo dirti amo il Pop, il Rock, il Reggae, la Techno, il Rap, mi piace tutto, cerco di spaziare e forse perché ho un'impronta da discografico, e anche una casa discografica, che non siano le tipiche che magari amano solo jazz, o solo rap, di solito una grande multinazionale si occupa di tutti i vari generi. Infatti, come direttore artistico quando lavoravo alla Sony, dovevo occuparmi di molti generi diversi, magari lavoravo con Baglioni e Mengoni, con Ligabue e Giovanni Allegri, quindi è anche necessario essere *open-mind*.

3.3 Ideal Personal Branding

Reworking all the results obtained through the analysis of the world of Techno music, its history, its composition and its market, the study of the process of Personal Branding and its characteristics, the union of two different worlds closed as Marketing and Music, the investigation of the case study of the DJ Peggy Gou and finally the deepening of these topics through interviews, you can try to think a hint of a Personal Branding. Due to the starting goal to find a structuring to my future path as an Artist, strengthening the simple musical side with a strong basis of Marketing, I would like to hypothesize the path for a Personal Brand for the music industry Techno.

Music, having a thaumaturgic effect, has the power to involve a very high number of people emotionally and in the long term. It possesses the faculty to make grow culturally, widening the range of action of an individual, giving to the same an open-mind vision and giving that something that life has taken away from another part.

The music industry nowadays is extremely wide and varied, where coexist many realities also very different from each other and characterized by different business models. The sector is made up of people who have the goal of transforming music into business. In recent years, moreover, the world music scene has undergone epochal changes that have impacted decisively on how it operates. The changes that it has undergone, through globalization and digitalization, have generated the shelving or overcoming of many phases of the production chain, such as distribution. In some occasion the artist can be defined both as a *Business* and as a *Businessman*, and probably music can be considered closer to Business than to art. In fact, the artist represents a business for himself and for those who work together. A Businessman is one who lives by doing business, therefore investing money, generating and managing it. The role of the artist's collaborators, such as the manager, the producers and the impresarios, remains, however, always of great importance, since nowadays the artist usually prefers to remain so, entrusting them with the role. So, there are a few notable Business and Businessman artists at the same time, and those few are brilliantly talented. Music is art but it is now inevitable to consider it as a Business, and as such it has its rules, but in the end the judge is always the audience.

Techno Music can be considered a niche in the music market. Having always existed and considered a section with a great interest and a great following, like all the niches composed of people who have a strong passion and a great consumption of this kind, is destined to survive long and more than other phenomena, representable as a fashion, which explode with very high feedback for a short time. Techno has always existed, it is a healthy market, with its always present and discreet feedback. In these niches, credibility and authoritativeness become fundamental for the target audience, which

by definition is considered more demanding than the general public. In other words, the numbers are a little less priority: what counts is the *profile*. The major changes have led to a limitation of the role of the industry, reaching the point of adding talent to an attractive figure, including a coherent and effective communication, but always leaving to the talent a fundamental authority. It is therefore possible to say that *talent is currently a necessary but not sufficient condition*, even if it may never have been. The factor that now often prevails over talent is the *image*.

Marketing is everything that creates interest and leads the consumer to purchase. Through the process of Personal Branding, the DNA of the Brand is you. You create the DNA and the Brand "You". So, the task of creating interest and bringing the consumer to Affinity with that Brand belongs to you. Branding is the promise you consistently make over the time. It is necessary, in fact, that the promise of the Brand is carried forward in time and increased by the knowledge of music. In addition, it is important that the marketing of the brand begins with an attempt to understand the culture and history, and therefore the values, to which the target group belongs.

In the music industry there is an indivisible chain of irrationality between who composes and who listens, while the irrational part of the phenomenon belongs to the sector that must deal with the marketing of the product, telling and selling it, but still exploiting the irrationality of the consumer. This proves that, being both music and marketing two subjects that feed on irrationality and emotions, they are very close and together create a winning combination. The luck is that in the music world is DJs do not sell products, but emotions. Marketing offers rational analysis tools and a structured approach to the market, but a successful musical product obviously cannot disregard a strong emotional and creative component. Through the ability to properly channel these emotions, it could have the right impact on the final customer, the audience.

1. Tangible and Intangible elements

The notion of trust is the core of the DNA of the DJ's Personal Brand, the trust in the human being, in the common sense. Human beings act in the marketplace out of their own self-interest. But there is a wisdom that emerges from that intersection of self-interest and common sense and is *authenticity*. Authenticity understood as the promise of creating unique and original values, with attributes that form the DJ's offering. It is necessary to be true, so that the public can become attached to the figure and create the Affinity. *Affinity* is about feelings, about attachments and about bonding. It is about the magic that forms a conjunction, union between people and products. It is always a combination of tangible and intangible assets that provokes affinity. It is, indeed, the function of the intangibles that the DJ create in its behavior that goes beyond branding. Affinity, in fact, goes beyond branding, things like listening to others. Branding is the deliberate

attempt to create a relationship and to create recognition between a product and a person, or between a brand and a crowd.[131] Human stories are the hearth of any culture. The challenge is to make that story engaging, interesting, captivating and appreciable.

For this reason, it is essential to build a solid *credibility* and *Brand Equity*: once a recognized identity is built and consolidated, it is easier to expand to other audiences. To make that is essential never bluff. Stay true to the Brand through the knowledge of the music, the product and the audience. You have to be transparent, honest, caring about other, ambitious, honorable, respectful, generous and focused. But also have the courage to learn to say no if necessary, so as to always be authentic and avoid loss of confidence. This could be the DNA's core of the Brand. The core made up by *intangible* elements and values that allow to reach Affinity. The values and intangibles crate *charisma*, that gives the brand a *Halo Effect*[132], which enables the Personal Brand for success even if the performance is not the best. To maintain the affinity is fundamental to live the values and to deliver the promise. The integrity of the DJ is the charisma.

Remember to be unique, there are many DJs who do not invent anything or do not create anything original. Values are what differentiate the brand. The artist is the one who differentiates itself from others by giving the audience something that others are not able to give. This is essential not to become a photocopy of an existing original. Be proud of yourself because if people choose you as a DJ to listen to your music, it's because they want you. Music is joyous so you who live your DJ Brand must be joyful. You have to live life according to the idea of how you want to live it, saying yes to every opportunity.

Be *open-minded*, try to follow what fits with your musical tastes, but also try to understand and follow what people like, this opens up the range. In fact, the DJ must always do his job trying to perceive and listen to the feeling of the people who follow him, not only for himself, but for their well-being, so also to receive the right feedback which allows you to create affinity.

You as the Brand create the *tangible* elements: as a key element knowledge of the offer and its subject matter, so the preparation leads to knowledge. Optimism is planned behavior. They are represented by the promise that the DJ creates listening and enjoying life. The listeners treat the DJ as a confident, they trust its knowledge and judgments. So, think and behave alike.

Another tangible element is the image of the artist is essential to establish a *position* in the marketplace. The power of the image is so strong that it sometimes manages to fill the lack of talent becoming a success. The image is necessary to everyone, even the non-image at the same

[131] M. GOLDFARB & H. ASTER, *Affinity: Beyond branding*, Mosaic Press, Ontario Canada, 2013, pp. 9 and ss.
[132] The *Halo Effect* is a cognitive distortion that causes the positive impression of a single trait of an individual, object or product to positively affect the assessment of other traits not related to the former. In essence, the evaluation of a single item affects the evaluation of other elements, going to influence the final judgment.

time is an image choice. In fact, an effective image accompanied by a strong talent, generate a combination with enormous potential. The image is the key to the success.

2. Audience

It is essential to know your target audience and how to stimulate the needs of that specific target. To appreciate how the collective consensus in the marketplace functions is necessary to search out and appreciate the underlying values of the target. *Values are standards of behaviors.* Values are often fickle, sometimes they are obvious and other times may be more complex and elusive.

The most important capacity of the human beings is listening and is essential this ability to listen the collective consensus. Listening is the mother of intuition. Intuition is the integration of thinking and feeling. Intuition is the path to solutions, through the source of the creative leap and the source of ideas that make difference.

The way of thinking of the audience and its behavior accomplish the culture you communicate with. Culture is what distinguishes a target from other species, everyone uses, develops in, contributes to and participates in it. We use words, values, ideas, meaning, experiences and arrange them in a distinctive and differing manners in order to define and refine our culture. So, listening remains the key. Pay attention to what people watch, what draws their attention, what grabs, what attracts them in a particular way. It's nearly impossible to influence or affect human behavior without knowing this. Every person has a story to tell, indeed, is essential to be patience caring. The audience has such reverence for the DJ that they will come back.

The audience is the core that allows to the Brand to exist, so treat them in that way. They and "You" live in the same world and nearly the same lifestyle.

3. Communication

There is a profound wisdom in the decisions that consumers take, there is a collective consensus that emerges through a process and the goal is to find the trigger points in decision-making and, indeed, to influence the nature and the outcome of that decision if at all possible. The tool is to move society forward towards a positive outcome.

Another important element is courtesy, behave respectfully and also consistently. Behave yourself and don't fake it. Listeners are the key, so treat them that way. Make them able to understand you and your values. Make them the core of your reason of being, of your daily existence, because without them you wouldn't exist.

Clarity, simplicity, synthesis and of course creativity are the main elements to create an effective communication. Few concepts, but clear and immediate. Obviously, it is essential that the communication codes are consistent with the target to which we intend to address

Communication have to be immediate and direct, complicated things struggle to attract attention and alienate people. It is necessary to transmit to people strong emotions that leave within them a sign that creates desire. If that emotion comes direct and clear in its expression, you have reached your goal.

4. Improve visibility and success

To maintain and improve visibility and success, the DJ has to continue to deliver the positive response to most requests. To live this Branding strategy, continue to know the music, evolve the knowledge along with the evolution of music. Behave consistently and respectfully. Consistently because of the importance of ideas. Ideas are precious and so the listeners, who represent the goal of ideas. Moreover, it is necessary to always tell the truth, even if it can be an annoying truth, then it will be appreciated in the best way. Exalts values because they are what sets the DJ apart from others. The DJ who manages to listen and respond adequately to the wishes of his listeners, will be led to follow a flow, a current, which will contribute to the cultivation and maintenance of affinity, generating a unique energy. This constantly following the tastes of their audience and trying to intercept in advance the trends that will become trend.

Is definitely of help the curiosity to investigate KPI[133] that can give ideas to follow, to understand when some phenomenon is exploding but also deflating with the right timing and above all is necessary to constantly have the curiosity on. To be able to follow the current of your audience you have to question daily what is happening through the desire to discover, thus managing to understand the audience and its desires.

To preserve success, taking for granted the quality, is necessary to innovate the product. This is possible through the ability of contamination between genres. It it has the dual advantage of bringing innovation from the creative point of view and at the same time of expanding the potential target audience to which you turn.

Moreover, technological progress and digitization have made a huge contribution to the evolution of marketing techniques in the sector, providing an impressive amount of data on how users enjoy music content. To contribute to innovation and originality of the product is possible

[133] *Key performance indicator* provides a set of indicators to measure the performance of a given activity or process, such as a web marketing campaign.

to imagine a hypothetical future musical product created through big data analysis of consumer preferences.

Conclusion

In the light of the questions that have been raised and investigated, it can be considered that the relationship between product creation and presentation in Italy has not yet achieved a development similar to that of Western countries. During this work we wanted to highlight how the construction of the *Brand* and the development of an idea must necessarily, Nowadays, to be inserted in an overall discourse that invests and calls into question all the actors of the process of production and diffusion of a product. What makes the product visible is the frame in which it is inserted and the way it is promoted: the *case study of Peggy Gou* and the realization of her *identity* – a real construction based on a semi-work which could be considered before becoming the subject of a new market strategy – demonstrates the level of competition for the diffusion and affirmation of a product, and at the same time the importance of the strategy of building a strong and recognizable identity in order to be able to compete and impose itself on the market.

The interviews confirm, finally, the complex and correlated dimension among all the agents that it is now necessary to enlist to give life to the product "music". Far from wanting to subject creativity to the market, this thesis sought to demonstrate how the collaboration between the parties involved – creator and manufacturer, distributor and product expert – has become an essential component in the construction of the Brand and therefore for the success of the product itself. All this, however, it is good to underline it, without prefiguring the distortion of the protagonist, that is, the music and its creator. The flattening of a product and a figure on pre-established models, according to established patterns and even stereotypes of custom, in fact, as far as it can ensure survival in the contemporary market, does not make it visible, does not make it stumbling-stone that invites you to stop and listen. The contemporary market is crowded with models that are progressively poorer than some original unforgettable and extraordinary; it has come to say that, only with regard to contemporary music, the *hits* of these last years are nothing but worse versions of ancestors and previous and higher creations, of lost or forgotten original matrices. Crowding the landscape of this type of products - musical products but also personal identities - makes no sense, especially if you have to deal with the desire to create the beautiful, if you have to do with ambition to break established patterns and propose something really new and remarkable. Thus, the purpose of this argument is not only to demonstrate an assumption that everyone knows, namely that a poor product can impose itself by virtue of an advertising campaign and the construction of the product itself that imposes it on the mass; the aim of this work is to demonstrate that original products and extraordinary creations cannot be separated from a framework of production, construction and promotion that gives them the opportunity to propose and to assert themselves. If there are companies and people who, with their

strategies, take mediocre products and manage to impose them on the market, we do not understand why it should not be so for valid products - which, moreover, as valid, it is certainly easier to sell. For this, however, it is necessary to proceed taking into account both the creative aspects and those of product construction, without forgetting the time in which you are, and which from time to time can be more or less receptive, more or less open to some products, especially for the music.

After all, the greatness of an artist is given by its ability to intercept the expectations of an audience that are unknown to the audience itself. Art, that is, also coincides with the ability to connect with the historical moment in which you live, interpreting, transcending but also representing it. The Greeks spoke, in this sense, of the "intelligence of the *kairòs*", that is, the ability to grasp the opportune moment. Today, to succeed, this needs a team capable of transforming the intuition of an artist into a visible, recognizable, clear and luminous fact.

If, says an ancient Oriental saying, if a tree falls into a forest without any man, it cannot make noise, since there is no one to hear it, so it is true today for music, in a market that is so sophisticated and saturated to appear a real jungle: If talent and creativity, art, have no one behind them to protect, defend and spread, assuming this task as a strategic project from aesthetic and economic purposes, then no art will ever be possible, nor the beautiful can ever spread. To live, the art needs patrons and skilled programmers and animators of the frame that rotates, always, around the art. It’s not about debasing art; on the contrary, it is a matter of ennobling today’s producers, market strategists and contemporary managers, not unlike the Renaissance patrons, the Este who defended Ariosto and his Orlando, the German princes who financed Mozart, by the Guggenheim who protected and helped the development of abstract painting.

No one would consider these servants of the art of the vile merchants today. The development of art is inextricably linked to the possibility of art spreading. This thesis has tried to show some product design strategies, also relying on some historically important cases of the last two decades. To demonstrate this, it was finally decided, in a series of interviews, to collect the testimonies of some experts who demonstrate how the product and intuition are, in their careers, only a moment in the broader construction of the product and the development of identity, visible and recognizable, that makes a product, a creation, something different, unique and identifiable compared to everything else. Since, as the theories on the concept of post-modern of the sixties affirm, it is the visible, what we see, the key to know the invisible, that is, only through the visible can we grasp the invisible, we can conclude that even in the world of the market, and the music market, only through a creation that is recognizable we can create the conditions so that in it the public can find what, without knowing it yet, felt the need, and only when this something presents itself, appears, and you can *look* at it.

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