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BRAND IDENTITY AND BRAND IMAGE: PERSONAL BRANDING IN THE MUSIC INDUSTRY
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SANTRAUKA

Straipsnio autorius: Emmanuel Gouicheche
Visas diplomo darbo pavadinimas: prekės ženklo įvaizdis ir prekės ženklo tapatybė:
Asmeninis prekės ženklas muzikos industrijoje

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Pagrindinis tyrimo tikslas - sukurti sėkmingo asmeninio prekės ženklo kūrimo modelį muzikos industrijoje. Pirmoje dalyje nagrinėjama prekės ženklo tapatumo, prekės ženklo įvaizdžio ir asmeninio prekės ženklo teorinė analizė. Čia pabrėžiami pagrindiniai prekės ženklo tapatumo elementai, prekės ženklo komunikacijos metodai ir žiniasklaida, pagrindinės prekės ženklo įvaizdžio vertinimo ir palaikymo strategijos ir asmeninio prekės ženklo kūrimo teorinė sistema. Antrojoje dalyje pateikiami asmeninės prekių ženklų strategijos rezultatai muzikos industrijoje. Be to, autorius apibūdina muzikos industrijoje reikalingą taktiką asmeniniam prekės ženklo tapatumui formuoti, asmeninio prekės ženklo įvaizdžio matavimui ir išlaikymui. Tačiau pateikiami kai kurie probleminiai išvadų aspektai. Trečioje dalyje pateikiami išspręstų problemų sprendimai ir sėkmingo asmeninio prekės ženklo kūrimo modelis muzikos industrijoje.
ABSTRACT

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The main goal of the research is to build a model for successful personal branding in the music industry. The first part deals with the theoretical analysis of brand identity, brand identity communication, brand image and personal brand. Here, are highlighted the main elements of brand identity, the brand communication methods and media involved, the main strategies for evaluating and maintaining the brand image and the theoretical framework for building a personal brand. The second part presents the results of personal branding strategy in the music industry. Additionally, the author describes the needed tactics applied in the music industry for creating a personal brand identity as well as for measuring and maintaining the personal brand image. However, some problematic aspects of the findings are displayed. The third part suggests solutions for the disclosed problems and a model for successful personal branding in the music industry.
GLOSSARY OF TERMS

**Brand** is “name, term, design, symbol, or any other features” allowing differentiating similar articles in the market or an item provider from competitors (American Marketing Association, 2007).

**Branding** is a set of deeds that a corporate undertakes to design and monitor a brand so that to confirm its identity vis-à-vis the audience and to differentiate its products from competitors’ (American Marketing Association, 2007).

**Brand identity** is a reality formed by a bundle of tangible attributes that includes design and logo and intangible attributes that covers name and symbol (Kapferer, 2004 and Lambin, 2007).

**Brand image** is “symbolic meaning“associated to the brand (Noth, 1988) or what buyer fells about the benefits and characteristics of the product offers to him (Keller, 2008).

**Brand value proposition** is firm’s actions consisting in promising a range of physical and emotional attributes to a specific group of buyers against a relative financial award (Lanning, 1984).

**Personal brand** is a phenomenon that provokes a set of promises and representations about an individual (Rampersad, 2008).

**Personal branding** is a process through which occur firstly the identification of personal valuable difference and secondly strategic projection to the target audience’s (Milne, Markos and Labrecque, 2011).

**Integrated Marketing Communication** is a set of undertaken processes during the planning step of marketing communication which results in mixing a number of tools regarding the benefits with the purpose of maintaining a skyrocketing demand and optimizing profits (Schultz, 1993).

**Music industry** is music yielding, distribution and selling in several ways as well as management and promotion of live performance (Encyclopedia.com).

**Consumer** is a person who buys a product and who has financial power to afford good, service and idea for satisfying individual or familial needs and wants (Walters, 1984).

**Brand communication** is a combination of activities that influences customer’s opinion about company and its product” (Cambridge dictionary).
INTRODUCTION

Changes, innovation and complexity are all consequences of globalization that symbolizes our age. The fast-paced evolution of the world has turned consumer, in leaps and bounds, into a very complex entity what vindicates the unprecedented competition on the market place, lauded for maintaining the overarching economics health and dynamism.

Owing to the competitive environment, firms are impelled to set up an efficient and effective management strategy with the purpose of laying down preliminary conditions for success and maximizing profits. The stiffness of the current market does not give any excuse to failure because incompetence means acceptance to be kicked out of the competition (Gowdy, 2013). Executing effectively a highly and well-designed marketing strategic plan has for ultimate aim the gain of competitive advantage. Branding has become a common and prominent marketing strategic policy applied by many companies to support the entirety of the business unit (Sadler, 2003). Globally, the brand concept involves a double term: brand identity and brand image. Because of the birth of new reality caused by the explosion of the digital technology, new theories encompassing identity and image of brand are created continuously. One of the up developing and less investigated theories that grabs the curiosity today is Personal Brand.

Relevance of the topic: The need of investigating on personal branding remains, in the forefront, connected with some proved facts. Firstly, if one does not promote oneself proactively as professional, people will ascribe a brand by default; because 55% of first impressions about individual is drawn based on physical impact, 38 % on expression and 7% on speech content.

Thousands of people ignore their brand existence and don’t weigh the significance of their online presence as well as of their physical appearance. Only few people know that constant online publications are liable to lift the veil on the person we are in fact.

Some people may find their brand inaccurate vis-à-vis their personal goals and less attractive. Plenty of famous musicians are requiring, over and over, services from experts in personal branding to burnish or refine their unwanted images in order to fit the fans’ expectation and personal satisfaction.

Besides, the endless development of new technology emphasizes the need of keeping up with digitization. To attire new opportunities, shape career development and raise business performance, one must have an online presence well managed. Virtual network has brought changes even in the way employers are hiring new talents. Before engaging new employees, companies have started
checking the applicants’ online profiles. The absence of personal virtual identity well monitored could slowdown individual’s career growth.

Moreover, the declining of work availability and opportunities in business era does not go without effects. We are living in a hypercompetitive landscape where the audience’s expectation shift constantly. People have become savvier and savvier and rivalry fiercer and fiercer; what has caused high competition even in the music industry.

Unfortunately, the concept of personal brand is not older than one century. It is an up-coming and up developing marketing topic, popularized by Tom Peter (1997), which has recorded till now only few researches for its own,

**Research object** -- Personal branding strategy.

**Scientific problem** -- How to build a strong personal brand in the music industry?

**Research goal** – Designing a model for successful personal branding in the music industry.

**Research objectives:**

1. Analyzing the theoretical aspects of brand identity, brand communication, brand image and personal brand;
2. Analyzing personal branding strategy in the music industry;
3. Building a model for successful personal branding in the music industry;

**Logical structure of the research.** The structure of the research is articulated around three main chapters. The first chapter deals with the theoretical background of brand image, brand identity, brand communication and personal brand. This section describes the brand concept, the brand identity components, the brand value proposition, the methods and tools involved in the brand identity communication, the tactics for the brand image evaluating and maintaining and the theoretical framework of personal branding. The second chapter presents the methodology applied for collecting and analyzing data, an overview of the music industry, the tactics used by singers to create their brand identity, the methods and tools required to communicate their brand identity and the strategies used to evaluate and maintain their brand image. The third chapter proposes solutions for creating an authentic personal brand identity, for communicating effectively the personal brand identity, for maintaining a positive personal brand image and a model for successful personal branding in the music industry.

**Methods and techniques**-- Conscious to gain a clear and pertinent understanding of personal branding reality and to limit bias during the investigation, mixed methods and different techniques will be used. Quantitative approach will be involved to analyze the global tendency of self-promotion in the music industry. After then qualitative approach will help understand deeply the personal branding process in the music industry. As required techniques, a survey will be implied in quantitative approach while a semi-structure interview will steers the qualitative one.
I. BRAND IDENTITY AND BRAND IMAGE: THEORETICAL ANALYSE

This chapter originally deals with the previous studies conducted about brand identity and brand image with an underlying on personal brand. We strive to understand the brand concept and to analyze the constituting elements of brand identity, the strategies for communicating a brand identity, the measurement and maintaining tactics of brand image.

Brand management was developed for the first time by Procter and Gamble (1925); but in the twenty first century, the concept has become difficult to be determined. Branding does not concern only Fashion Company as many use to think but a strategic requirement for all manufacturers.

The American Marketing Association (2007) by qualifying the phenomenon as “name, term, design, symbol, or any other features” allowing differentiating similar articles in the market or an item provider from competitors, has crafted a description that convinces number of scholars.

Similar to the above conceptualization of brand, Lambin (2007) defends the concept as a bundle of tangible and intangible attributes. For example, Mercedes’ differentiation from competitors is well understood through its tangible and intangible attributes. Mercedes’ tangible attributes are illustrated as solidity and good quality; meanwhile the intangible ones cover its personality seen as serious and sober, the nation of origin (Germany) and the irrational advantage which is the expression of the social status (Lambin, 2007).

Think of the brand concept that way seems to cover completely most of aspects of its aspects. From the seller to buyer, this interpretation includes the main elements of a brand which are image and identity.

Brand refers also to the promise that company stands for (Kotler, 2007) or a range of mental associations that company wants to deliver (Antonucci, 2015). Cohen (2014) founds that, brand is a combination of physical and irrational attributes that communicates product benefits to buyer.

It suits to note that a distinct understanding should be made to end up the confusion between brand and branding. While brand reflects a marketing tool, branding meanwhile is action, activity or practice. Branding corresponds to a set of deeds that a corporate undertakes to design and monitor a product so that to confirm its identity vis-à-vis the audience and to differentiate its products from competitors’. The practice is firstly oriented to the company’s employees and then dictates the way activities should be done. The second orientation of the practice is to customer seeing the sum of actions aims at satisfying him and gain his loyalty (Rylander, 2008).
seems to encompass completely the entirety of reality that branding involves because value is proposed for company and customer.

Another perception describes branding as a company’s desire to establish a balance between its current and desired image (Jay, 2011). That is a process engaged to narrows the gap between how the firm is seen and how it wants to be seen (Singh, 2012). Such definition limits branding to a bundle of actions led basically to redesign firm’s image and does not underline internal factors that can lead employees to a better performance.

Branding a product is also associated to the process of giving an identity to the product such as name, logo, symbol and design so that to amplify the curiosity of the buyer. Handy (1999) is convinced that the use of “name”, for instance, is mostly to guide consumer. Defining branding as identification is very close to the description of branding as differentiation insofar as both terms are linked.

Personification is often used to explain branding. The process becomes an attribution to the product some human features (Aaker, 1997). Hanby (1999) will add later that personification leads a product from “manipulate artifact “to “living entity “. This may sound like company’s tendency at manipulating the audience if exaggeration occurs. The review of scholars’ research gave a global view of the brand and branding concepts; but a deeper analysis of brand identity can improve the understanding.

1.1.  **Brand identity models**

The brand identity is ascribed as what falls under the company’s control. It refers to the basis that defines the brand tangible and intangible attributes (Kapferer, 2004). According to Schlegelmilch’s (2016) and Aaker (1996), brand identity is the way company wants to be seen by the audience. On the same path as Schlegelmich’s (2016), Martensson (2009) depicted brand identity as the company’s vision.

Lambin (2007) assimilates brand identity to a reality formed by a bundle of tangible attributes that includes design and logo; and intangible attributes that covers name and symbol.

In the Kano diagram (figure), three types of attributes can be distinguished: *basic attributes, performance attributes and excitements attributes.*
One of the most popular explanatory developed models of brand identity is brand identity prism, developed by Kapferer (2004), which resumes the identity of the brand in six facets represented in a hexagonal prism as it can be viewed (figure 2). According to Kapferer (2008), a brand identity well designed leads to customer loyalty. Back and Aperia (2004) estimate that this theory is crucial in the analysis of the difference between the brand image and brand identity.

**Physique**: This element of the identity covers all tangible values of a brand. By tangible reality, we mean what is visually perceptible and can be also touched. These are the key features of product or set of real attributes that the product offers. In spite of the role that the physical facets can play in the brand identity, it is not enough to define consumer’s loyalty. This is the reason why some human attributes are associated to the brand. (Kapferer, 2004).

**Personality**: Brand personality covers all brand features that are measurable only through human features. The well famous way of expressing these traits relies in the use of brand spokesperson to communicate the marketing message. This feature finds easily its expression in advertising and because of that, Kapferer (2008) asserted that brand personality was the core preoccupation of advertisers before.
**Culture:** The brand culture corresponds to all values that a company defends. Naturally, the factor of country of origin plays a crucial role in the definition of the brand value. Cultural value is prominent for the brand identification and can draw a big gap between competitors present in the same market. (Kapferer, 2004).

**Relationship:** The brand relationship is defined as manner that product interacts with the target. The kind of relationship that a brand builds with the target population can underpin fundamentally consumer in a long term exchange (Kapferer, 2004). For instance, Pepsi has built in its communication system with the audience a solid bound based on emotion, attachment and new way of drinking for the new generation.

**Reflection:** Reflection is linked to the consumer’s desired image. How the target audience wants the company to think about them. For example, a consumer using a very expensive brand would like to be perceived as rich and such company in its communication will put out richness of a person representing the target in the advertising. (Kapferer, 2004).

**Self-image:** Self-image indicates the consumer’s feeling when using a brand. It is about the target’s emotion created by the use of a specific brand. Self-image and reflection of brand reflect the audience while physique and personality refer to the seller or manufacturer (Kapferer, 2004).

Relatively to the model of brand identity developed by Kapferer (2004), a description of the identity of Porsche was made in France as follow.

- **Physique:** performance;
- **Personality:** perfectionist;
- **Relationship:** personal rather than family-oriented;
- **Culture:** German technology;
- **Buyer’s image:** Winner’s car;
- **Self-image:** Surpassing oneself (Variot, 1985; cited by Lambin 2007);

From this description of the brand identity, we understand that not only company contributes in the building of the brand identity but also the target audience. By better understanding the target through self-image and reflection, the company becomes able to draw a brand that fits the demand and can consequently gain the competitive advantage.

Aaker (1996) has created also a **brand identity planning model** with four basic perspectives. According to Aaker (1996), building a unique and strong brand identity requires to consider the brand separately as product, organization, personality and symbol (figure 3).
"Brand-as-product" covers product attributes such emotion and benefits. It is the sum of mental associations that consumer makes when the product name sounds or what buyer associates the brand with. "Brand-as-organization" is oriented forward the company’s benefits such culture, country of origin and value. "Brand-as-person" ascribes human characteristics to the brand to increase its attractiveness and anchor the uniqueness. "Brand-as-symbol" means anything representing the product branded. When the symbol is well decided, that helps the audience remember the product (Aaker, 1996).

This conceptualization of the identity of the branded product means that its definition does not depend only from the company’s side as it seems to be. Customer has its own part of contribution even indirectly. To scale back the risk of rejection of the brand, manufacturer should align its vision with the buyer's aspiration to stand out from the competition. However, the coordination of these elements must have a structure that will set up distinctively the primordial and secondary elements of the brand.

The Value proposition concept appeared 35 years with Levitt (1983) who started with the so-called theory of “augmented product” which corresponds to a set of physical and emotional attributes associated to a specific product by consumer.

The Value proposition was actually created by Lanning (1984) who describes the concept as firm’s actions consisting in promising a range of physical and emotional attributes to a specific group of buyers against a relative financial award. In other words, it refers to the whole advantages that company takes from the promise (Buttle, 2009).

Filfeld (2007) also perceives it as company’s declaration over its business benefits directed toward the buyer’s needs with the intention of leveraging his choice over other brands. Anderson,
Rossum and Narus (2006) added that, building a strong and performing value requires a thorough analysis of the most successful companies in the field and keep underlining their promise statement over the best benefits they recognize to be appreciated.

The results of another research led by Martinez (2004) denote that value proposition should be examined in two dimensions. The first dimension is the attainment of the organization’ core business objectives which is profitability. The second dimension is focus on buyer’s satisfaction. Company has to preserve equilibrium between the offer and the buyer’s contribution because buyer evaluates the product value mostly on the basis of its features

According to Walker (2008), it suits to define (1) the target audience, (2) the product portfolio, (3) the way they are distinct from rivals’, (4) what have made them successful in the pass and (5) what improvement could anchor differentiation

From this analysis, it appears clearly that the notion of value position encompasses a reality much more complex than it seems. When we talk about value proposition, in the forefront, the attention is converged toward the promise from the corporate to the buyer. But the conclusion from the review is that value proposition is for consumer and organization as well. The goal of providing a value proposition is maximizing profits by improving customer’s loyalty. A corporate with an efficient system will help achieve upward financial performance in the extent to which it will affect customer’s satisfaction who will convert their loyalty into profits. So, value is not just a catching verbal or written statement but should reflect the reality that the company represents. Otherwise, it will be inefficient and ineffective.

1.2. Brand communication strategy

Creating a brand identity would not be sufficient for triggering the competitive advantage sought by company. Awareness is the underpinning for positioning the brand in the audience’s mind.

According to the Cambridge dictionary, brand communication means “the combinations of activities that influence customer’s opinion about a company and its product”. It is an expression used for denoting a set of undertaken actions in marketing pertaining to create awareness in the customer’s mind (Duncan, 2002). In other terms, brand identity communication is a process whereby an exchange occurs between a consumer segment and the product provider through a large number of communication tools (Kayode, 2014). It is the bright between buyer and seller.

Stanley (1977) and Belch (1986) stated that the ultimate role of marketing communication is limited at providing information, persuading and summing both information provision and persuasion.
In the first stage of the product life cycle, where the product is newly launched, marketing communication is dedicated to trigger the customer’s attention. During the product development life cycle, to consolidate the brand acceptance, the primary informative role will switch to the persuasion once. When the product reaches its maturity or declining stage, the combination of “promotional information” and persuasion can be applied to stimulate new purchasing and maintain the demand (Stanley, 1977). This means marketing communication is an instrument for maintaining a long term relationship.

It is obvious that marketing communication is a process very complex beside its necessity for positioning the brand in the consumer’s mind. This complexity requires from companies to be very strategic while drawing the communication plan and to implement it successfully. Meanwhile, it suits to overview the communication models.

The ubiquity of changes in the era of digital natives has brought an evolution in the way communication is made in the society; what has spread the number of explanatory models of communication process. Lasswell (1948) has developed a model where he proposes to answer five crucial questions (figure 4).

**Figure 4:** A typical conception of Lasswell’s construct as a graphic model of communication.
Source: Lasswell (1948).

1. **Who**, corresponds to the source of the delivered message, 2. **says what**, is what contents the message in question, 3. **in which media**, focuses on the type of communication channel used to transfer the desired message, 4. **to whom**, is addressed to the target or the receiver and finally 5. **with what effect**, referring to the receiver’s response to the message.

Shannon and Weaver (1948) came up with a model essentially scientific including many other concepts such as sources, encoder, message, decoder, receiver and noise (figure 5). By noise, it is understood all influences that a message can incur during its transfer. Message is delivered through a medium, what means it can be disturbed by different human and environmental factors at any time. Encoder means the tool used for transforming the message into binary data; whereas decoder is the mean whereby receiver interprets the message.
The above invoked models are all a linear or one-way communication model where the receiver has no chance to influence the message. So, they do not describe entirely all the aspects of human communication in particular with the emergence of new technologies that has evolved the communication system.

David (1967) by developing his helical model of communication stated that human communication is not only linear but at the same time circular regarding the time factor. Time allows knowing better our interlocutor and consequently improve the exchange. For him, the evolution of the communication is like a helix with three dimensions drawn as cylindrical curve (figure 6). This means that brand communication, to attain a strong position in the consumer’s mind should be a continuous and progressive process for the company. In other terms, company should privilege a transactional communication with its customer segment that will replace a one-way communication by a two-way communication.

Schramm (1954) has built a model that deals with a system where information flows on both sides (figure 7). That is, the sender encodes and sends the message that will be decoded buy the receiver through a communication tool such as social media and vice-versa. The decoding of the message by the sender and receiver is influenced by what Schramm calls “field of experience” which means disturbing elements like medium of transmission, circumstance, psychological, social and cultural factors.
Regardless of whether this model offers a real interactive exchange, it records some drawback; because it can be applied exclusively in online communication. Furthermore, the time for getting response could be very long seeing that the communication is not synchronic. If this model is for online communication; that means each of the models should comply with a particular communication vehicle.

The constant growth of the number of communication mediums has heightened the techniques used by marketers to communicate their brand. But the classification of these communication vehicles is made beneath different basis. Schneck (2005), Schweiger and Schrattenecker (2005) have developed a model of classification founded on two characteristics: “Above the line and below the line”. The “above the line” includes “advertising (radio, TV, magazines, newspapers) and public relation” while the “below the line” segment covers “sales promotion, direct marketing, sponsoring, event marketing, multimedia, trade fair and product placement”.

According to Mehdi (2006), marketing practitioners have agreed that the above the line and below the line vehicles have the same value in promotion mix.

For many academics, advertising is the most prominent vehicle in marketing communication and the first one in integrated marketing communication (IMC). Advertising according to Kotler (2001) and Kitchen (2004) means promoting indirectly goods or service to someone against a payment.

This understanding of advertising delimits its scope to the mass communication because advertising can also be direct. For Blythe (2005), it is simply action of paying for integrating a commercial message within a communication channel without a distinction of its nature. So, an advertising message can reach the audience through impersonal and direct media such as TV, radio, online media, magazine, press news, billboard etc. It is an excellent way for appealing customer’s emotion (Carstensen, 2005) and (Tellis, 1950). However, by including a rational message, advertising can reduce confusion during the decision making step (Percy, 1987).

Another way of classifying the communication tools was based on the direction of communication and the interaction between buyer and seller. For Drengner (2006), “one-way
communication” is a process through which a message flows from the company to the target and two way communication refers to a mutual share of information between participants.

Winer (2004) and Duncan (2002) estimate that in one-way communication, the message from the firm is oriented to the mass customer cluster. The application of “one-to-many communication” system, for instance through the use of social media, allows company to trigger the expansion of the brand awareness because consumer will create content for the message through comments on the brand benefits. Here, customer community builds the brand reputation that will help company shout down its planned communication budget. The power of social media relies in its potential of creating the attention around the brand through mouth-of-mouth communication.

The choice of a specific tool should fit with the organization’s goal. So, the budget and nature of the target should be taken into account while the communication plan is designed. However, marketer should consider customer privacy and respect social ethic.

1.3. Brand image evaluation and maintaining strategies

Brand image evaluation

Boulding (1956) believes that often goods are bought not because of valuable characteristics they integrate. People’s decision of avoiding or paying for a good, service or idea is motivated by what it represents for them (Levy, 1959). Previously with Duesenberry (1949), the question about the customer’s perception about the product was already a concern. Since the brand image concept arose, several definitions have been elaborated to describe the reality.

Herzog (1973) defined image of the brand as a set of feelings that a person has about a product. That means the consumer’s representation of the product (Newman, 1957) or the way the brand is perceived (Stewart, 1987). In other words, the brand picture denotes feeling and knowledge a buyer has vis-à-vis the brand (Lambin, 2016).

For Schegelmilch (2016), it is how the target audience views the brand. Dichter (1985) called it a set of impressions that the buyer has toward a brand. Moreover, Keller (2008) claims that brand image is what the buyer fells about the benefits and characteristics the product offers to him.

Some authors have defined the image of brand as message and meaning or symbol. According to Noth (1988) it is a “symbolic meaning“ associated to the brand. In other terms, it represents buyer's impression concerning a brand and the acceptance of the product features as symbol (Sommers, 1964). The way we see a brand is conditioned by its meaning in our memory (Reymonds and Gutman, 1984).
The phenomenon has been also described as personification. According to Martineau (1957), it refers to human features. This is the reason why Sirgy (1985) asserted that it is “person personality”.

Another approach describes the phenomenon as element of our cognition and psychology. Billmore (1984) defines it as total of impression that buyer has over the brand and its attributes. It is rational and emotional behavior of the buyer vis-à-vis the brand according to the emotional and rational characteristics of the brand has.

Think of image of brand as perception of the buyer implies the question of accuracy of the buyer’s perception; because misperception of the brand attributes can occur at any time. Therefore, it emerges the necessity of distinguishing the levels of the brand image. According to Lambin (2016), there are three dimensions of brand image. The current image represents what the product is in reality or its real benefits and drawbacks. The perceived image corresponds to the impression or perception that consumer has about the product. It is how the product is perceived. The desired image refers to the way the company would like to be seen by the target audience.

Managing a brand without options for measurement is an adventure doomed to failure. This is one of the rude challenges that brand managers are convicted to face along their mission. The brand image evaluation cannot take place if customer awareness is not well established. So, brand evaluation requires initially people’s awareness about the brand.

Brand equity model can guide the evaluation of the brand image through brand in two levels: The first measurement refers to the rational evaluation where the analysis is centered upon the brand reliability and brand value; while, the second one corresponds to the hedonic appraising with an emphasis on psychological and sensual attributes of the brand. This classification is well illustrated in a pyramid (figure8) created by Keller (2001).

**Figure 8:** The brand equity model.


Different evaluation levels presented in the figure above appraises the entirety of what is going on in the customer’s mind vis-à-vis the brand. This is the reason why they are often called “people mind set measures”.

![Brand Equity Model Diagram](image-url)
However, in spite of the multiplicity of the developed methods, the techniques applied to implement them are grouped in only two categories: scaling and sorting techniques (Joyce, 1963). Scaling technique refers to a type of measurement enabling to know, firstly, if there is any relation between the attributes suggested in the research and the brand (Driesener, 2006). Secondly, it allows also perceiving how strong the existing association between attributes and brand is. Scaling measurement includes meanwhile two sub-techniques: Rating and ranking (Driesener, 2006). By sorting techniques, it is understood as a measurement process involving the presentation of different attributes to a respondent with the request of selecting the attribute that better fits the brand (Driesener, 2006). This technique is also called pick-any technique because the suggested options serve as signal to which respondent associates the brand with.

**Brand Asset Valuator model** is a measurement tool created by Young and Rubicam (1993), an American marketing corporation, which aims at capturing the brand relevance and its power. Beyond the evaluation of attributes that offers this tool, Brand Asset Valuator model (BAV) informs about the opportunities and threat on the marketplace.

The implementation of the Young and Rubicam’s method passes through the use of four metrics or four pillars (figure 9), that essentially measure the brand vitality and its stature.

![Brand Asset Valuator](image)

**Figure 9:** Brand Asset Valuator.


Differentiation is captured as the aptitude of the brand to stand out from competitors by providing consumer with a unique value proposition. The brand survival, in somewhat, depends on the originality of the promises for the target. That is, every brand has to be authentic and distinct from rivals (Young and Rubicam, 1993).

Differentiation has a cumbersome and stiff value when it comes at playing on oversaturated scene (Sorrell, 2003). It is sub-divided in three components including difference, uniqueness and distinctiveness.
Difference refers to negative and positive quality that allows the brand to stand out from the competition. Uniqueness is all about brand authenticity while distinctiveness corresponds to its prestige. Relevance as evaluation metric is associated to the appropriateness of the brand to the consumer’s expectation. Relevance can be recognized only if it satisfies the needs that consumer is facing. It is simply how important the brand is for consumer.

Esteem is the third pillar of the Brand Asset Valuator which follows differentiation and relevance. This metric denotes how much the target segment is attached to the brand. It is basically swayed by the quality and popularity of the brand. Quality is highly powerful than popularity in this metric but the combination of both reinforces the strength of esteem (Young and Rubicam, 1993).

Knowledge involves awareness about the brand and how deep customer understands the concrete identity of the brand. These two components of knowledge, awareness and understanding, express the intimacy that consumer has toward the brand (Young and Rubicam, 1993).

Brand Asset Valuator seems to be an excellent tool for measuring the effectiveness of the brand but the only truth of matter relies in the fact this method does not present any detail concerning techniques to be employed during the process.

The brand personality Scale proposed Aaker (1997) is a list made up five core dimensions (figure 10) which are useable in the determination of the personality of the brand.

**Figure 10: Dimension of brand personality.**

Source: Aker (1997).

The 15 facets that totalize the five dimensions, in their turn, include 42 different traits used as checklist for measuring with precision the personality. The evaluation of facets consisting, in fact, in the use of scale as technique with five points of rating that helps to determine concretely what
personality the brand stands for. Here, respondent is asked to tick a scale point of the trait measured that he estimates to be the most appropriate to brand.

Regarding what has been shown about the image of brand, it suits to say that brand image has an interrelation with customer’s satisfaction and is the base of the brand equity. That is, customer’s satisfaction will lead to a positive brand image that will arouse his loyalty to the brand.

**Strategy brand image maintaining**

The brand identity creation, communication and evaluation do not cover the entire reality that implies branding process. The secret of the brand success resides in the tactical means used to maintain a positive image. The implementation of brand maintenance follows dual practices. In others words, a positive image of the brand can be supported both online and off line.

According to Hartman (2016), the online maintaining of brand goes through “repair performing” which involves usually a range of Google tools permitting to oversee and track the brand evolution. That means, maintaining the brand relate to monitoring which consists in creating a brand checklist where a number of tools, such as Google reader, Google alert, delicious account, are listed with the principal function of signalizing any information over the brand.

Besides these toolkits, there is a second category including Cocomment, Commentful, Yacktract and Technorati. The main task of the latter category is to tracks essentially all comments from different sites. Finally, Tweeter search can be used to find the location and the time the brand is mentioned. According to Wright (2007), brand can be maintained by uploading pictures that reflect the way one wants to appear on blogs and websites. Later, he added that commenting posts or tweeting relevant link that can retain attention is efficient for keeping the audience engaged. Sharing interesting information with the audience insures the upkeep of the online platform. It is estimated that about one hour of daily monitoring during five days a week could be enough for social media and three times for blogs.

Morton (2011) claims that the longevity of the brand reputation on social media depends on the consistence of the content released. This assertion means individual has to develop communication habit that allows him to keep blogs and websites updated permanently with clear and valuable information. This will allow having a new page every time with update content. As consequence of such practice, websites ranking will increase potentially because regular publications grows the visitor number; what informs various search engines about the popularity of the brand. Therefore, building a strong brand is not the only truth of matter to consider seriously but maintaining the audience engaged stands also a big deal.

To keep people drawn by the brand, the originality of the content on websites appears as the key for success (Allen, 2011). Creating a relevant content is not possible if individual has not
expertise in the field of operation. Then, Allen (2011) argued that maintaining the audience’s engagement means keeping blogs and websites updated with relevant information. Becoming an expert signifies checking constantly new information concerning the field in which one’s action is focused upon.

By providing blogs with significant content and objective comments, the brand popularity grows consequently in the extent to which people’s consideration of the brand increases (Betti, 2007).

Referring to as the above mentioned review, the lack of mastering monitoring techniques can lead the brand maintaining to a time consuming process. As example, opting for an integrated marketing communication strategy with the presence on multiple digital media may require much more time to come up with the monitoring if the knowledge about the online self-service management tools is not enough.

### 1.4. Theoretical framework of personal branding

Having a personal brand is not exclusively a celebrities’ stuff. Everyone has its own brand even if we are not all conscious about this reality. The first use of the term personal brand goes back to 1997 with Peter who stressed on the necessity of self-promotion in our era, characterized by constant changes, digitization and highly competitive environment. Because of the ongoing development in technical science which made us digital native, most of people consciously or unconsciously have a persona personal brand (Betti, 2007).

Personal branding is described as process that provokes a set of promises and representations about someone (Rampersad, 2008). In other words, it refers to the image that we project to the external world which is interpreted and associated to some representations.

According to Vitberg (2009), a personal brand is built on the basis of personal identity; it reflects our knowledge and our skills at exposing our internal world to the people we encounter. We could also define it as “means by which people remember” us (Lake 2016). For Palvina (2008), individual brand is the way the external world perceives us. Therefore, it is very difficult to oversee the whole process but still, we can leverage its formation through the image that we project outside.

Personal branding is depicted as process through which occur firstly the identification of our personal valuable difference and its strategic projection to the target audience’s (Milne, Markos and Labrecque, 2011). According to Kadhele (2014), it allows people to distinguish themselves from the mass thank to the definition and promotion of their differences while keeping in minds their competitive goal.
From this statement, it can be understood that personal branding is not anymore a simply personal choice but a requirement for success today; however, it is necessary to know how to manage well self-image. We all agree that the concept of personal branding has been newly developed but some scholars started thinking about before by using the concept called “self-presentation” or “impression management”.

Rampersad’s authentic personal branding

Rampersad (2008) have created a theoretical framework (figure 9) for establishing a strong personal reputation which essentially relies in various tasks that should be thoroughly executed.

Figure 11: An” authentic personal branding model “(Rampersad, 2008).


1) Self brand “ambition” Definition
2) “Personal brand “creation
3) “Personal balance scorecard” Definition
4) Personal brand goal and “personal balance scored” execution

Self-promotion is an identification of the personal uniqueness and its delivery to the audience targeted (Dan Schawbel, 2007). The first task to be accomplished proposed by Rampersad (2008) in individual branding is defining the ambition. This stage constitutes the foundation or elevator pitch of the brand and is achieved on the basis of personal passion, skills, competences, interest, qualities and projection in the future. This phase consists in identifying what we really want to communicate to the public (Rampersad, 2008).
The second task after identifying the brand refers to the design and formulation of brand identity. By definition and formulation of individual brand, Rampersad (2008) means the delimitation of the personal value proposition that the brand will stand for. It is the brand promise that will serve as basis for positioning in the mind of the right people. It is required to make it as much clear, convincing, memorable and original as possible. Here, personal image assessment could help to define the most valuable individual’s qualities. Rampersad (2008) estimates that the use of SWOT analysis will impact positively the designing process of the personal brand because this analysis system provides a right measure about the individual’s strength and weakness as well as about the treats and opportunities that could be missed on in case of inattention.

After setting up the brand ambition and value proposition, it comes to transform the thoughts into actions. To insure the implementation of the personal branding, it suits to plan a system of appraising and maintaining. The next step will consist in defining a” personal branding Scorecard” (PBSC) through which brand monitoring and maintenance will be possible. Personal branding scorecard is a guide to reach the ambition and promise or it is just a monitoring plan. This is a basis for truer evaluation of the branding process (Rampersad, 2008).

The execution of the brand ambition and Personal Branding Scorecard is the main task in the last step of the process. Personal branding execution is dedicated to the communication of the brand promise by being present and vivid on analog and digital media such as radio, TV, press magazine, social media, search media and so on. However the adoption of a type of media should be in phase with the brand aspiration. Repetition and routine is significant for promoting the brand ambition and value insofar as it helps gain experience and improvement consequently (Rampersad, 2008).

Vitberg’s Personal marketing plan

Due to complexity, competition and changes which brought the breakout of the digital; besides the model proposed by Rampersad (2008), Vitberg (2009) tailored another model with more consideration for online media. Indeed, Vitberg (2009) suggested a system of personal branding similar to a personal marketing plan made up five points:

1) Self-promotion “statement”
2) Individual “brand strategy”
3) Individual and “business statement”
4) Individual branding methods
5) Reaping the leads

In the first phase, the individual’s concern is to make his personal brand statement which refers basically to what he stands for. In other words, this step is dedicated to the definition of what
and how we are going to do. It should be concise, consistent, original, attiring so that to grab the stakeholder’s attention (Vitberg, 2009).

The second stage results in building a brand strategy: what shows how the implementation of the brand statement will be achieved. Similar to a marketing plan, personal brand strategy can be drawn through SWOT analysis. Here, should be defined what will be sold, the public targeted and a communicating plan. The communication plan should integrate the analog and digital strategy where the intended social media to be used should be decided (Vitberg, 2009).

The third aspect includes the personal and business development goals that can be evaluated in different ways. For instance on social media, the number of members in the network community, the followers’ opinion are some of huge range of metrics that allow evaluating the development of business goals. Likewise, apart from the metrics used in social media, the number of personal articles can be also listed as metrics for evaluation a personal development goals (Vitberg, 2009).

Personal branding tactics, constituting the fourth aspect of the process, should have an analog and digital path. On the analog path, individual has the choice of using traditional marketing communication channels, producing some articles or involving in organizing events to show up what he stands for. On the digital path, the crucial thing to do, firstly, is to have a presence on social media which can be materialized by the creation of an account on You Tube, Face book and Twitter. Secondly, individual should begin exchanging with the target public and present the value that the brand defends.

Lead harvest, as the last phase, requires the analysis of different prospects provided by the completed actions on different chosen communication channels both analog and digital. (Vitberg, 2009).

This signifies that in self-promotion, individual considers himself as a product and then acts consequently by limiting his/her actions to the glorification of personal positive features. As in impression management, the issue remains about the match between the self-projected image and the real one. That means, to build a strong personal brand, people should reveal their real image to the audience and avoid any attempts of manipulation. The curiosity now remains to see how personal branding process works in the music industry.
II. ANALYSIS OF PERSONAL BRANDING STRATEGIES IN THE MUSIC INDUSTRY

The result of the empirical research is exposed in this chapter following a structure portioned out of four main points of focus. The methodology of data collection and analysis first, after then the presentation of the music industry, the results of the quantitative and qualitative analysis and the finding of the analysis.

2.1. Research methodology

The methodological approach behind the research was a combination of quantitative and qualitative methods so that to bring a complete and deeper understanding of the reality concerning personal promotion in the music industry and to take advantages of both approaches and reduce bias. Mixing qualitative and quantitative approaches increases the accuracy of the findings compared to the use of one over other (Haq, 2015). It offers a better capture of the social realities (Delinger and Leech, 2007), expands, completes, initiates, and develops data (Greene, Caracelli and Graham, 1989).

**Quantitative method** corresponds to a structured research approach where the explanation of social realities is produced based on data collected numerically and analyzed through statistical tools. According to Muijis (2010), the reality is one and cannot be biased by the researcher’s opinion, judgment and experience in quantitative research. The objectivity of the quantitative method and a large number on participants facilitate the checking of its reliability and generalizability of the findings (Stenbaka, 2011).

Using a **survey questionnaire**, the data was collected quantitatively from only 100 singers who accepted to participate in the survey over 140 contacted. As Bryman (2006) thinks, one of the most striking setbacks of structured questionnaire is that it has a low rate of response insofar as researcher does not have any power on the respondents. Due to the difficulty of having a direct contact with musicians, the respondents were contacted through labels and event organizers. The first questionnaire (appendix A) was designed with the purpose of having a general perception of the personal branding strategy in the music industry.

Window Excel was used to calculate frequencies, percentage of the participants’ responses to the questions (Appendix A). Second, the same tool was used to draw graphs. The use of Excel was justified by its convenience and cost saving trump. Actually, as software program with the capacity
of procession a spectrum of statistical functions, it is incorporated in Microsoft office present in personal computer what eliminates the search for software. Besides, importing graphs and table to window during the PowerPoint design is practicable.

**Qualitative method** refers to explanatory and descriptive research where social reality is analyzed on the basis of induction. That is, conclusions rely on the researcher’s judgment and are consequently subjective (Guess, 2011). It gives word to realities while stressing on reasons, motivations and opinions and allows having accurate insight of the issue.

**Semi-structure interview** was solicited in the qualitative approach to study two cases with the purpose of exploring different aspects of the process and describing it more accurately. Interview produces a better accurate data because it takes into account respondent’s emotional expression, language body and words (Gilbert, 2008). According to Yin (2007), using case study as research method is well indicated for understanding “why” and “how” of a concern.

**As sample, 100 active singers** in the Russian music industry with more and less considerable notoriety were selected. Choosing them was the easiest way to come over the difficulty to reach top famous artists and to convince them to participate in the survey.

**Bryan Mibengue**, the interviewee, is a Zambian upcoming Hip-hop artist who has been living in Moscow for more than 10 years. Actually, he signed a contract with *GiveMeMusic* (GMM) which is a Russian recording company specialized in hiring and producing bands for different events in Russian and in former countries of soviet union. The data was collected and transcribed then into a written form so that to exploit completely the respondent’s answer and make a good description on facts. In spite of the spectrum of advantages yielded, this tool was costly and time consuming seeing the meeting was reported several time by the interviewee due to his tied schedule.

**Table 1: Interview process**

<table>
<thead>
<tr>
<th>Name</th>
<th>Musical register</th>
<th>Date</th>
<th>Channel</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Mibengue</td>
<td>Hip-hop music</td>
<td>March 24(^{th}), 2018</td>
<td>Face-to-face communication</td>
<td>50 minutes</td>
</tr>
</tbody>
</table>

The analysis of the data collected qualitatively was achieved through induction or interpretation. Contrary to quantitative approach, analyzing data in qualitative approach is thought to be more sophisticated in the extent to which information is in text form (Bricki and Green, 2007).
The second case was the description of personal story as professional music performer of French chanson and R&B. The decision of exploring my personal experience is justified, besides the status of young artist, by the knowledge of the Russian music industry insofar as I have collaborated for more than 5 year with different actors in this industry including musicians, interprets, event directors and independent labels such as GiveMeMusic and Ecstasy Music as it can be seen in the appendix C.

2.2. Presentation of the music industry

Music is perceived as artistic production with the purpose of expressing emotion and message by using sounds and harmony between them (Aiello and Slobada, 1994). According to the Encyclopedia.com, the music industry implies music yielding, distribution and selling in several ways as well as management and promotion of live performance. In other words, it is about people and corporation who gain financial award from their musical creation, artistic performance, video and audio recording. The music industry includes also organizations and individual who play the role of rep of those who create songs. As Michael Sonderman (2000) said, the industry regroups a big spectrum of branches and people who operate as freelancer. Beyond the “economic core area” of the field, commonly known as the music industry well said, must be added the audio market or the musical equipment branch. Dustry (1999) recognizes also the diversity of branches in this industry and presents all of them in a schema observable below (figure 13).

While Hesmondhalgh (2007) divides the music industry in three main groups including “recording, publishing and live performance”, Eurostat limits them in only two:” Recording and publishing. Furthermore, the British national department on culture, media and sport (DCMS, 1998) highlighted a triple activity in the music industry involving: core activities, supporting activities and related activities. First, in the core activities are listed production, management of copyright, live performance, promotion and song composition. Second, supporting activities includes channels, studios, distribution, musical training, and photography. Third, related activities cover internet selling, television, computer, radio and so on (DCMS, 1998).Doing so, promotion appears as one of the core activities in the music industry. All the tasks referring to promotion are mainly oriented to performing artists called “star”. That is to say, “stars” or singers are the reason of the music industry existence. In other terms, without performing artists, the industry would not exist. If artists are in the center of promotion in the music industry, that means, personal promotion is a core activity of the music industry since ever, even though the advent of the new technology has been changing the trend and the techniques usually applied.
2.3. Personal brand identity creation in the music industry.

Global tendency

To figure out how singers, in general, create their personal brand identity, a survey through questionnaire (appendix A) allowed the collection of data. All of 100 respondents are actors in the Russian music industry regardless of their musical orientation.

Curious to know how important emotional elements are in the development of personal brand identity in the music industry, the respondents were asked to select the type of name they use to promote their personal brand as singing performer. As it can be perceived in the figure 13, 62% of them are using a nickname to identify and differentiate themselves from other artists while only 12% are actively communicating their personal brand through their real name. That is to say, most of singers prefer to design a name that reflects, in the best way, what they want to stand for. Using a nickname to expose one’s self as brand means that individual searches for triggering the audience’s emotion through the crafted name.
Figure 13: The respondents’ declarations about the type of name used to promote their personal brand.

Additionally, to figure out the importance of personal brand ambition in the creation of personal brand identity, a question was formulated to know how the participants agree about the relationship between their brand name and their personal brand ambition. It emerges that 62% the respondents strongly agree with the existing relationship between their brand name and their brand vision. From the figure 14, it can be observed that only 3% of the respondents strongly disagree with that.

Figure 14: The respondents’ opinions about the relationship between their personal brand name and their personal brand ambition.

To measure the importance of physical elements in the creation of personal brand identity in the music industry, a question was constructed to know how the respondents agree about the relationship between their dressing style and their personal brand ambition. The figure 15 demonstrates that 74% of the respondents strongly agree about the direct link between the way they dress and their musical orientation. Only 2% disagree with; what is not representative enough compared to those who align their dressing style to their musical ambition.
Concerned to know if company’s support is needed in the development of personal brand identity in the music industry, a question was asked to the respondents about their status vis-à-vis recording companies. The figure16 shows that singers need the recording company’s backing. Indeed, 58% of respondents would like to work with labels but don’t have the opportunity. Only 17% of the respondents don’t want to grad any offer from labels. However, 25% are presently collaborating with independent label even though no one is hired by a major company; what may justify the hardness of getting in a major recording company.

Figure 15: The respondents’ opinion about the relationship between their dressing style and their personal brand ambition.

Personal brand identification may necessitate to take into consideration several factors so that to choose the right brand. In order to define which factors are involved in personal brand identification in the music industry, the respondents were requested to say how important were passion, skills, goal, target audience, self-image and external advice during the identification of their personal brand. It emerged that all the mentioned factors are important when it comes to define the personal brand ambition in the music industry. In fact, the figure 17 shows that passion was
considered by 80% of the respondents, skills by 65%, target audience by 55%, self-image by 53% and external advice by 55%.

![Figure 17](image_url)  

**Figure 17**: The respondents’ opinion about how important were passion, skills, goal, target, self-image and external advice in the identification of their personal brand.

**Case studies**

With the purpose of understanding deeply personal branding strategy in the music industry, the research resorted the study of two cases. The first case is achieved through a semi-structured interview where questions (appendix B) were addressed to BRYAN Mibengue who is professional singer in Moscow. The second case is the study of personal experience as professional music performer.

**Question 1.** Well, can you tell me more about your artist name? Precisely, how and why are you using your current artist name?

This question was formulated to understand deeply the role of emotional attributes in the development of the brand identity.

Bryan admitted to use his name to promote himself because of its international popularity and the less effort involved in pronouncing and retaining it. However, he believes his family name is typically African and uncommon; what does not contribute to the achievement of his personal vision which is expanding his popularity throughout Russia. (Appendix B)

Contrary to Bryan, Sandy was used as artist name at the earlier stage of my musical career; but actually several circumstances motivated to keep my reel name “Emmanuel”. Indeed, the decision of changing was encouraged by the management board of Ecstasy Music group who assumed that Emmanuel sounds concretely captivating with French chanson and will have a positive effect on the Russian audience because of their love for the French culture. It is obvious from the answers that emotional attributes are important, in the two cases, for the personal brand identity creation.
**Question 2.** Could you share more about your musical genre and how you came to choose it?

This question was asked to understand the elements that can guide the identification of personal brand.

Bryan confided although his core artistic activities are bound at the moment to cover worldwide successful songs, Pop music remains the musical genre he performs the most. His second alibi was linked to the individual potential because he thinks having a better ability in performing Pop music than other style. According to him, in spite of many implications that requires success in the music industry, skills remains a door opener. (Appendix B)

Concerning the music style, I have to say my personal compositions remains limited to French R&B and chanson for different reasons. As French native speaker, my cultural background stands as the only responsible for my love for the French music for my childhood was rocked by the French chansons with lyricists such Jacques Brel, Charles aznavour, Julio Eglesias and my adolescence influenced by French R&B with stars such Corneille and Tragedy. These factors, somehow, have fostered the mastery of singing French lyrics and enhanced my composition ability in French language. Likewise, my musical orientation is allotted in some extend, to closer friends for their unceasing remarks:” Emma, you sing exactly as Corneille”. This sentence by not stopping ringing in my ears, nurtured my interest in R&B and Corneille becomes then my musical icon. Passion and skills appear here as common factors of the brand identification in the two cases.

**Question 3** what justification can you ascribe to your current popularity

The question was to figure out the place of personal value proposition in the brand identity development.

Bryan ascribed his up growing popularity to the agility of his voice, his skin color and the music genre associated with the USA and UK. He estimates that being black in Russia gives rise to the people’s curiosity; for ¾ of Russians have never encountered black man in their all life. He revealed that singing in English language is a prestige because Russians attribute the paternity of the Pop music to Americans such as MICHEAL JACKSON considered as “the king of Pop” (Appendix B).

In the same line as Bryan I do believe that my vocal timber affirms my singularity regardless of the shortcomings I have to cover with perseverance. Different awards earned in Moscow, tend to diminish my doubts. (Appendix C). But the lack of musical training impedes to becoming more performing in my musical register seeing new talents born every day.

**Question 4:** Please, can you talk about the relationship your music has with your dressing style? The answer to this question will explain how important physical elements are for the personal brand identity.
Concerning the question of relationship between the musical genre and dressing style, Bryan vehemently asserted that his physical appearance is part of his identity and should reflect systematically his musical genre because that imposes the respect of the audience (Appendix B).

In my everyday life, my dressing style does not undergo the influence of my musical aspiration maybe because of the neglect I wrongly ascribe to this element of the artist’s identity. However, a significant attention is paid to my physical appearance every time before I reach the stage. Of course, the dressing style reflects and should be in line with the musical orientation otherwise disappointment can become a fatal consequence.

**Question 5:** Could you tell me more about your collaboration with recording companies?

This question aims at understanding if there is a need for company’s support to develop an authentic identity in the music industry.

Bryan demonstrated his indelible conviction of the labels’ participation in personal reputation edification by replying with enthusiasm that the lack of mentor in the music industry turns the task rougher and impedes the hatching of stars because the industry functions as network where shareholders and stakeholders know each other in most of case. This is why he signed with GiveMeMusic Company.

My agreement to collaborate with recording companies was and still a necessity for my career evolution. Labels are extremely important for the artist’s career growth. They facilitate the building of personal network regarding to their constant connection with the right people in the industry. However, the difficulty to work with major recording companies vindicates the limitation of my collaborations to independent labels.

### 3.4. Brand communication methods in the music industry

**Global tendency**

So that to identify the main media involved in music communication, a question was addressed to the respondents to know which media they use to promote themselves as artists. It is obvious from the figure 18 that social media is the most used in personal brand communication in the music industry. Indeed, 100% of the respondents have a social media foot print, participating in different music fair and use out-of-home media to expose their creation. Only 2% resort to print media such magazines and 83% of the respondent use radio to promote their talent. Only 15% of them have had the occasion to pass on TV show.
Figure 18: The representation of the respondents’ use of media.

To have a global view about the opportunities that each media represents in the communication of personal brand in the music industry, each participant was requested to tell how expensive each media is. It can be seen in the figure 19 that music fair and social media are more advantageous in terms of cost. In fact, 100% of the respondents’ agree about their inexpensiveness. However, 100% of them recognize TV as the most expensive media. Radio and print media come after TV with 60% of the respondents who think that it is an expensive communication media for musicians.

Figure 19: The respondents’ opinion about the media cost efficiency.

Furthermore, to figure out the media that has the greatest impact on the target audience when it comes to communicate the personal brand in the music industry, the participants were asked to provide an answer to the question about the effect of TV, radio, outdoor, media print, social media, and music fair on the target audience. The figure 20 shows that TV has the greatest effect on the
target in music communication. After follows radio, social media out-of-home and magazines respectively with 90%, 85%, 80% and 65% of favorable responses.

![Figure 20: The respondents’ opinion about media efficiency on the target in music communication.](image)

**Case studies**

**Question 6:** Regarding the business structure of the music industry, promotion appears as bridge between singer and people. Could you, please, talk about the strategy you implement for communicating your music? What media do you use to promote yourself as singer?

The question was constructed so that to see, if without suggestion the media, the response will match the general tendency.

Relating to the question of promotion, Bryan asserted the main tasks are managed by the label for which he works because of the limitation of his musical activities to covers production. However, he said, the company has a strong online foot print and guarantees the exposure of its artists through social media including YouTube, Face book, Twitter and a web page where information is available about the artists and their performance. His label uses out-of-home advertising by printing and sharing catalogs to the potential people about its musicians and singers (Appendix B).

Although my musical activities slowed down for now, my musical promotion during my stay in Moscow was monitored by Ecstasy Sound Company. It was resorted principally social media including YouTube, Face book, Twitter, Sound Cloud, Deezer. Radio was often used in the communication despite of his high cost. Our attempt to land on TV show was daunted by the financial exigencies required by the agencies. But I do recognize the influence that TV has in the creation of the awareness about musicians. Constant passage on TV or Radio and repetitive programming of songs on these medium boost impressively the popularity.
Question 7: Talking about the media, which opportunities and threats the media you use represent for your musical promotion?

This was to get a free statement of the advantages offered by media in music promotion as well the disadvantages involved.

The Zambian musician interviewed thinks that social media provides a huge range of opportunities in the extent to which, the cost saving with the use of social media is quite high and the occasion of engaging dialogue with fans is created. Likewise, he defended that a simple sharing of fans’ memory of good experience on social media can foster personal brand promotion. However, he added that new technology has brought online Piracy which is the cause of the decline of the music industry. As consequences, artists are getting paid mainly from live performance which requires a considerable popularity. So the online presence is as much positive as negative for artists. He mentioned that, sometime, social media may be a source of destructive critics (Appendix B).

Concerning the opportunities that offers online presence at the age of digital native, I would say that it is a requirement for modern artists. With social media, direct communication with fans is engaged; what enables the expression of the fans’ opinion about personal creation that can lead to possible adjustments before the release of future songs. Social media can also represent a source of motivation when the audience encourages through direct exchanges. However, social media remains a doubled-edged knife. As much as encouragements maybe recorded, the platform stays a place where shameless people have the occasion to attack artists by pure jealousy. Being on social media implies the readiness for swallowing insults, calumny and discouragements. The worst new for musicians with the utilization of this modern media resides in the loss of gain due to the free access to music and illegal downloading which systematically decrease sales and make then live performance the only and evident source of revenues for many artists.

3.5. Personal brand image evaluating and maintaining in the music industry.

Global tendency

While asking the respondents how they measure their reputation, it came out that 100% of them evaluate their popularity through the number of followers and views per publication on social media. The figure 21 illustrates that the number of participants in concert is as metric used by 95% of the respondents. Meanwhile, talk show is used by 81% and the number of CD sold by 45%. The number of CD sold appears as the less required metric; however all those who released an album use it.
When the respondents were asked a question about the metrics they imply to evaluated the target satisfaction about their personal brand, it appears clearly that *likes*, *dislikes* and *comments* on social media are the most efficient metric for measuring the public satisfaction. As it can be seen in the figure 22, sales recorded is also a potential metric for evaluating the target satisfaction but this is applied only for those who have released songs on the market.

**Figure 22:** The respondents’ opinion about the variables efficiency in the measurement of the target satisfaction.

When it comes to know which variables can be used to maintain a personal brand in the music industry, the results disclosed that innovation, constant performance, constant publication and dialogue with fans are all efficient for maintaining a personal reputation as musician. The figure 23 revealed that 100% of the respondent interact with their audience, publish and perform constantly.
Case study

Question 8: A musician to grow his career and make money should have a fans’ base. Could you please relate how you measure your popularity and fan’s satisfaction?

Bryan undoubtedly replies that the process requires less effort and complications. The rate of yearly performed concerts emerges as the crucial indicators over the popularity of the band that he is member. That means, in case of evolution or regression of booked concerts during a determined period of time, the growth of popularity and fans satisfaction may be deduced or refuted. He claims also the number of views per video released says a lot about the people awareness over his band while comments, videos’ likes and dislikes, the number of subscription and followers on social media inform immensely over the public satisfaction and dissatisfaction. He is convinced that posts from fans create value because positive comments will attire event promotors and increase the fans base (Appendix B).

The achievement of my perceived image appraising passed through different metrics. First, the number of presence in concerts was a primordial indicator over the people’s awareness about me as well as the frequency of solicitations of my participation in cultural events. For instance, to foster the students’ attendance in cultural events at the University, the committee of organization always uses my name to promote upcoming events. Second, the increase of friendship requests on social media was a sign of my popularity growth. Even by hiding my real identity on some social media, being unmasked remained the object of my stupefaction. Third, although few video was released, the number of views was taking into consideration in the measurement of knowledge about my music and comments informed about the audience opinions.

Question 9: Gaining popularity is not enough for career development. That means a musician should maintain his fame. What activity do you achieve for maintaining your image?

Figure 23: Representation of variables used by the respondents for maintaining their personal brand.
To maintain a positive image, constant amelioration in singing techniques is made by Bryan. For him, the audience likes astonishment and gets easily exhausted of the lack of innovation. For this reason, he keeps the same musical genre while constantly learning new songs and creating new choreographies to be executed on stage. Furthermore, he added that the management board in controls of the online presence of the band replies to comments with the purpose of keeping the audience engaged with them. (Appendix B)

About the maintaining of my image, the endeavor to perform in maximum and in permanence was amplified. Constant performance kept attention on me, mostly when the amazement was met. I experienced the impact of dialogue with French fans like Gwenn and Mathilde who became close friends just because of my prompt response to their comments.

3.6. Research findings of personal branding strategy in the music industry

Personal brand identity creation

The research demonstrated building a personal brand requires a long-term and complex process where managing the brand identity recommends the identification of the brand which represents the pitch elevator of the project, the foundation of the entire branding system and which provides directives for designing other components of the brand identity system. The identification of the brand is conditioned by elements categorized in two groups (table 2). The core factors include skills, passion, target audience and ambition while the secondary ones refer to self-perceived image and external advice. Passion and ambition fuel the individual’s motivation and avoid getting daunted along the process. Talent accelerates the hatching of the originality and amplifies the demarcation from the crowd. Concerning target audience, its importance is undeniable during the process in the extent to which the brand success belongs to the public.

Table 2: Factors for personal brand identification.

<table>
<thead>
<tr>
<th>Core factors</th>
<th>Secondary factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vision</td>
<td>Perceived image</td>
</tr>
<tr>
<td>Skills and passion</td>
<td>Self-perceived image</td>
</tr>
<tr>
<td>Target audience</td>
<td></td>
</tr>
</tbody>
</table>

Creating a strong brand necessitates the establishment of physical elements for stressing differentiation. As physical element, the brand name requires a thorough thought to narrow down the discrepancy with the brand ambition. Designing a slinky brand name in line with the personal vision increases the gap with competitors.
Beside the brand name, the importance of physical appearance in the brand creation relies in the formation of first impression over the brand. Negative first impression scales back the chances of the brand value to grab the expected interest. Physical appearance like dressing style, body language and speech is required to reflect the vision of the brand.

Building a brand identity also calls for providing an authentic value crafted on personal ability, quality, skill and talent that will lay down the reasons for people’s engagement and set up bounds with the competitive environment. A personal brand value developed from personal talent maximizes the brand efficiency and effectiveness. The uniqueness of the personal attributes stands as main features of the brand value that triggers, grads and maintains attention.

Moreover, the brand identity development needs support from strong corporate for a successful implementation. The industry support stands as reference of the personal brand in the mind of the audience. That is, getting a well-known company endorsement raises the individual brand because the company is perceived once personal name is evoked. The searching for corporate backing is required to occur strategically in the view to avoid bias of the preconceived ambition.

**Personal brand communication in the music industry.**

Beforehand, communicating the personal brand identity requires the definition of a strategy where the decision of using digital footprint or analog path is concluded. Thinking of being online or offline is a tactical process based on the intended audience to be reached. The application of each of both strategies involves a compliance with the selected communication vehicle because the media used for digital exposure can’t fit the one implied in analog communication. Owing to the explosion of virtual technology and the global online presence of the population, having an online presence emerges as requirement for an effective self-branding.

Exposing the brand identity requires the determination of specific communication media in line with the engaged strategy. The availability of a huge range of media makes the process complex but choosing a bona fide channel resides in a meticulous analysis of pros and cons in order to figure out opportunities and threats provided. Financial capability arises as a crucial factor that sways the media selection seeing the cost inequality of media. Social media such as Face Book, You Tube, Instagram, Snap chat and Twitter provides free and easy access, global reaching and two-way communication. Likewise, with social media, online piracy becomes a common practice. TV and Radio are costly and locally limited in usual. However, the TV impact on the audience is incomparable with other communication vehicles. The scope of the brand promotion defines the cost of out-of-home media; however, its impact remains considerable. Magazines require considerable financial potency and its effect is limited to the regional target.
Furthermore, communicating the brand identity implies proactive actions on the selected media with the purpose of delivering the authentic value the brand stands for. Maintaining and communicating identical value is required when several media are involved so that to avoid the audience’s misunderstanding of the real brand identity. Changing the brand value on different media undermines the perception of the real originality of the brand whereas keeping the same value anchors the awareness and consolidates people’s identification of the brand identity.

**Personal brand image evaluation and maintaining.**

The last findings of the investigation depict the common techniques for monitoring successfully a personal brand image. Monitoring a brand image involves the determination of the best metrics for its measurement. The efficiency of a metric resides in its capability at disclosing the information about the brand awareness, knowledge and people’s perception. A considerable awareness and knowledge as well as a positive estimation of the brand stand as revelatory symbol of the brand strength. The convenience of metrics depends on the compliance with the communication strategy and the media selected for broadcasting the brand value. The number of followers, comments, likes and dislikes arise as potential indicators about the perceived image for media such as YouTube, Face Book and Twitter; while the indicators of business performance and career growth may appraise the brand image online and offline.

Evaluating the brand image requires the engagement of actions, after defining the metrics, to reveal shortcoming of the brand identity that may undergo revision. The establishment of negative perception of the brand identity necessitates change and correction. The exercise of the brand control is peremptory because it lays down the foundation for successful maintaining. Evaluation enables a better understanding of strengths and weaknesses of the brand while fixing the line for maintaining a positive perception from the audience.

Maintaining a personal brand passes through **constant communication.** Constancy stands as the key of the individual brand longevity. All actions engaged to communicate the brand find the plenitude of their efficiency in a permanent performance. **On social media,** the brand maintain goes through constant release of videos, permanent uploading of pictures as well as regular publications of consistent content. Personal promotion on **TV, Radio, magazines, and out-of-home** requires also regularity. The frequency of the utilization of the chosen communication channel is compulsory. Independently on the communication path followed, constant consistence of the brand identity is important for maintaining the personal brand strong.

Maintaining a personal brand image requires a **permanent interaction** with the audience to gain their engagement. **Engaging the target** population in the communication process increases their commitment while improving the brand advocacy. Online media, through its provision of
two-way communication fits the most to engage the audience; however, dependent on the nature of the brand, TV and radio provide also such as possibility. Through TV talk shows and radio calls, \textit{dialogue} with the audience can be envisaged even though the level of constancy can’t match the social media one.

Finally, maintaining a personal brand necessitates constant innovation while keeping the core value of the brand. Stimulating the spirit of creativity and come up with innovative ideas while keeping the intact brand value impacts positively on the longevity of the brand. Biasing the brand value does not participate in the maintaining of the authenticity of the brand identity. The infringement of the brand value causes confusion in the mind of the audience and impedes the perception of the concrete value the brand stands for. Monotony has a negative effect on the brand maintaining while innovation impacts in a good way.

\textbf{Discussion}

The research revealed the identification of the brand as the first task to accomplish in the management of the brand identity. Indeed, by allowing the definition of skills, passion, self-image and the target audience, the \textit{personal brand identification} process becomes the foundation of the personal branding process. The definition of the above elements sets up the basis for selecting the right brand that represents the individual’s value in all aspects. Omitting to determine individual’s passion, capability and vision may end up by the selection of a brand that does not show up the real individual value. The definition of the target audience enables the individual to design a value that fit the most with the audience expectations. If compared the finding to the frame work tailored in the theoretical analysis, Kapferer (2004) and Aaker (2004) define the brand ambition by invoking the term of brand personality.

The study demonstrated that setting up \textit{physical elements} is required for developing the brand identity. Physical elements are defended by Kapferer (2004) as one facet of the brand identity prism. While Kapferer (2004) uses the term Physique to refer to these elements, Aaker (1996) evocates brand as product and symbol. Physical elements play a fundamental role in the extent to which it fixes the physical identity of the brand; what, in the forefront, marks the primary distinction from competitors. Physical elements provide important information to the audience for the first impression formation about the brand. So, a brand with catchy physical aspect will have a significant impact on the target audience.

Furthermore, the analysis conclusion disclosed the determination of an authentic brand identity value as requirement in the brand identity creation. This supports Kapferer (2004) who believes that the brand identity includes \textit{self-image} that refers to the self-perception of the audience while using a brand, \textit{reflection} that corresponds to the way the brand user wants to be perceived and
that involves the type of relation created with the audience. All the three facets of the Kapferer (2004) constitute the element of the brand value. The importance of designing a brand unique value is confirmed by its capacity at pushing the brand out of competitors and at providing the audience with the reason of their engagement with the brand. However, because of the tied competition nowadays, the **difficulty to define a unique value** for a brand represents a real threat for the brand identity development. Building an original value for a brand has become highly though due to the competitive environment created by the globalization. As consequence of the lack of brand authenticity, the failure of the brand reputation may remain a serious worry.

Last but not least, the study found that developing a brand identity implies the industry’s back up to reinforce the personal brand reputation. Aaker (2004) also perceived brand as organization where brand and organization images form a unique image. That is, a personal brand endorsed by a well reputed company has the chance to impact positively on the audience regardless to the value proposed. Unfortunately, finding the back up of an industry in the field for a personal brand may be source of head each. The **hardness to grab company’s interest** and support represents a considerable pitfall susceptible to undermine the edification of a mighty personal brand.

The study showed up that the implementation of the personal brand exposure is achieved through digital footprint and analog path. Likewise, it was demonstrated that social media, TV, Radio, magazines and out-of-home media are mostly used as communication channels in personal branding. The findings supports Schneck (2005), Schweiger and Schrattenecker (2005) who, in the theoretical analysis, distinguished **above the line media** which includes radio, TV, magazines, newspapers and public relation and **below the line** that covers “sales promotion, direct marketing, sponsoring, event marketing, multimedia, trade fair and product placement”. Also the result of the analysis goes in line with Drengner (2006) who classified the communication media in two groups including one-way media such as “mass media, sell promotion, non-personal advertising, point of sale and sponsorship” and two-way media which include “telephone hotline, online communication, direct response event marketing, fair trade and personal communication”.

**Online communication** through social media provides a range of opportunities for individual branding. In fact, social media allows two-way communication through dialogue, global reaching and easy updated information. In other words, social media enables international interaction with the audience and the release of fresh information. However, social media may represent a **serious threat** for the reputation of a personal brand as well as for individual business performance. First, it is a communication media where users are often victim of **account hacking**. That is, a social media account bad protected is exposed to piracy. Second, this communication tool
encourages the development of copyright infringement understood as simply stealing of intellectual property.

TV, Radio and magazines may show a great performance when it comes to target a local audience but the stiff access and the high cost involved may daunt the selection of these channels. Choosing TV, Radio, and magazine to promote one’s self requires financial readiness.

The result of the investigation urges the determination of the aspects of the brand to be evaluated, the measurement metrics and engaging the evaluation of the brand aspects selected. This is supported by scholars in the review of literature. Indeed, Keller (2001) believes that two aspects of brand are prone to evaluation inclosing awareness and knowledge. About the brand knowledge, he recognized rational and hedonic evaluation. While rational evaluation is centered upon the brand reliability and value, hedonic evaluation emphasizes on psychological and sensual attributes of the brand. Furthermore, Rubican (1993) by developing the Brand Access Valuator model recognized the fourth aspect of brand to be evaluated such as knowledge, differentiation, relevance and esteem. Meanwhile Aaker through his brand personality model proposed five global aspects of brand measurable in which figure sincerity, excitement, competence, sophistication and ruggedness.

The last finding of the study revealed that maintaining the brand reputation passes though the creation of constant and consistent content, interaction with the audience, innovative initiative. In the same way, Morton (2011), Colins and Allen (2007) claimed the creation of content constantly consistent as strategy for maintaining the brand image. Attention! The maintaining of the brand whether it is online or offline is a complex task. First, the creation of a consistent content may be a serious issue because of the lack of required skills. Second, managing a brand online may be a time consuming process seeing branding an individual is a long term process. Finally, interacting with the audience on social media may become source of bashing or conflict because it allows both constructive and destructive critics.
III. MODEL FOR SUCCESSFUL PERSONAL BRANDING IN THE MUSIC INDUSTRY.

As the last main part of the work, this chapter presents a summary of the research findings while stressing on its problematic aspects. An evaluation of the study validity is described with the purpose of measuring the credibility of the research. Finally, solutions to the negative aspects of the research results are proposed as well a model for successful personal branding in the music industry.

The theoretical analysis about brand identity and brand image revealed that the brand identity is constructed through a set of components including physique, personality, culture, relationship, reflection, self-image, symbol and organization which are all the foundation of the brand value proposition. Secondly, it emerged that the brand identity communication uses different communication vehicle like advertising, public relation, sales promotion, direct marketing, sponsoring, event marketing, multimedia, trade fair and product placement. It was shown up that the advertising is achieved through digital and analog paths what allows one-way and two-way communication with media such as TV, radio, press and magazines, social media, search engines and so on. Third, the literature review disclosed that the brand image strength depends essentially on cognitive or mystery, sensory or sensuality and emotional or intimacy aspects of the brand. Fourth, the research theory demonstrated that the evaluable aspects of the brand image include brand awareness, brand differentiation, brand esteem, brand relevance and brand knowledge which refers to the knowledge about rational and emotional attributes of the brand. While rational attributes involve the brand sophistication, competence and ruggedness; hedonic attributes cover the brand sincerity and excitement. Finally, the literature analysis explained maintaining a strong brand image requires constant performance and constant provision of a consistent value proposition.

Concerned to understanding deeply the branding process in the music industry and to avoid bias, mixed methods were designed for collecting and analyzing the relevant data. Quantitative approach allowed to have an overview of personal branding in the Russian music industry through the collection of data from 100 artist performers while qualitative method help study the case of a Zambian singer living in Moscow. Moreover, as young singer with experience in the Russian music industry, my story was studied using qualitative approach.

From the empirical investigation, it emerges that establishing a strong individual brand in the music industry is a process requiring a long-term vision and perseverance in its elaboration and implementation. Promoting one’s self to stand out from the crowd requires the development of the brand identity, the communication of the identity as well as the evaluation and maintaining of the
brand image. It has been found that creating the brand identity, communicating the brand identity and evaluating and maintaining the brand image need the undertaking of several actions equally significant for the process completion:

1. Identifying the personal brand before starting the identity creation;
2. Setting up the physical elements of the brand identity to facilitate its differentiation from the mass;
3. Getting the endorsement of a corporate with a strong name to reinforce personal reputation;
4. Standing alone by providing a unique and original value in line with the personal vision;
5. Defining the communication vehicle and methods;
6. Selecting the authentic communication media;
7. Engaging communication actions on the ideal media to expose the brand identity;
8. Delivering consistent value while keeping the same vision;
9. Maximization of the exposure through multiple channels (MI);
10. Defining the potential metrics for measuring the brand image and business performance;
11. Constant and authentic communication;
12. Initiating a dialogue that gets the target population engaged in the communication;
13. Avoiding monotony by insisting on innovative actions;

As much the main findings of the research were illustrated, several negative aspects were recorded at the same:

- Difficulty to find the industry’s backing;
- Hardness to build an authentic value due to competition;
- TV and Radio as difficult media to access;
- TV and Radio as high cost media;
- Social media as time consuming media;
- Stiffness to create a consistent content online;
- Account piracy on social media;
- Copyright piracy on social media;
- Social media bashing;

**Research evaluation validity**

In quantitative approach, the research validity and reliability are used as metrics for measuring the credibility of the research. According to Walting (1997), reliability and validity are crucial instruments of “a positivist epistemology”. Drost (2011) distinguishes three kind of quantitative research validity which include statistical conclusion validity, internal validity and constructs and external validity.
The description of the personal branding reality in the music industry through frequencies, percentages and distribution in graphs determines the statistical conclusion validity of the research. Defined as logicality between variables, the present study internal validity is represented by the coherence between the three main themes (brand identity management, brand communication management and brand image monitoring) that led the definition of the applied methodology as well as the determination of the quantitative questionnaire and semi-structured interview. The generalization of the current study conclusions is approved by the involvement of 100 respondents in the quantitative approach. As Shook and al. (2004) claimed, the minimum size under which conclusions can be set for the whole population should not be less than 100 respondents. Therefore, the research finds here its entire external validity defined as the link between variable and sample susceptible to generalization.

The research reliability refers to the consistency of findings overtime (Joppe, 200). The finding constancy and the exclusion of change is required for a study to be reliable. That means, repeating the investigation should lead to the same conclusions. Seeing that a relevant research method increases the probability of getting the same result in case of repetition, the reliability of this research resides in the clear description of a well-designed methodology.

Munhall (2011) argued that instead of validity and reliability, “trustworthiness” can be used to appraise the credibility and pertinence of qualitative approach. According to Stenbacka (2010), discussing in qualitative research with reliability and validity concepts is misleading. So, considering them as criteria of the research credibility means the research is not good enough. The trustworthiness of this attempt to figure out how musicians brand themselves for better career and business performance can be checked differently. First, the description of the interviewee’s story was achieved with honesty and neutrality even though his dishonesty remains prone to doubts. That is, the transcription and interpretation of data collected from Bryan was achieved faithfully in order to reduce any bias of the original version.

Besides, the research quality is enhanced by the use of personal story in the music industry to understand the personal branding process. Sourcing data from my experience in the Russian show business excludes the doubts about the data veracity and amplifies its certainty then. Describing brand identity creation, brand identity communication, and brand image evaluation and maintaining from my own knowledge in the music industry increases the work relevance because there is no need to worry about the respondents’ sincerity which remains always questionable. Furthermore, being part of the music industry allowed a critical, technical and deep analysis of the qualitative and quantitative data collected from professionals in the industry.
The plurality of facts that found the relevance of the work does not eliminate its disputability. **Firstly,** the population of the research forms the first limitation of the findings credibility in the extent to which the data was collected from a population located only in Russia. Doing so, the tactics applied by singing performers in Russian for developing, communicating and monitoring their personal brand might change if data are collected from respondents located in different region in the globe. This is to say that the techniques resorted by artist performers in the Lithuanian music industry might be specific to their own challenges.

**The second limitation** of the research is related to the unit of the study. By focusing the investigation on a specific field, the applicability of the branding strategy displayed might not fit with another. The tactics applied by musicians to enhance their visibility and image may appear irrelevant out of the music industry.

As last limitation, the research sampling deserves a critical discussion. The reputation of the selected respondents can narrow the scope of the research validity insofar as their notoriety was not strong enough to make them the ideal sample. Self-promotion strategy applied by the respondents may differ from the highly famous artists'.

By summarizing the theoretical and practical frameworks while underlining the disclosed issues, it comes to say that building a strong brand to stand out from the crowd is highly required in our digital era. The need for improving personal branding practice in the music industry vindicates the motivation of developing solutions for the issues discovered. Thinking thoroughly and bringing efficient solutions to the shortcoming of individual branding revealed in the study will perfect the practice and increase personal visibility.

### 3.1. Authentic personal brand identity creation in the music industry

The application of an efficient branding tactics will end up by the establishment of a powerful personal brand over time. The mixing of quantitative and qualitative analysis gave a better insight about personal branding strategy in the music industry; however, a panoply of shortcomings with the need for improvement was displayed. The research demonstrated two problematic aspects related to the development of the personal brand identity:

1. Difficulty to find industry’s backing;
2. Hardness to build an authentic value due to competition;

For each problem discovered, the exacting measures are suggested to overcome and to come out with a unique personal brand identity in the music industry.

* Building a strong professional network
Musical company’s support for musicians is critical for their survival and especially in the overcrowded market environment. It may sound easy to get that backing from musical companies but, in fact, the extent of the problem should preoccupy. Powerful professional networking can be of help for the issue. Actually, being well-rounded by people may offer various opportunities that allow to get close to musical Companies. Nurturing connection with people provides the possibility of getting referrals from them. Building a network, melt of industry insider and outsider, upgrades the chances of getting recommendations that can trigger the company attention.

The inclusion of music industry outsider in the needed people of the personal network finds the logical explanation in the fact that no one can predict others’ contacts. That is to say although people may not be actors in the music industry, they can still have direct or indirect contacts with professionals straightforwardly or indirectly. Creating a reliable network requires people with different status who, in somehow, can participate significantly in the edification of links with musical companies. As it is shown below (figure 24) the people involved in professional network, who can serve as bright toward musical industries, may be grouped in ten categories.

![Diagram of required people in the professional network.](image)

**Figure 24**: Required people in the professional network.

A **mentor** has common interest but remains a source of inspiration because of his successful achievement in the field. Having the experience in the musical industry, he could easily give referral or even introduce music performer to his contacts in the industry. Supposed to intervene in crucial decision making, the **coach** would help in the same way as the mentor. The **music industry**
insider should be an expert well informed about the functioning of the music industry with easy access to updated information and people. Being well connected with professionals, the industry insider knows who, when and where to contact. The partner by having many points of similarities shares information, woes, wins, resource and opportunities including contacts of his own network. Concerning the connector, he has the ease of accessing people and the power to introduce to a company. The visionary as who guides the dream, the idealist as who nurtures the dream, the realist as who does not knock down the journey but helps to keep it real and the wanna-be as who looks for mentoring can all connect with organization in spite of the lack of expertise in the music industry. They may all have music professionals in the list of their contacts.

Professional networking may require a multiplicity of actions. Among these actions, staying caught up figures in the first position. Becoming active in the music industry is a good way for creating and expanding one’s network. The process consists in joining musical events, online forums related to music in order to meet new people and to stay up to date about the ongoing evolution.

Likewise, asking around for help can improve the expansion of personal network. Without appearing as an opportunist, taking advantage of the surrounded people by asking them for introducing to people they might know as professional in the music industry is an efficient way for building a professional network.

One of the efficient way of expanding one’s network is getting social to encounter new people. Going out and meeting new friends is a good mean of starting professional networking although it may sound funny. Making new friends, increases the expansion of connection with professionals because they might be professionals in music also.

Moreover, reconnecting with one’s university or college by joining the alumni club is an excellent way to extend personal contacts. Active presence on social media like LinkedIn can be used to maintain the connection with the members of the network.

- **Becoming an Professional in the music industry**

Building a personal brand requires the provision of a unique and authentic value that will anchor the difference from competitors. However, the creation of an original value is not simple as it seems to be. Creating a personal musical identity that effectively stand out from other musicians is a real task that demands professionalism. Becoming an expert in the music industry can be a valuable solution to this issue. To become a professional music performer, it would suit to achieve the following actions (figure 25).
Figure 25: Strategy for becoming an expert in the chosen field.

Constant learning arises as the first meaningful activity to accomplish when looking for becoming an expert. The strategy implies the keep of an open mind to the absorption of new information, practice, idea and way of thinking in the music industry. The intellectual curiosity would spawn personal expertise from the leaders’ wisdom, experience, peaks and valleys. Constant reading of blogs and books related to music can be helpful in the learning process.

Practice leads to perfection! Becoming a professional musician necessitates commitment, motivation and sacrifices. Dedication, focus and discipline are required. Passion should be the meaningful driver which would preserve singer from unavoidable discouragement that many are victims. Discouragement can completely short down the journey.

Networking with professional musicians is a good way to perfect personal ability. Being surrounded by people with professional clout sought and spending more time with them can beef up personal elevation and up professional game. Expertise is contagious! That is, by spending time with leaders, questioning them, sharing point of views and observing the way they are dedicated to their work, knowledge is systematically acquired.

It is extremely important to stay up to date on trend while seeking for becoming a professional. Due to globalization and breakthrough of innovative technology, fields have known fast pace and constant change. It is the expert’s duty to stay at the forefront of waves of the field progress by exploring and understanding news trends. Getting active through reading, training and networking with leaders will facilitate the learning process.

Sharing with others the knowledge collected over years will significantly engrain it. Discovering new talented music performer and taking them to one’s wing will anchor the knowledge gained because teaching simultaneously requires and improves mastery.

- Staying one’s self
Standing alone and providing an authentic personal brand identity is required in the creation of personal brand identity in the music industry. However, the stiffness of its implementation necessitates to initiate consequent measures to counter the pitfall. To distinct the personal brand identity from the mass, there is no need to imitate totally other leaders because people have distinct qualities, skills, talent, personality and experience. While edifying musical brand identity, being one’s self would be benefic in the expression of one’s singularity because people like distinctiveness.

However, this call does not exclude to learn from experts who have a great experience. It encourages to learn from their wisdom, experience, peak and valleys and to integrate individual creativity and likeness.

3.2. Communication of personal brand in the music industry

- **Getting free media attention**

The research demonstrated that a good brand identity communication in the music industry should include online or offline communication media but the issue resides in the expensiveness of TV and Radio. Getting free media attention instead of paying is a valuable option of running away from expenses. The possibility of obtaining free media exists if only interesting and valuable creations are achieved initially. That means the development of the creativity instinct is valuable in order to arouse buzz around one’s name. Having personal work on the media radar or being mentioned during a program show either on national TV or on regional radio will produce an exponential professional ascension. In other words, it can kick start professional career. For grabbing free attention from media a strategic framework is suggested (figure 26).

![Framework for getting free media attention](image)

**Figure 26:** Framework for getting free media attention.

The first task to achieve when looking for media heed is selecting a topic of the potential media interest by checking the one related to the music industry which is object of the media attractiveness. Second, once the selection is completed, the collection of detailed information...
related to the so-called topic follows. Third, it suits to write up and publish interesting articles or to create blogs that reflects the selected thematic. The last point refers to the selection of media to be contacted for discussion about the topic as well as the aspects that many don’t pay attention to. Although there is no guarantee of the chosen media consideration to the inquiry, some might give a feedback that can become the start of a long journey. So, waiting and patience should underline the process.

- **Organizing local events**

Against the difficult access and expensiveness of TV and Radio, organizing local music events may replace the need of these media reputed for their important impact on the local audience. It is a powerful way to build a relation with the target in real life and to set up the brand pedestal. Local music event is an ideal mean to showcase personal talent and leadership to the surrounded community and to fuel their excitement through real interaction. The online and offline event promotion trigger the community’s attention by producing buzz around the personal brand. In addition to create local awareness, organizing local event may catch media attention which, in turn, can take over the promotion without charging any fee. Contrary to TV and Radio that require fee for promoting the brand, event may be used to raise fund from partner or sponsors. Apart from increasing local visibility and collecting fund, local event obviously foster personal networking with powerful people in the industry. Some tips for organizing a successful event are summarized in the figure 27, herein after.

![Figure 27: Tips for successful organizing of events.](image)

Formulating the aim of the event is crucial for it success. Event can be organized with the purpose of raising finance from sponsors, expressing acknowledgement to partner, entertain the audience or even to
teach them. The definition of the format will clarify the concept, duration, time and task of each team members and infrastructures.

A good planning should encompass logistics, promotion and the event content. Here, a list of tasks with time frame should be dressed and shared with all the team members. Budget is a serious point to consider while organizing an event. It should be remembered that the implementation of the project is to run away from the high cost required by TV and Radio. So, after dressing a cost estimation of the project, a comparison with the media cost is required so that to know if it is worth to start the project. The scope of the event should relate the financial possibility.

Details checking should cover personal and team presentation, the way guests will be greeted, the kind of music to be played and how to entertain people during the break. In the next step, it suits to check the location personally and to have a second plan because it may arrive that, at the unexpected time, things are not working well. Also, the distribution of responsibilities among the team members from the preparation till the end should be done.

After then, it is time to let the audience know about the event. Partners, sponsors and the target have to be informed about the time and location. The final checking 24 till the D-day should follow after the above mentioned actions. It is also required to ask for feedback at the end to know if the event was a success and to figure out the shortcoming.

- **Establishing a powerful network with professionals in media industry.**

  The issue with TV and radio in communicating the brand identity does not limit only to the cost but also to the stiffness to access the top ones. Without alluding the considerable fee required, getting into some media may be a real obstacle course. To remedy the situation, it is helpful to have professionals in media industry in the personal network to smooth the entrance into the industry.

  Getting radio announcer as network member will guarantee the access to their respective media. For instance, an announcer by running a radio program has the power to invite any person to participate in radio show. Tips are displayed (figure 28) for building relationship with people from media industry. Before building a relationship with someone, it is logic to figure out who the person is actually. The rule should be the same with professionals in media. It is important to know with whom collaborate by becoming reader of their work or checking their performance. Having learned and decided about the potential people, distributing or promoting their work can grad their attention and curiosity. Joining them on social media platform will enable virtual interaction with them but a face-to-face interaction should be prioritized if possible. While organizing local event, inviting professionals in media industry is the best way to provoke face-to-face interaction with them or consolidate the existing relationship.
Figure 28: Tips for an effective networking with professionals in media industry.

- **Becoming an expert in cyber security**

Regardless of the whether social media has revolutionized communication, the danger it represents is important for individual. Being online exposes to personal account piracy by hackers with different motivation.

One of the main reason of attack on social media is forcing action where hacker through his account distribute naked contend to the friend list of the hacked account. Let imagine a moment, a link containing naked content used as fishing is shared from a celebrity’s page with over one million of subscribers and once followers click on the link, the content is full of viruses. Attacker may use the hacked account as part of puzzle to access other accounts so that to share malware by forcing them to follow a virtual company. Moreover, hackers may be looking for personal information about individual work, bank account etc. So, social medial can be used to tarnish individual’s image.

To come over this situation, becoming a cyber security specialist become a requirement. That means getting trained about how to protect personal information online. The expertise in information security for maintaining social media account secured does not means becoming an engineer in cyber security but to just to master some techniques that cane impede the escape of personal data on web. Some fundamental practices against social media account hacking are listed (figure 29); but before it is fundamental to understand how hackers proceed.
Understand the magic of hackers is the preliminary condition in the searching for protecting personal data from information robbers. Several methods are employed by attackers.

**Brute force attack** is a strategy used to gain individual information like personal email address from which password may be guessed. To get away from this hacking method, the best way consists in using a long password that is not easy to guess by excluding common phrases and integrating symbol and number if possible. The second solution is updating often the password to guarantee a permanent protection. Constant updating will limit damages in case if the account is pirated.

**Main-in-the-middle attack** is a form of hacking method where attacker is located in the middle of the information float between personal computer and a server. This form is usually encountered with WIFI hot-spot opened to the public use. Encrypting information by defining the best VPN is an effective way to fight against this form of attack because the hacker won’t be able to decrypt the data that will appears as gobbledygook. Also the use of USB pen drive protected by a password can reduce the attack likelihood. 

**Phishing page** refers to fake page used to record personal data. This form requires a perfect imitation of a site in the way information about the account may be entered. Being cautious with websites and especially when the link is received is the easiest way to avoid this to happen. Never enter the account information on a website without being sure that it is the right one!

**Trojan horse** corresponds to a tactical hacking method where an authorized download arises different from what it was looking like. To be protected from this form, it is better to always download from a safe source or to set up a powerful antivirus software on personal computer.

- **Protecting intellectual property and owning copyright.**
Apart from account attacks, another danger of the online presence is copyright piracy which is understood as an illegal use of an author’s work. Today, the expansiveness of digital tools has facilitated illegal access and the uploading of content such as pictures, video, articles, and images. To come over the online copyright infringement, a proper management of intellectual property is necessary. As shown below (Figure 30), some steps are involved in the process.

**Figure 30:** Copyright protection strategy.

To own the copyright of a content after its creating, the thing to do is register the work so that to become the owner. Today a plurality of ways allows online registration of content. The process is possible for example with LegalZoom, UK online registration, Free copyright registration and etc.

Once the registration is done, the time is come to resort a copyright infringement report to detect and to notify in case of misuse or illegal used of the content. The control of online piracy may be carried out through different tools such as Programme Plagiarism Checker which is multilingual tool enabling control of copyright content as well as content duplication and Standalone Plagiarism Detecting software. Moreover, some companies committed to the protection of online copyright like Copyscape and DMCA offer free and charged service after subscription with them. Verison is a company that operates also in the same line as those mentioned above. Measures against the detection of misuse or stolen content must be taken after piracy acknowledgement.

### 3.3 Positive personal image maintaining in the music industry

- **Becoming digital publisher expert and marketing strategist.**

Maintaining the personal brand position online requires constancy of the image monitoring; but a lack of professionalism may foster time consuming. Becoming a digital marketing specialist would cultivate time management skills and allow making the most out of each day because as Jim Rohn (2000) said, the value of time is higher than money and it is always limited. Being a digital strategist will allow the automatization of many tasks through the use of different tool.
Getting trained in the use of social media management tools such as self-service social media marketing tools would increase not only the brand exposure productivity but also would avoid wasting time. Self-service marketing tools provide the possibility of scheduling personal content in all individual accounts and to publish them with the preferred system. Among these tools, the most popular are Sprout social, Hootsuite, AgoraPulse, Buffer, Sensible, Post planner, Edgar, Rignite and ScheduGram, Oktopost, Communit. Self-service social media tools have the reputation to notify when a brand name is mentioned and can even provide automatic response to the entering messages. Due to the stiffness of creating a consistent online content, getting trained in online publication will be benefic for maintaining personal image in the music industry

- **Understanding and responding to online bashing**

  Maintaining the personal brand image is as much important as creating its identity. Social media through two-way communication can contribute to the maintenance of the personal brand image but the issue remains that by giving words to the public social media becomes source of constructive and destructive critics.

  Regardless to the celebrity’s achievement, people will always find a reason for criticizing. For different reasons, surfers criticize celebrity or their peers. The reasons behind people’s critics may be a simple jealousy at those who have what is lacked, frustration due to a low self-esteem, anger to their violated values and simple disillusionment.

  While facing online bashing, the best way to come over is to understand and respond with maturity and professionalism. People usually respond instinctively to offensive post by deleting it without any questioning. It should not be like that. Considering and responding politely to hurting comments can calm down people responsible for that. Then, to showcase how responsible we are, a soft retort can be addressed to them with acknowledgement for their feedback and remarks. Openness to critics is symbol of maturity and responsibility because lessons can be learned in spite of its destructive character.

  **a. Model for successful personal branding in the music industry**

  The investigation showed a panoply of pitfalls that can impede the development of a strong personal brand in the music industry. Regarding to the theoretical and empirical results of the research, a model has been drawn (figure 31) to facilitate the building of a successful personal brand in the music industry.
Personal brand identification

Immersion in the music industry

Training

Networking

Planning

Envisioning the personal brand identity elements

Defining measurement metrics

Defining the communication methods

Execution

Brand identity creation

Active communication

Brand image formation

Execution

Strong personal brand establishment

-Online communication
-Analog communication
-Live performance

PI registration

Brand Image evaluation

Personal brand identity adjustment

Constant communication and interaction with the audience

Figure 31: Model for successful personal branding in the music industry.
The implementation of the model follows fourth main steps that necessitate a strong commitment from musicians for the success of the entire process. The indeniable importance of each step relies in the interrelation between them. That is to say, the bad execution of one step excludes systematically the success of others.

**The first step** of the model is the identification of the personal brand. The personal brand identification will result in the definition of personal ambition in the music industry. Here musician has to discover what it really wants to stand for. The music register should be determined as well as the objectives to achieve.

The discovery of personal brand will constitute the key elevator of the brand development and has to be defined regarding different factors linked to individual. Among the crucial factors involved are figured personal talent, passion, vision, self-perceived image, perceived image by the surrounded people and the target audience. Passion will fuel the motivation seeing that the process is a long journey. Talent will anchor the individual's authenticity which is essential for the brand identity. By using SWOT analysis, where personal strengths, weaknesses, opportunities and threats are scanned, the real personal talent will be defined. The target audience will determine what type of content to create so that to grab the expected attention. Perceived image by the surrounded people will help to confirm or infirm the self-image or self-perception. Here, it is recommended to ask friends and family what they think about one's self.

The implementation of the personal brand identification can be executed through a series of exercises which consists in finding a suitable answer to the following question:

1. What can I do?
2. What do I like?
3. What do I want to reach?
4. From which audience am I intending to grab the attention?
5. How people are perceiving me?
6. How do I perceive myself?

After, the time is come to note down three variables for each question, to match them, to prioritize the most suitable ones and to state the brand ambition. Once the personal brand is identified, the next step is the immersion in the music industry.

As the second step of the process, immersion in the music industry involves firstly training so that to become professional. As shown earlier, becoming professional is very important when personal brand identity is drawn. Every individual intending to build a personal brand as musician is expected to have musical competence.
Without strong knowledge in the field that the music performer wants to stand for, there is no hope to craft a authentic brand identity. Sure, individual may be talented, however training is always needed to perfect natural ability.

Besides training, comes another considerable element in the immersion process which is networking. In the music industry, as demonstrated in the research, recording company’s backing is very important for the reputation of musician but the problem remains the difficulty to get close to them. This is why it is extremely important to have a strong network with different people who may be of help. Among these people are involved, the mentor, the coach, the realist, the idealist, the visionary, the wanna-be, the connector, the partner, the music industry insider and the music industry outsider.

**The third step** now is planning the personal branding execution process. Many things should be thought before engaging the process. Planning should includes firstly the envision of the potential elements of the personal brand identity. By potential elements, it is understood physical elements of the brand like dressing style, hair fashion style emotional element such artist name and lifestyle. A list of physical elements variables should be dressed and during the identity creation, some will be selected in compliance with the stated ambition. As it was shown in the theoretical and emperical research, physical element is crucial for the brand identity in the extent to which it establishes difference from competitors.

The next step of planing is about image measurement. The chosen metrics should be able to provide information about musician popularity and the fan’s satisfaction. The definition of these metrics should depend on the path selected for communicating the brand identity. As example, while using social media to promote personal music, the number of views per video can be used to measure personal popularity and the number of video likes or dislikes can help appraise the target’s satisfaction. Another measurement metric can be the people presence in spectacle and the number of album sold.

The last step of the image evaluation will refers to the definition of the communication methods. It is essential to decide if the promotion will be achieved offline or online before engaging the process. After selecting the communication method, the choice of media should take into consideration the cost factor and the impact on the target audience. For example, TV and radio requires high cost compare to social media which is free of charge.

**The last step of the model** refers the execution of the drawn plan. During the implemetation, it suits to create the brand identity first. Creating the brand identity means defining which elements will represents perfectly the real value defended. It should includes imperatively physical elements and emotional attributes such artist name.
Once the identity is created, protecting the intellectual propriety (PI) before starting the promotion is required because online piracy is a danger that follows every music performer in the digital era. Although, it does not guarantee the suppression of piracy, at least, it would allow owning the right on personal creation. Then, the active communication can start after the PI protection.

The brand exposure should be coherent on all the media involved in order to show up the real identity of the brand. The absence of the coherence can arouse confusion in the target’s mind about the real value of the personal brand. To understand what is well done, the evaluation of the brand image by using the metrics selected will come after active communication. The image evaluation should be constant as well as the identity communication. Interaction with the audience is recommended to be constant with the purpose of getting the audience engaged. An important fans club will take over the promotion process by becoming the personal brand advocates. A good implementation of all the model steps will definitively end up with the formation of a strong and authentic personal brand in the music industry.
RESULTS AND CONCLUSION

Main conclusions of brand identity, brand communication, brand image and personal branding.

- The development of brand identity is a complex process which requires a range of components including physique, personality, culture, relationship, reflection, self-image, symbol and organization which all form the pitch elevator of the brand value.
- Brand identity communication uses different communication vehicles like public relation, sales promotion, direct marketing, sponsoring, event marketing, multimedia, trade fair, product placement and advertising shown as the most used vehicle with digital and analog paths that allow one-way and two-way communication through different media such as TV, radio, press and magazine, social media, search engine etc.
- The brand reputation depends essentially on cognitive, sensory and emotional aspects of the brand. The measurable aspects of brand image includes brand awareness, brand differentiation, brand esteem, brand relevance and brand knowledge which refers to rational and emotional attributes. The brand rational attributes correspond to the brand sophistication, competence and ruggedness while hedonic attributes covers the brand sincerity and excitement.
- Maintaining a strong brand image requires constant communication of the brand identity, delivery of the same value regardless to the communication media involved and provision of consistent value that fits the target expectation.
- An authentic personal branding is achievable through four steps including the definition of the brand ambition, the creation of the brand identity, the determination of the “personal balance scorecard” and the execution. Another strategy is personal brand marketing plan model with five phases which consists in stating what the brand wants to stand for, the strategy to follow, the business ambition, the communication methods to be used and the reaping of leads. Building a personal brand requires to craft the identity, value proposition and measurement metrics and to position the brand identity in the customer’s mind.

Main conclusions of personal branding strategy in the music industry

The findings of the empirical investigation support completely the scholars’ discovery in many extents.
- Identifying the personal brand before starting creating the identity, setting up the brand physical elements to smooth the differentiation from competitors, getting the endorsement of recording companies with good reputation so that to reinforce the personal one and providing the
audience with a unique and authentic value are all actions to be achieved while developing a personal brand identity in the music industry.

- Besides, defining the communication vehicles and methods, selecting the authentic communication media, engaging communication actions on the chosen media, maximizing the exposure by using multiple communication channels (IM) and delivering consistent value are all the needed actions that allow the brand identity exposure in the music industry.
- Moreover, determining the potential metrics for measuring the image and business performance, communicating constantly, innovating and getting the target engaged with the brand through dialogue are required for evaluating and maintaining the brand image in the music industry.
- However, the hardness to find the recording company’s backing, to access TV and radio, to create a consistent online content without being trained and to build an authentic value are all problematic aspects displayed from the findings.
- Furthermore, TV and radio expensiveness, considerable time to be dedicated on social media, account and copyright piracy and bashing on social media are also found as negative facets of the outcomes of the research on personal branding in the music industry.

Main conclusions of model for successful personal branding in the music industry

- Building a strong professional network with people categorized in ten groups including mentor, coach, realist idealist, visionary, partner, the wanna-be, music industry insider and outsider and connector can provide the opportunity to come over the difficulty of finding recording companies’ backing.
- Becoming an professional performer after training is crucial for crafting a unique and authentic personal brand value proposition seeing that it is stiff to provide a unique value in the music industry nowadays due to the overcrowded competitive enviroment where new talents and music styles arise everyday.
- Staying one’s self and do not imitate others while developing personal brand identity in the music industry will encour the establishment of a unique identity in the extent to which keeping one’s uniqueness can foster differentiation from competitors in the industry.
- Getting free media attention by undertaking innovative projects that can trigger the interest of media can allow running away from the high cost requires by the use of TV and radio in the communication of the personal brand identity in the music industry.
- Organizing local events to improve the community’s awareness about the
personal brand existence or to raise fund from partner and sponsorship is an alternative solution to come over the expensiveness of TV and radio reputed for their strong impact on the local target audience.

- Establishing a powerful network with professionals in media industry to get easy access to media is recommended to singing performer to scale back the hardness to access some media. Having contact in media industry can facilitate individual’s introduction into the desired media.

- Becoming an expert in cyber security that means having basic knowledge for securing personal information on web is recommended against social media account piracy faced by many artist performers in the music industry.

- Protecting and owning intellectual property by registering personal creation known as intellectual property (IP) is an option for scaling back copyright infringement. Even though it cannot stop completely the issue, at least, the situation can be controlled in some extents.

- Becoming an online publisher expert can mitigate the difficulty to create consistent content on social media seeing many artists are managing personally their social media account even without having a marketing training. Furthermore, becoming a digital marketing strategist can solve the problem of time consuming on social media what is caused by the lack of knowledge in self-service social media tools.

- A model made up four main steps including personal brand identification, immersion in the industry, planning and execution is proposed for successful personal branding in the music industry. In the first step, individual is required to discover the brand he wants to stand for. The second step implies getting trained and building a strong network. The third step refers to planning that involves the envision of potential elements of the brand identity, the definition of brand image measurement metrics as well as the communication methods to be used. The fourth and last steps corresponds to execution which encompasses the identity creation, the protection of intellectual property, active communication, the image evaluation, adjustment, constant communication and interaction with the audience.
BIBLIOGRAPHY


38- Rampersard, H. K. (2012, October 21). Personal interview
APPENDIX A
### Personal branding strategy in the music industry

#### Questionnaire

<table>
<thead>
<tr>
<th>N</th>
<th>Metric</th>
<th>Number of response/100</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Function in the music industry</td>
<td>Singing performer</td>
</tr>
</tbody>
</table>

#### Questions

<table>
<thead>
<tr>
<th>1</th>
<th>Which of the following are you using as artist name?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Full name</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Part name</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Nickname</td>
<td>62</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2</th>
<th>Wow do you agree that your artist name reflects your musical vision?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly agree</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Agree</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Neither agree or disagree</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Disagree</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3</th>
<th>How do you agree that your dressing style fits your musical ambition or the type of music you do?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly agree</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Agree</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Neither agree or disagree</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Disagree</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
<th>How do you qualify your current status regarding to recording companies?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Independent artist who wants to remain</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Independent artist who wants to be signed</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Signed artist with independent label</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Signed artist with major</td>
<td>0</td>
</tr>
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<table>
<thead>
<tr>
<th>5</th>
<th>How important were the following elements in the choice of your current musical register?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Passion</td>
<td>Very important</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Important</td>
</tr>
<tr>
<td></td>
<td></td>
<td>On average important</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Not important</td>
</tr>
</tbody>
</table>
### Skills

<table>
<thead>
<tr>
<th>Importance</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td>30</td>
</tr>
<tr>
<td>Important</td>
<td>62</td>
</tr>
<tr>
<td>On average important</td>
<td>15</td>
</tr>
<tr>
<td>Not important</td>
<td>0</td>
</tr>
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### Goal

<table>
<thead>
<tr>
<th>Importance</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td>8</td>
</tr>
<tr>
<td>Important</td>
<td>63</td>
</tr>
<tr>
<td>On average important</td>
<td>19</td>
</tr>
<tr>
<td>Not important</td>
<td>10</td>
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### Target

<table>
<thead>
<tr>
<th>Importance</th>
<th>Value</th>
</tr>
</thead>
<tbody>
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<td>Very important</td>
<td>10</td>
</tr>
<tr>
<td>Important</td>
<td>30</td>
</tr>
<tr>
<td>On average important</td>
<td>55</td>
</tr>
<tr>
<td>Not important</td>
<td>5</td>
</tr>
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### Self-image

<table>
<thead>
<tr>
<th>Importance</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td>55</td>
</tr>
<tr>
<td>Important</td>
<td>25</td>
</tr>
<tr>
<td>On average important</td>
<td>53</td>
</tr>
<tr>
<td>Not important</td>
<td>17</td>
</tr>
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### External advice

<table>
<thead>
<tr>
<th>Importance</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td>15</td>
</tr>
<tr>
<td>Important</td>
<td>30</td>
</tr>
<tr>
<td>On average important</td>
<td>55</td>
</tr>
<tr>
<td>Not important</td>
<td>10</td>
</tr>
</tbody>
</table>

### Which of the following media do you use to communicate your music?

#### Yes

<table>
<thead>
<tr>
<th>Media</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV</td>
<td>15</td>
</tr>
<tr>
<td>Radio</td>
<td>85</td>
</tr>
<tr>
<td>Print media</td>
<td>2</td>
</tr>
<tr>
<td>Outdoor</td>
<td>100</td>
</tr>
<tr>
<td>Social media</td>
<td>100</td>
</tr>
<tr>
<td>Music fair</td>
<td>100</td>
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</table>

#### No

<table>
<thead>
<tr>
<th>Media</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV</td>
<td>85</td>
</tr>
<tr>
<td>Radio</td>
<td>17</td>
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<tr>
<td>Print media</td>
<td>98</td>
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<tr>
<td>Outdoor</td>
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<td>Social media</td>
<td>0</td>
</tr>
<tr>
<td>Music fair</td>
<td>0</td>
</tr>
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### How efficient is each of the following media in term of cost?
<table>
<thead>
<tr>
<th>Medium</th>
<th>Very expensive</th>
<th>Expensive</th>
<th>Rather expensive</th>
<th>Inexpensive</th>
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<tbody>
<tr>
<td>TV</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Radio</td>
<td>23</td>
<td>60</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>Print media</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Outdoor media</td>
<td>10</td>
<td>90</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Social media</td>
<td>0</td>
<td>0</td>
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<td>0</td>
</tr>
<tr>
<td>Music fair</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
</tbody>
</table>

8

How important is the impact of the following medium on your fans?

<table>
<thead>
<tr>
<th>Medium</th>
<th>Very important impact</th>
<th>Important impact</th>
<th>Rather important impact</th>
<th>Not important impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Radio</td>
<td>10</td>
<td>88</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Print media</td>
<td>0</td>
<td>14</td>
<td>80</td>
<td>6</td>
</tr>
<tr>
<td>Category</td>
<td>Very important impact</td>
<td>Important impact</td>
<td>Rather important impact</td>
<td>Not important impact</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------</td>
<td>------------------</td>
<td>-------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Outdoor media</td>
<td>0</td>
<td>0</td>
<td>35</td>
<td>65</td>
</tr>
<tr>
<td>Social media</td>
<td>15</td>
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<td>0</td>
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<td>Music fair</td>
<td>5</td>
<td>76</td>
<td>19</td>
<td>0</td>
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</table>

9. Which of the following options do you use to measure your popularity?

<table>
<thead>
<tr>
<th>Metric</th>
<th>Very important impact</th>
<th>Important impact</th>
<th>Rather important impact</th>
<th>Not important impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of followers on social media</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of views of online publication</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of CD sold</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of calls on talk show</td>
<td>81</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of people present in concert</td>
<td>95</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

10. How efficient are the following metrics for appraising the fans satisfaction?

<table>
<thead>
<tr>
<th>Metric</th>
<th>Very efficient</th>
<th>Efficient</th>
<th>More and less efficient</th>
<th>Inefficient</th>
<th>Not applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online likes and dislikes</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Number of views of online publication</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Comments</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Fans’ covers</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Selling recorded</td>
<td>More and less efficient</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inefficient</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Not applicable</td>
<td>65</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|                      | Very efficient         | 45 |
|                      | Efficient              | 0  |
|                      | More and less efficient| 0  |
|                      | Not efficient          | 0  |

|                      | Not applicable         | 65 |

11

Which of the next options do you use to keep your popularity growing?

|                      | Musical innovation     | 95 |
|                      | Constant publication   | 100 |
|                      | Constant performance   | 100 |
|                      | Dialogue with fans     | 89  |
|                      | None of them           | 0   |
|                      | All of them            | 95  |
Personal branding strategy in the music industry

Interview Transcript: Bryan Mibengue

The interview was designed and conducted to back up the survey while providing a deeper understanding about personal branding strategy in the music industry.

Interviewer: Emmanuel Gouitcheche;
Respondent: Bryan Mibengue (Professional singer in Moscow);
Date of interview: 18/24/03.

1- Well, can you tell me more about your artist name? Precisely, how and why are you using your current artist name?

“\[I do believe that if you want to build a serious musical career; then, you need to think twice about your artist name. The consideration for the target audience is very important! I think BRYAN is catchy and easy to retain. When I started performing at the university, I noted that many of my fans could easily scream my name and I paid a great attention for that. It is not difficult to pronounce it; contrary to my family name which is typically African and necessitates a lot of effort for those who are not Africans. Even some Africans who are not from Zambia have problem with my family name; that is why I prefer my fans to recognize me as Bryan\].”

2- Nowadays with the growth of different types of music, it is frequent to encounter many musicians performing different styles of music. Could you share more about your musical genre and how you came to choose it?

“\[You know, for now I am not producing yet my own songs. My activities are focused on doing covers with the members of my band. That means, we perform mainly others artists’ songs. Anyway, to be clear, the musical genre that I like to perform the most is Pop Music that I felt in love with since I have been listen to legends such as Steve Wonder, Michael Jackson, and Lionel Richie. But also, I feel more confident in this register when I perform. It is impossible for me to do rock because I have not the ability to do it. The thing I regret is that only talent is not enough to be famous in the music industry.\]”

3- Talking about your brand identity, could you explain what really makes you what you are? In other words, what justification can you ascribe to your current popularity?

“\[You know, beyond the singing performance, as black, we have favor to be easily remarkable since many are impressed to catch sight of black skin for the first time. But that does not means I\]”
am beloved only for that; I have also to prove that I can produce interesting things seeing that here black are reputed to be great singers in the world. For example, almost everybody knows Michael Jackson as “the king of Pop”

4- Please, can you talk about the relationship your music has with your dressing style?

“I am not sure to know any musician who denies the crucial role that plays physical appearance in the growth of musical career. An artist should take care of his appearance otherwise he won’t get respect from people. Being popular has as salary: the people’s eyes on you; what implies permanent critics or appreciations ……….Of course, it is even very important to harmonize the dressing style and music styles. Let’s image an opera music performer on stage wearing a baggy t-shirt, Jean baggy, a hat with a bandana tied, gold or platinum chains and high top boots! Only Rappers dress like this and the marriage between their fashion and their music is just perfect.

5- Today, it is well known that many of superstars are supported by either major or independent labels such Sony Music and Universal music group. Could you tell me more about your collaboration with recording companies?

“Only independent labels and majors have the power to connect you with the chain in the network that represents the music industry since they know the right person and the right moment to do the right thing. If you ear for instance that an artist is produced by SONY MUSIC or UNIVERSAL MUSIC which are international recording companies also known as major, then you should expect success. Have you ever ask the question why all superstars such as BOB MARLEY, STEVE WONDER, RIHANNA and LADY GAGA signed with Universal Music Group? Just because these companies are already very strong brands that support their personal brands.”.

6- Regarding the business structure of the music industry, promotion appears as bridge between singer and people. Could you please talk about the strategy you implement for communicating your music? What media do you use to promote yourself as musician?

“As I mentioned before, I am not releasing yet my own songs but seeing I am in collaboration with GiveMeMusic which is a music company specialized in hiring group of artists, training and producing them in Russia and in former countries of Soviet Union; the communication of my musical activities is under control of the company. The company is actively present on social media. Sometime for promoting up-coming concerts, the company produces some advertisement on sheets
that are distributed to the local people. But the oversea promotion is exclusively online. And it works since I performed many time in Baku and Erevan”.

7. Talking about the media, which opportunities and threats the media you use brings to your musical promotion?

“One of the amazing advantages with social media is that the management team is exempted from extra fee for online promotion. If we had to pass on TV show, the company would have to spend much more money. It is also true that TV and Radio have a great impact on the target when it comes to promotes personal creation such Single release or album. But at our stage, it is not necessary seeing our actions are bounds to covers. It is just fantastic to read fans’ comments a week back a performance in Baku in Azerbaijan. A positive impression of fan advertises more the band. Attention! Social media is also a danger for artist. How can you imagine artist work on project days and nights, pay money for recording songs, pay for promotion while on other hand, shameless people without scruple are making available the finished product for the public without any compensation? This is the dark side of social media. Besides I have friends who have great notoriety and they complain often about the piracy of their accounts”.

8- A musician to grow his career and make money should have a fans’ base. Could you please relate how you measure your popularity and fans’ satisfaction?

“At the beginning, our activities were limited in the Moscow region, and then extended through all the country till the former countries of Soviet Union. I realized how far we are known when we were invited to perform for the first time in Baku, the capital of Azerbaijan. It was so pleased that the motivational feeling reinforced my commitment to keep working hard. That means the number of performance in the stated period of time is an indicator about my popularity”

9- Gaining popularity is not enough for career development. That means, a musician should maintain his fame. What activity do you achieve for maintaining your image?

“I do believe that the response to the fans’ comments, as our general manager Denis Manchester does, creates a great proximity with the fans and keep them interested in our art”
APPENDIX C
**Personal branding strategy in the music industry**

**Personal musical background**

<table>
<thead>
<tr>
<th>Musical experience</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2013-2016</strong></td>
<td>Constant performance in Moscow</td>
</tr>
<tr>
<td><strong>June -- August 2015</strong></td>
<td>Music performance at RENDEZVOUS (Anapa-Russia)</td>
</tr>
<tr>
<td><strong>June – August 2015</strong></td>
<td>Music performance at TARTUGA (Guelengick-Russia)</td>
</tr>
<tr>
<td><strong>June -- August 2017</strong></td>
<td>Music performance at DELMAR (Anapa-Russia)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Musical collaboration</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2013 - 2016</strong></td>
<td>Ecstasy Sound (Russian recording company)</td>
</tr>
<tr>
<td><strong>2015</strong></td>
<td>GiveMeMusic (Russian recording company)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Musical awards and Honors</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2012</strong></td>
<td>Best singer at RSUTS</td>
</tr>
<tr>
<td><strong>2013</strong></td>
<td>Best singer at RSUTS, Best singer in Moscow region</td>
</tr>
<tr>
<td><strong>2014</strong></td>
<td>Best singer in Pushkiniski district</td>
</tr>
<tr>
<td><strong>2015</strong></td>
<td>Best singer in Pushkino</td>
</tr>
<tr>
<td><strong>2016</strong></td>
<td>Award for active participation in the university cultural life</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music released</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2013</strong></td>
<td>Single : Un jour peut-être</td>
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</table>