Brand identity and brand image: 
personal branding in the music industry

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 in 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 accepting 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 brand identity and brand image 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 are 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 shifts constantly. People have become savvier and savvier and rivalry fiercer and fiercer; what has caused the 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.

The investigation is centred on personal branding in the music industry. Doing so, the problem of research is formulated as following: How to build a strong personal brand in the music industry?
The object of research is personal branding strategy. Consequently, the research goal consists in disclosing the strategy for a successful personal branding in the music industry.

Research methods. To achieve the research goal, a comparative analysis was involved to review the literature while mixed methods led the empirical investigation.

Brand identity and 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).

Thinking 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. 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). This view seems to encompass completely the entirety of reality that branding involves because value is proposed for company and customer.

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 Schlegelmilch’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.

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 that can be seen in Figure 1.

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. For Aaker (1996), building a unique and strong brand identity requires to consider the brand separately as product, organization, personality and symbol.

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.

Creating a brand identity would not be sufficient for triggering the competitive advantage sought by companies. 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.
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”. 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 cut 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.

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).

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 in two levels: The first measurement refers to the rational evaluation where the analysis is centred 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.

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 in the marketplace. The implementation of the Young and Rubicam’s method passes through the use of four metrics or four pillars: Differentiation, Relevance, Esteem, and knowledge.

The brand identity creation, communication and evaluation do not cover the entire reality that implies the branding process. The secret of the brand success resides in the tactical means used to maintain a positive image. The implementation of brand image maintenance follows dual practice. 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 the brand goes through “repair performing” which involves usually a range of Google tools permitting to oversee and track the brand evolution.

Morton (2011) claims that the longevity of the brand reputation on social media depends on the consistency of the content released. 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. 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. For example, opting for an integrated marketing communication strategy with the presence on multiple digital media may require much more time to come up with monitoring if the knowledge about the online self-service management tools is not enough.

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 people consciously or unconsciously have a 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 Kadheler (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.

Rampersad (2008) has created a theoretical framework for establishing a strong personal reputation which essentially relies in various tasks that should be thoroughly executed: Individual brand “ambition” Definition, “Personal brand “creation”, “Personal balance scorecard” definition; Personal brand goal and “personal balance scored” execution. Meanwhile, 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: Self-promotion “statement”, Individual “brand strategy”, Individual and “business statement”, Individual branding methods, reaping the leads.
This signifies that in self-promotion, individual considers himself as a product and 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.

Methodology

Conscious to gain a clear, complete, deeper and pertinent understanding of personal branding reality and to limit bias during the investigation, mixed methods and different techniques were applied separately as methodological approach behind the research. 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 social realities (Delinger and Leech, 2007), expands, completes, initiates, and develops data (Greene, Caracelli and Graham, 1989). Quantitative approach was involved to analyze the global tendency of self-promotion in the music industry while qualitative approach helped understand deeply the process.

Using a survey questionnaire, the quantitative data was collected from only 100 singers active in the Russian music industry, with more and less considerable notoriety, who accepted to participate in the survey over 140 people contacted. However, with the purpose of exploring different aspects of the process and describing it more accurately, a semi-structured interview was solicited to study the case of Zambian upcoming Hip-hop artist, Bryan Mibengue, signed by GiveMeMusic which is Russian recording company. Following the same order of opened questions addressed to Bryan, the second case was the description of the author’s story as professional music performer of French chanson and R&B who has been active in the Russian music industry for over 5 years.

To analyse the quantitative data, Window Excel was used to calculate frequencies, percentage of the participants’ responses to the questions. The same tool was used to draw graphs. The use of Excel was justified by its convenience and cost saving trump. Whereas, the analysis of the data collected qualitatively was achieved through induction or interpretation.

Research results

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. 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 the target audience, its importance is undeniable during the process in the extent to which the brand success belongs to the public.

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 grad the expected interest. Physical appearance like dressing style, body language and speech are 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 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 maintaining 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 consistency 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, depending on the nature of the brand, TV and radio provide also such as possibility. Through TV talk shows and radio calls, 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.

Discussion

The study demonstrated that setting up 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 self-image that refers to the self-perception of the audience while using a brand, reflection that corresponds to the way the brand user wants to be perceived and relationship 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 support 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 including awareness and knowledge. About the brand knowledge, he recognized rational and hedonic evaluations. While rational evaluation is centred 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 through 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.

Conclusion

Coming to the end of the research, it suits to mention that the aim was to disclose the strategy for successful personal branding in the music industry. The review of literature, firstly, demonstrated that the creation of the brand identity requires a range of components including physique, personality, culture, relationship, reflection, self-image, symbol and organization which form the pitch elevator of the brand value. Secondly, it emerged that brand 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 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. Third, it has been illustrated that the measurable aspects of brand image include brand awareness, brand differentiation, brand esteem, brand relevance and brand knowledge. Finally, the theory explained maintaining a strong brand image requires constant communication and provision of a consistent value.

The findings of the empirical investigation support completely the scholars’ discoveries in many extents. It showed up identifying the brand before starting creating its identity, setting up the brand physical elements to smooth the differentiation from competitors, getting the endorsement of a company with good reputation so that to reinforce the personal one and providing the audience with an unique and authentic value are all actions to be achieved while developing a personal brand identity. Besides, the study revealed that 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 and delivering consistent value are all the needed actions that allow the brand identity exposure. Moreover, it has been shown defining 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 maintaining the brand image. However, the hardness to find an industry’s backing, to access TV and radio, to create a consistent online content and to build an authentic value are all problematic aspects displayed from the findings. Moreover, 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 result conclusion.
Besides, the plurality of facts that found the relevance of the work does not eliminate its disputability. 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 Federation. 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 artists performers in the Lithuanian music industry might be specific to their own challenges. 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. 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 responds may differ from the highly famous artist musicians.

References
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PREKĖS ŽENKLO IDENTITETAS IR PREKĖS ŽENKLO ĮVAIZDIS: ASMENS ŽENKLODARA MUZIKOS INDUSTRIJOJE

Santrauka

Skaitymeninėje eroje vykstantys nuolatiniai pokyčiai ir sudėtinga rinkos situacija lemė didelę konkurenciją, o tai savo ruožtu sukūrė puikias sąlygas asmeniniam augimui ir sėkmingam verslo plėtojimui. Šiame straipsnyje siekiama atskleisti asmens ženklodaros strategiją muzikos industrijoje. Įvairūs atskirai taikomi metodai renkant įvairius duomenis nepatenka į metodologinės analizės lauką, kai tuo tarpu dedukcijos ir indukcijos metodų taikymas leidžia analizuoti surinktą informaciją. Pirmiausia autorius straipsnyje pristato prekės ženklo identiteto elementus, prekės ženklo komunikacijos metodus bei medijų galimybes, pagrindines technikas taikomas siekti išsaugoti prekės ženklo identitetą, o taip pat ir teorinį pagrindimą, kurį gali turėti prekės ženklo identitetas. Toliau autorius apibūdina taktiką, kurią galima taikyti muzikos industrijoje kūriant asmens prekės ženklo identitetą ir siekiančia išsaugoti asmens prekės ženklo įvaizdį. Taip pat yra pristatomi ir gautų rezultatų probleminiai aspektai.

Raktiniai žodžiai: prekės ženklas, ženklodara, prekės ženklo identitetas, asmens ženklodara muzikos industrijoje

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