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# What are the affordances fostered by social media for amateur musicians?

The use of Facebook as an interconnected platform for DIY management

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**Prologue:**

We are living in a society where technocultural values are increasingly changing the way we interact or task in any manner. Processes are becoming personalized and shortened with a higher degree of immediacy as search engines and information systems start decrypting user input more accurately. Web 2.0 and the rise of User-generated content with its importance, have created a thick line of amateurism in several industries. By exemplifying this amateurism in the music industry, the change in perceptivity is evident. Ipods and Iphones allow anyone to hear music in motion. Many people develop a habit to wear headphones in the inbetweens of events, changing the line of thought to the melody of a tune. Online communities and recommendation systems allow the concretion of  a vast music repertoire where the sense of locality diminishes and sub-genres rise. Peer to peer platforms, cloud computing streaming services, and social networks like Youtube make endless amounts of musical media available to anyone. Media content is growing in numbers noting the new opportunities amateurs have due to these changes. Amateurs have access to several online resources by which they learn and perform. Cheap and ease-of-use production platforms, Youtube tutorials and free access to diffusing the produced music online for a universal audience are just some of the examples that evidence the technological assets for amateurs. These seemingly engrained changes, amongst many other, change the core of the music industry. The professionalism spectrum shortens as opportunities avail for those who use these changes to their competitive advantage. As an avid music listener and amateur artist, my interest in the allowance of this change incites the research and the findings exposed in this thesis. The affordances that act as opportunities for anyone to become an amateur artist are the main premise in the rise of amateurism. While music becomes more personal than it has ever been, access to production and content is global, making for a distinct reappropriation of the industry.

I had the pleasure of interviewing Andres Story, the drummer of prominent Venezuelan music band, Rawayana. His interest in the subject matter, that of social media and amateurs, gave me a kickstarting perspective to engage the research. With that noted, the interview could serve the

same purpose to that who reads this thesis. It could also clear out some differences between professionals and amateurs regarding the "Web 2.0 music industry's" current state and future. Therefore I embed it in this prologue as part of my inspiration, perspective and initial pursue:

How has your use of social media changed from being an amateur artist to enacting as a professional one?
*Well, first of all, I believe that the biggest mistake "smaller" artist make is taking social media's power for granted. When we started out, this seemed to be the case, especially in "indie" or "underground" scenes. This might sound like a contradiction if we consider how many huge artists were launched into stardom through Myspace or Youtube, but what I mean is that most of the smaller acts approach social media in a very unpreoccupied manner. Bands start getting serious about it after they've got some success. If we had known 5 years ago how important being strong on social media was going to be, and had the knowledge we have now on how to manage our accounts, we'd be a lot bigger, at least in terms of followers quantity. Because we didn't, we are now dealing with very modest numbers that struggle to compete with more diligent account holders.*
*So now we've grown from randomly and spontaneously making posts, to systematically generating content, following established guidelines and almost formulas to effectively interact with our followers and observe constant growth on your databases. It's still tough sometimes because we're still an independent, self managed, project, but there's no comparison to how we used to go about social media.*

As a professional artist, is there any way you strategically deliver content to your audience via social media?
*Certainly. We have learned over the past couple of years what works and what our target demographic likes to see on social media. So for example, on Instagram we know for a fact that statistically a high quality picture of any the main members of the band gets more likes that even the coolest videos we've posted. Even more so with selfies which we avoid for some reason. But they still want to see the video. We've learned (the hard way) that in our country, the influence on politics on Twitter have made it one of the weakest platforms for entertainment, specially for accounts that were not huge before people got annoyed with propaganda.*
*In addition to what we could have figured just by trial and error, we now work with a Social Media Strategist, who's helped us be more efficient with our posts. For example, we know that Wednesday's between 8 and 11pm is the best time of the week to post anything. We post constantly during the week, even when nothing is happening with the band instead of waiting for something we consider*

worthy. People don't care, they consume at higher speeds that one can produce. As long as we have high quality and/or relevant content, we keep posting.

What type of maintenance is carried for your social media in contrast to amateur artists?

*Mainly, setting a quality standard and sticking to it. Volume is very important, so we work hard on producing content, which amateur don't. They won't post if not much is going on, but not much is ever going on because they're amateurs. It's kind of a paradox.*

*Also, paying close attention to analytics and demographics. The Next Big Sound provides personalized demographics of your social media sites in intelligible charts, proving to be a necessary aspect in today's musician management . They (almost) always dictate your next move.*

What use do you give the media responses you get from posts in Facebook? Is there any use of user-generated content?

*Definitely. One of the most important and effective things we've learned is that your follower's loyalty needs to be worked on. It cannot be bought with Facebook ads. You need to make them feel like you create genuine bonds with them (it's even better when you actually do it), and there are few better ways to do it than to give them the opportunity to have a post featured on our page. We always try to pay attention and repost any cool fan covers of our songs or art. We even used fan art on the cover of our second album. You are not only interacting, but you're making them feel like they are a part of what you do, thus, they feel attached and related to your project. Having followers is no good if they are not interacting, liking and sharing your posts.*

Can you describe any advantageous experience or opportunity made available by social media use for your band?

*Just being able to instantly promote our work. Not only through our accounts, but through the use of "influencers".*

*Also, now and then we get offers to post ads on our pages, but I think we've never gone through with it. It's not wrong, but is kind of tacky, especially in contrast with the image we've built. Maybe we'll someday. We still do shoutouts for free sometimes to cool businesses and products we like or are close to us, specially with food on tour haha.*

Does interacting with your audience via social media enhance live performance in terms of attendance and hype? Is there any way you strategize online to attain optimum attendance?

*Yes. You are given the opportunity to directly and spontaneously create a buzz before shows. Before big ones, we always post something from the last rehearsals, the soundcheck, the trip, dinner at the venue's town, etc. It lets the ones that didn't know you were coming a chance to find out, and really hypes the ones that already know. Also, they love knowing where we hang in their town prior to the show.*

Are there any new services or technologies which you find relevant to the future of the music industry? Why?

*I'm still waiting to see how it goes with Tidal. From what I know which is little, they have a cool concept. Music Industry is suffering a distribution crisis, especially since everyone wants to stream music instead of owning it. This really hurts artists, specially in the predominantly fund-yourself industry that exists today. If Tidal really lets users own high quality, uncompressed music (Itunes, Spotify, Youtube compress and therefore butcher recordings to make them lighter), it may be the start of a new era.*

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**Abstract:**

The research engages the use of social media sites for musicians with a focus on Facebook. It determines which are the advantages the platform makes available for musicians, allowing them to employ Do It Yourself strategies of production, audience relationship management and self-management. The importance of audience response and demographics allow any musician integrate keen insight into the content delivery and thus, optimize their management accordingly. This thesis will establish the affordances that engage what aspects and uses of Facebook are changing the way amateurs operate. The research appropriates the context of professionalism to the variable of knowledgeability, know-how, and Stebbins' (1977) seven variables (confidence, perseverance, continuation commitment, preparedness and self-conception) in order to note a definition of the modern amateur in contrast to professionals.

Key words: social media, new media, affordances, music industry, amateurization, uses and gratifications, networking, identity

**Introduction to the field of Digital Culture and Communication:**

Social practices have undoubtedly changed through emergence of social media usage. The age of instant access to any specific information has made people reach a technocultural level of awareness and insight which overcomes ingrained local discourses and knowledge. They also attain common understandings which could lead to community formation based on interests and goals. The "global village" distorts people's perception of space and reach. This change in perceptivity makes for a transformation of cultural practices. Mcluhan (1964) reinforces this terminology stating that "after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned." For instance, our sense of identity overlaps the ego constructed via social media, therefore our unconscious state drives us to do and project what we want others to see online (Hogan, 2010). The dimming caused by the World Wide Web led several industries to adapt to the changes in audience behaviour and practices. The web is now a core platform for various services and practices in society.

This advent impacted the music industry and hosted the changes it´s gone through over the last decades. The imminent change by digitalization caused 98% of sales to be digital in 2009 (BPI, 2010). MP3 (as an open standard file format) caused an ease for sharing musical content and dismantling the established hierarchies of ownership and access (Leyshon, 2000).Once social networks were introduced, people had the drive to share and interact on the content at a more personal and immediate degree. User-generated content and ease-of-use softwares leverage a redefinition in the amateur sphere. The neo-technological paradigms introduced into the music industry have had positive and negative repercussions in the industry. Moreover, the amateurization of its premise in contrast to a culture of mass collaboration for an increasingly knowledgeable crowd (Keen, 2008; Tapscott and Williams, 2010). A 510% increase has been reported for independent musicians making their full time living in the last decade (BLSD, 2012). This disengagement for employment in record companies has given foot to a new era of consumerism and performance in the music industry. People seek out and establish their own means of discovery and consumption whilst the producer has to adapt and recreate the content

for competitive engagement. The RIAA (2014) reported a decline of 40% of employment in prominent labels around US. The statistics show a clear motion into self-management and independents for artists. This is one of the several characteristics fostered into the industry by new media technologies. In this study the following contributions will be uncovered towards the field of Digital Culture and Communications:

- establish the Uses and Gratifications brought forth by new media technologies onto social media users.
- formulate and list the affordances bestowed onto amateur musicians by social media for performance, identity formation and production.

Studies in the field have come across the transformations of social practices and operations for the music industry. Nevertheless, the media field has minimal studies on amateurism. This study will sustain the advent of amateur artists in terms of production and performance within social media. Reinstating Gibson's affordances and bringing them into a social context will build up the new opportunities and uses amateur artists have in social media. Integrating this assertion into the field can build upon the intermediation of mainstream and niche music perceptuality from an artist-consumer perspective.

**Literature Review:**

**New media and amateur marketing:**

New media technologies have changed the way products are delivered to audiences. Web 2.0 and social media enables interaction levels with pervasive immediacy to have contact with the reached audience after delivering any media online. Zhao et. al (2013) define social media as "socio-technical systems, websites or applications that build on Web 2.0 technologies to provide space for social interaction, communication, collaboration, and community formation." This definition sustains the operational premise of Facebook, also known as "the social network". The fact that Facebook works as an interactive platform that creates no content, but provides the means to publish, interact with and access almost any sort of media, allows anyone to enact on its use for endless purposes. Initially, having the word "social" in social network meant that you can find peers from your personal network and look/ access the information they choose to disclose. This information could be anything from hometown to favourite music bands. As the development on its use was perceived and extended, Facebook started allowing communities, channels and enterprises to create what they call Pages. Pages extend on personal use and allow anyone to seek out information and specific media for knowledge gain, entertainment, self-status seeking or merely socializing (Krause et. al, 2012) . For example, this feature allows the user to track any single band and choose to follow their site and be active consuming the featured media and/or providing comments, shares or simply going to another site to get scout more of that music to get to know the Page better or download (usually hyperlinks or links are embedded in these sites to shorten the search process). Therefore, these Groups and Pages are allowed to post their content for optimum views and formal marketing, but, they are also allowed to *see* who follows them and who is active at a certain place and time. Essentially, this means looking at audience demographics to understand what they want and how to manage a Page throughout that relation with them.

Nowadays, audiences have the drive to be interactive and establish resistance against formal and traditional marketing controls which empowers them to have an active and essential role in social

media. They can choose what media they consume and whether or not they want to follow that content. This makes for control and involvement as the two main drivers and variables in social media marketing (Gamble and Gilmore, 2013). These changes in media consumers have given the audience such a role of importance that new position's such as the prosumer are acknowledged. Konczal (2008) defines the prosumer as "a consumer who becomes involved in the design and manufacture of products and services so they can be made to individual specification". Ergo, the "prosumer" (consumer and producer) carries an essential input towards the development of several online identities and the content delivered by the producer, serving as a strong exemplar on the roles audiences and/or media consumers can take on. Now the producer or for instance, the manager of the Facebook Page, is more aware on how audiences view and comment on their published content, negative or positive. Gamble and Gilmore (2013) define marketing as "a societal process by which individuals and groups obtain what they need and want through creating, offering and freely exchanging products and services of value with others." This definition thoroughly engages the integration of social media as an interactive chain of information exchange, and the notion that anyone can market a product whether its self-developed or not.

Social media users form communities based on personal interest and immediate reciprocity of communication whilst fostering new opportunities for amateur producers of content to reach an audience. New opportunities to integrate into the practice field would imply a new rise in amateurism. Stebbins defined the "modern amateur" by establishing their guidance through professional standards and outcomes from the practice field:

> "They are neither dabblers who approach the activity with little
> commitment or seriousness, nor professionals who make a living of that activity
> and spend a major portion of their waking hours doing so —for whom it is an
> occupation." (Stebbins, 1977, pg. 32)

In contrast, professionals could be either knowledgeable devotees or ones who make a living out of the practice with that knowledge. The important variable to consider then would be

knowledgeability, as many amateurs achieve "professional status", capital and recognition by means of personal networks and capital.  Professionals and amateurs have always been closely entangled. The word profession used to represent the vocational work position of an upper class citizen by the 16th century. This of course changed through the passing of time as new work roles rose with new technologies and tendencies, such as that of the digital media producer. There used to be a colloquial vernacular to address the processes and practices in every industry. Now, a certain readjustment of the conceptualization is happening due to Web2.0 (Beegan and Atkinson, 2010).

Amateurism is carried symbiotically through professionalism since amateurs learn from and support professional practitioners. Therefore, the relations with their publics become seemingly intricate as they serve a form of substitute/ apprentice for the professional artist (Hoare et. al, 2014). In the music industry, this is best exemplified by how opening bands are often amateurs seeking to support and amplify the main band´s performance whilst gaining relevance in the music sphere. The best way to drive the modern amateur´s definition is by mentioning the key differences to professionals, noting they all form part of the same spectrum (novice, amateur, professional). Stebbin (1977) best establishes the variables to be confidence, perseverance, continuation commitment (time spent), preparedness and self-conception. Professionals seem to manage a stable and substantial embrace of these variables into their practice. These variables are essential to understand the difference between amateurs and professionals. Not to be confused with the notion that professionals are just practitioners who earn finances in the field. In this study, the modern amateur is placed in context to the degree of Stebbin's (1977) variables together with the human resources or knowledge attained mostly through search engines, social networks and experience in the field.

**The music industry in social media:**

Sites like Facebook provide a platform for amateurs to network parting from personal nodes and extending to those related along those clusters. Traditional methods of networking are initiated in social networks and often drift towards the focus to word of mouth (WOM) or

Electronic Word of Mouth as to online means of communication. EWOM has an ease to be assessed within social networks, making it easier to estimate the media effects and the repercussions of the content delivered. Youtube channels can seek out where their content is mostly consumed and look at the top ranked comments and amounts of likes as a general opinion column. Same applies to any post in Facebook, which usually posts the links to Youtube or Soundcloud for new content, a throwback or sharing content from a fellow musician. This ´principally parts and enacts via networking effects (Trusov, 2009). Placing these effects under a social media platform suggests that propagation with more links reinforces the chances of content being consumed (Moens and Li, Tat-Seng, 2012). Therefore, the diffusion of content has an amplified grasp on where the content is most consumed and most importantly, determining the main appeal to capture a specific audience. Capturing and maintaining audience interest is progressively targeted by a customer development approach in which the interactive values and feedback given polishes the content delivered. Guided by the principle of "any publicity is good publicity" and obtaining several perspectives on consumption reasoning, any content producer has the capability to improve the content and the way it´s provided to an audience (Blank, 2008). This symbiotic development or determination of interests and production is leveled through social media and demographic studies that pertain to media responses. For instance, Rawayana is a famous band in Venezuela. They recently posted posters to concerts in Miami and New York in their Facebook Page , which gives to light that they are touring. One of the responses, said "we wait for you eagerly in Mexico" and if demographics prove right, Mexico could be a profitable and additional experience to expand the relevance of the band internationally (Rawayana, 2015). Therefore, audience responses give a different angle on how to expand and provide a "voice" in the posts which can be understood globally without losing the band's identity. Just an example on how strategies are biased through the social network and the consumption process.

Social media platforms have an endless amount of possible audiences and one of the most common uses they enact applies to music. New discovery processes and pervasive interaction allows a user to form their personal repertoire thoroughly whilst accessing endless media to explore:

"Facebook numbers more than 500 million members and about 50 percent of them are active daily. Each of them has an average of 130 contacts (friends). The average amount of total posts is almost 30 billion posts per month. Some million posts out of these 30 billion concern music posts. This social way of music distribution is much more different than the direct way of MP3 files downloading. These posts do not provide links to music files. Instead, they link to multimedia streaming sites (the overwhelming majority links to YouTube). These posts create and make up music preferences. Therefore, their contribution to digital music distribution could be qualified as indirect. This trend has its roots to social networking web pages that have pushed users towards this direction." (Dimitrios and Dionysios, 2013, pg. 745)

These developments event sites like Facebook to work with digital music services such as Spotify to form collaborations to enhance and expand user´s musical context in social networks by incorporating most-played song features together with an increased ease to share and reproduce content (Sisario and Helft, 2011).

In the music industry, amateurism has prevailed due to personalized and ease-of-use production platforms in which anyone is able to produce and share the results anywhere, anytime. In traditional standards users discovered music through word-of-mouth and radio play whilst they consumed it through album purchases (Deewan and Ramaprasad, 2014). New bands evade seeking out labels and diffuse their content by their own means of social networking nowadays. These music bands are proved to be discovered mostly through social media. Amateurism is then, the increasing means of self-management, succinct to the knowledge core and experience gaining process. Do It Yourself has become more popular amongst the new amateurs, but also amongst the academia. It is important to note that musicians have different production goals (I.E capital vs. personal) and that these goals are not to be considered in the professionalism of the industry within this research (Beegan and Atkinson, 2008). Production platforms and social media sites are more efficient every couple of years as social media progressively engrains societies through cultural negotiations. Therefore, almost every musician

seems to be using these means of production with the difference that professionals are more accustomed to the short-term changes due to their keen insight in the industry and the familiarity with these.

The first instance where this interactivity was leveled is when Napster was founded. As a peer to peer music sharing site, Napster ignited the first notion in which producers can connect with their audiences whilst the user's input is also seen by other users, stepping outside any established hierarchies in the music industry and enacting the web 2.0 transformation from traditional consumption (Cover, 2012). Many changes ensue due to certain characteristics of the platforms delivering the content. For instance, the IFPI (2014) stated that "the ability to listen for free (69 per cent), music discovery (46 per cent), were the main drivers for video streaming services" such as Vimeo or Youtube. Blog posts, watching performances/ listening to Youtube videos, using the facebook sharing button with its´ connectedness to other media platforms and online music sites gain more audience interest at an amateur level whereas radio and traditional media gets a lesser degree of attention as opposed to mainstream music (Stephen and Galak, 2012). This generates new forms of strategizing for publication like the sharing of music through sampling, which usually conveys a positive reappraisal of the content. This is mainly borne through full-track online sampling as a way to trial the content and engage, maintain and create anticipation for the reached audience. Deewan and Ramaprasad (2014) define sampling as ¨a form of free consumption enabled by the ability of users to upload and share digital versions of songs". Sampling is a form of teaser for the audience, which is usually done in certain periods of time to maintain the overall interest in the band itself, and if so, the entire new album being published. It also raises awareness of where to access that content. Rawayana, the Venezuelan band, displayed over 3 samples before the release of the full album RawayanaLand,as the success for the first album "Licencia para ser Libre", was still  to be basked for. They didn't solely release samples of the new album, but remixes of them and collaborations with other artists which can make for a strategy to spread awareness of Rawayana through the additional production of the remixer.

In this study, social media enacts in roles as a disseminator of music information and a platform to share digital music for audiences (Deewan and Ramaprasad, 2014). The roles taken

into account allow the change in discovery and performance for artists. This instances how producers connect and assess the content they will display on social media via their audiences, not merely the platform itself. Consumer WOM has been determined to expose more relevance growth in niche bands in contrast to professional ones (Deewan and Ramaprasad, 2014). This could mean that with an efficient use of social media artists could bypass part of the acknowledgement process for amateur artists. Amateur music is mostly discovered through social media. Youtube videos, blog sites, music site recommendations, Facebook shared links, and many more features allow and enhance this social discovery process. Once amateur bands achieve recognition through these means they have access to traditional media (Deewan and Ramaprasad, 2014). Rawayana's Page is constantly embedding links to performance videos in Youtube, Instagram pictures of new accomplishments, touring information, download links and events. This is not only raising awareness of the band's current state but of their active role in all social media platforms while generating a sense of sociability and identity for their audience.

**Affordances and U&G:**

Agents of change for discovery processes include MP3, peer to peer (p2p), RSS feed, algorithmic recommendation systems, social network platforms and production software. These changes in the industry fostered by the aforementioned technologies allow new affordances to rise for niche bands or amateur artists. Gibson (1979) first defined affordances as properties of artifacts that are recognized and which contribute to the kind of interaction that occurs between an actor and the artifact. For example, a person can *afford* to sit on a chair because that person perceives that the shape and the leg is appropriate to sustain its weight in a sitting position and maintain comfortable balance. Caiani (2013) updates Gibson´s definition of affordances and states "affordances are dispositional properties of objects that, given suitable circumstances, make it possible to actualize related actions" and makes clear that the embedded environment is an agent of change for such affordances. For instance, artists are allowed to form online identities by a sort of narrative being introduced, reproduced and then re-appropriated according to the User Interface capabilities of the social media platform (Cover, 2012). Post-Gibson views

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include a degree of social interaction to determine the uses seeked out of media technologies and community formation. They enact in these interactions from an affordance perspective behind the push which attains to Uses and Gratifications of the social media platform (Zipoli, 2013 and Krause et. al, 2014). New media augments older media as they carry the same affordances. They supplement these affordances with prospects for social interaction appropriated by audiences depending on the social context and standards in which its reproduced (Leyshon, 2000). Thus, new media platforms provide another range of new actions due to the affordability appropriating to a new environment. What comprises affordability and its´ scale derives from the notion that "perceiving is information pick up, and to see things in the environment is to see what they afford (Gibson 1979, p. 127)." Affordances are not static properties, but dynamic qualities of the organism related to an embedded environment. In this study, the organism would be amateur artists and the environment is the embedded network of a social media platform such as Facebook (Zhao et. al, 2013). The affordability of a platform would then rely highly on the epistemes established for conceptualization. This brings forth familiarity as a main driver in User Interface Design since interactions need to be efficiently appropriated from real life to digitization (Zipoli, 2013).

The Uses and Gratifications for audiences shift according to these interactive values for societal use of new media technologies and attributes in social media platforms. The Uses and Gratifications theory is based on the drive and manner in which people seek out and consume specific media. This provisions an exemplar to determine media choices and consumption, establishing media as goal oriented and motivated (Krause et. al, 2014). Media users are often active participants who form an essential part of the media consumption as a determinant of its selection. Media consumption seeks to satisfy cognitive, affective, personal, social and tension release needs through different choices and uses (Rubin, 2009). For example, surveillance and escapism are the two main determinants for news consumption whilst habit strength is the dominant predictor (Didi and Larose, 2006). Hence, a person will watch the daily news report to be informed on its surroundings and/ or escape the real current situation as a form of entertainment or distraction. Someone is more or less inclined to do it on a regular basis depending on the habit's strength.

The Uses and Gratifications for Facebook are established as socializing, entertainment, self-status (identity portrayal) and information seeking. Social interaction pertains to friending, tagging, sharing, following or any action that has a repercussion or call-for action for the other end of the interaction. Entertainment as a form of leisure would mean exploring other profiles, apps (music), communities or any generative form of diversion in the platform. Self-status pertains to the representation of selfhood by appropriating your real life persona according to the discourses established by the platform (profile management). Information seeking is enabled due to the extensive amount of information, seeing that Facebook is a site that generates little to no content at all (Park et. al, 2013).

**Amateur performance in social media:**

New music distribution through streaming services and social media onto personal devices (mobiles and laptops) is a main driver to invite audiences to explore and listen to more music as spatial values are diminished. 12.9 per cent of mobile devices were smartphones by the end of 2012. Prognostics estimated an increase towards 36.2 per cent by the end of 2016 (Portio Mobile Factbook, 2013), leaving vast grounds for growth in music services such as cloud computing streams. This is similar to how MP3 and the "information superhighway" provoked the disintermediation and reintermediation of practices and production for value chains in the industry. They disintermediate market hierarchies and reintermediate them through new forms of online interaction and access (Leyshon, 2000). These processes involved anything from CD sales moving online and declining in revenue to changing the physical relationship with the audience in concerts towards social networks and personal sites, where they can reach their status at any time. Therefore, music and social media depict a reciprocal relation that makes for the cultural shift of both terms as a practice field (Krause et. al, 2014). Users are more inclined to have their music with them and listen to it at a greater degree to feel a sense of company in terms of social media and media effects incited by the music itself (Bull, 2012). Therefore, a greater usage time and a more immersive online presence for users to discover music is ingrained in the industry (online) whilst amateur bands are more prone to be discovered (if the production and diffusion is

carried properly adjusted to the music industry). What follows is the connection with said users across geographical boundaries which proposes a postmodern coalition in defining genres and musical scenes whilst forming multicultural communities and vast repertoires to form unique tastes. This brings forth broader systems of cultural assembly distributed by social media. It also alters locality and meaning:

> "indie music had been so closely identified with specific geographical and physical spaces, the way in which it was and is understood in relation to local identity is important. Subjectivities and identities were formed, changed, and maintained within localities that were constituted by geographical boundaries, by networks of social relationships, by a sense of local history, and in opposition to other localities." (Kruse, 2010, pg. 628)

The transformations scaled by the dynamism and progressive involvement of social media for the music industry creates new opportunities for amateur bands. The conceptualization of music consumption has irrevocably changed at a large degree in terms of identity, performance and discovery. For example, Spotify offers the 'Discover' feature which enhances recommendations and playlists with algorithmic recommendation systems carried by social annotations and cookie decryption. If one uses this feature, a band from any place across space could be presented if it fits the music listened prior to that or that which is stored in the repertoire. Much like iTunes' "Genius" this feature helps anyone find new bands they might be interested without relying highly on the views but the presence in the platform. The recent Browse editorial pages curates playlists according to mood, genre and/or news item which allows users to search their interests thoroughly. So, if a person is hearing a "happy" indie playlist they are likely to find new songs or even new bands they can actively add to the repertoire and explore in social media for videos, events, etc...

The constituents of performance (identity) for any sought goal across social media are behaviour, communication, articulation and activity. Hence, these are the aspects that formulate a conceptualization of an artist in social media. Rawayana's (music band) behaviour is based on

the Venezuelan "chill" and their communication as a band is ran actively through Facebook, Twitter and Instagram. They are constantly posting in their Facebook and twitter to demonstrate their position and articulate according to the balance between the "chill" and their formal stance as artists. If one of these missed, their performance and identity would be less clear or even diminished. Thus, performance is not only a representation of identity of selfhood, but the integral determinant itself (Butler, 1990). The discourses established in social media abide to two broader aspects of integrating as an artist for interactivity. First, to establish a profile with all the required instructions based on music discourses and metadata entries online. Second, to level interactions by embedding specific artists and audiences to a personal network, which are applicable to change. The necessity for the use of these aspects, maintenance and performance of social media pertains to the cultural demand for coherence and social participation(Cover, 2012). Furthermore, amateur artists often make use of these platforms for several reasons pertaining to this degree of necessity. The drive for amateur bands to exploit these channels are prevalent due to the interactive nature of them, which grants them universal access for networking. Later on, the affordances that amateur artists gain will be succinct to social attributes and determined through features of the Do It Yourself method. The DIY method in the music industry describes the process by which musicians manage and market themselves independently, almost exclusively through social media and networking (Hoare et. al, 2014).

Thus, the lines between mainstream artist management to amateur are gradually dissolving in terms of production and publishing. This is possible due to the practice and development of this industry progressively migrating online. Stately, the International Federation of the Phonographic Industry (IFPI, 2014) reported a 51.3% increase in streaming service revenue from 24 million paying users in 2014 and a 28% increase in digital revenue from 2010 to 2013. The main uses applied to subscription services are discovering new music (41 per cent) and being involved in a "legitimate environment" (39 per cent). In contrast, download services are commonly used for security and ease of payment (46 per cent) whilst 39 per cent refer to trust and 41 per cent to legality guarantee value (IFPI 2014). In this study, the affordances constructed by the new media transformations onto amateur bands are uncovered. These are determined by

the Uses and Gratifications of musical audience in social media which aid an artist performing and establishing a new form of discourse for interaction.

**Methodology:**

This secondary theoretical study was conducted through several scientific articles, yearly reports and books concerning the digital music industry and social media as key terms. Gibson's (1976) affordances being ingrained into a social context allows a provision on the uses employed by users of social media. Affordances are meant to be an action made available by the nature of an environment or specific entity within one. The environment is social media and the actions mediated through it are the ones made possible for amateur artists. The actions are focused merely on amateur artists in order to attain a broader understanding on the scope of amateurism or amateurization of the music industry. Due to the interactive nature of these platforms, the audience's perspective and use of such media is determined to understand the relationships and actions in the digital music industry. This perspective is attained by encompassing the Uses and Gratifications for Facebook and Music apps (Karnik et. al, 2013 and Park et. al, 2013). Through this research, the recent use of social media for musicians (both amateur and professional) is decrypted. This is done by examining such platforms and extending on their use for performance. Amateur artists foreset a DIY which allows a more personal engagement with the sought outcomes through such platforms. These strategies have been examined through several scientific articles seeking to develop a model for the new-media music industry and the rise of the amateur.

The affordances are based upon the models expressed in Figure 1 to 4 (pg. 28.30) for the affordances expressed in Facebook along with the strategical use made of social networks by famous musicians.  The findings exposed will reveal the affordances that amateur artists have due to social media. These will be extended in the current digitized essence of the music industry in terms of role and effect to the practice of amateurs.

Figure 1 (pg. 22) describes the modeling process which described the formulation of the findings and the affordances described:

Figure 1.
An integrative framework
on perceived affordances
in social media interaction
design
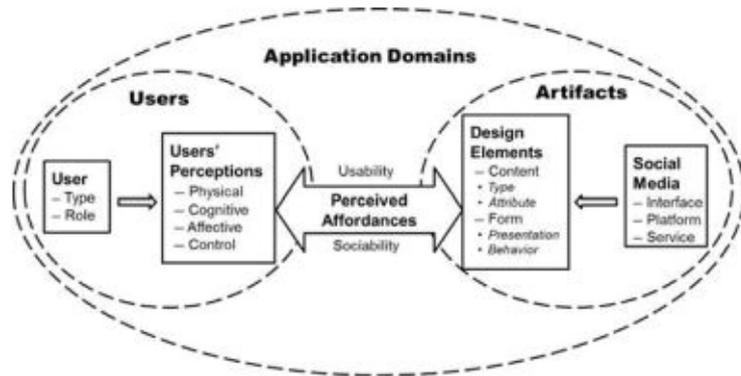
Source: Zhao (2013), pg. 298

Each character of the integrative framework was contextualized under the specificities required to determine the desired outcome. The User was any amateur musician who enacts as an active producer of content in the platform. Secondly, the Perceptions work as variables which determine the degree by which a the User can connect the perceived use into direct action with the artifact. Physical aspects such as the hardware used for the input. Cognitive aspects can be linked to the desired outcome or exploration of the device for new usage. Affective aspects are those which influence the issued emotions from using such a platform. For instance, a User might engage the platform because of *curiosity* or *desire* triggered by the sociability and Word of Mouth exposed around its use. Control would integrate the usage aspects of the software which display repercussions of the User's input, which raises awareness of the completion for the action. Hence, these perceptions work as a form of incentive for the affordances to begin formulating and estimate the degree of their perceivability.

Then, onto the artifact which is Facebook. Moreover its interconnectedness to other platforms and the Page accesory amongst other parts of the content. The design elements are closely entangled to Interface Design, which help the User familiarize and make use of the platform with ease. These elements could be anything from the positioning of the Inbox button in the layout, to the proximity of elements that are similar to each other, such as Groups and Events.

The User-Artifact relationship with Usability and Sociability as variables structured the affordances for the most common affordances enacted by amateur musicians. The determined

affordances are instanced by the relevant interactions that allow them to operate such as *sharing* or *friending*. These exemplifications are reinforced to priorly established Uses and Gratifications of Facebook by Krause et. al (2014) in Figure 4 (pg. 40) and the marketing strategies in terms of interconnectedness by Gamble and Gilmore (2012) as shown in Figure 2 and 3 (pg. 38 and 39).

**Argument and Findings:**

The perceived affordances for amateur artists are evidenced by the interactions enacted in Facebook as a platform. The determined affordances are the uses they give this platform for a specific goal. Focusing on the main interests and uses for amateur artists and exemplifying from User Generated Content, the professionalism spectrum and digital social media for music, a description for the affordances´ derivative and purpose is established. Amateur artists who embed their artistry into social networks have a drive to connect and perform online for several purposes. These findings are resolved towards amateur artists that employ their music practice whilst having full-time jobs or study. (Hoare et. al, 2014). This is all guided by the presumption that the amateur artist usually employs a DIY self-management and are early adopters or majority of such new-media technologies.

New attributes like customizable features in streaming platforms and collaborative playlists in Spotify escalate the personalized degree of the music discovery and gathering process. This connotes that active participation, or interactivity, is a key necessity for the efficient progress of social media use in the music industry. Many bands owe achieving their status and merit in the industry to social media. For instance, OKGO was discovered due to the creative use of Youtube and the participatory calling of their music video dances (Gamble and Gilmore, 2013). Stories of online performance success are validated by the Uses and Gratifications exposed by the consuming audience in social media, which are entertainment, escape and social interaction needs (Damasio, et. al 2014 and Karnik et. al 2013) Social interaction needs is the essential gratification being fulfilled. This is integrated into the results as the premise by which new opportunities for networking ensue.

By embedding sociability as an integral part of affordances in social media platforms, such affordances carry interactive capabilities with the opposite peers engaging in the system. Therefore, it is noted that each action performed in the perception of an affordance needs to have a directed receptor.

The relation between Uses and Gratifications (U&G) and affordances in the formulation of the new affordances for amateur artists in Facebook is a key determinant. The U&G in social media lists the initiatives behind why anyone starts using social media in the first place. Once these gratifications are put in context with the music industry, the affordances and/or interactive possibilities for artists can be determined. Amateurs in difference to pros, make elementary strategic use of social media because they don't possess the resources and sufficient experience to have keen insight. They employ the use of these social media affordances for several reasons linked to performance of their artistry and production/ development of their content. The affordances are meant to have a perceivability made available by certain components and actions in Facebook's User Interface. These actions are meant to have a certain initiative (U&G) that leads to a desired outcome. These outcomes of course vary to the specific input given by an amateur artist together with other variables such as the network embedded. Therefore, the upcoming affordances are the general operations that amateur artists enact for the goals depicted in each of them.

**Initial affordances and their outcomes or uses:**

*Selfhood/ Identity Formation:*
Initial awareness is a key driving factor in an artist's early career due to the extensive proliferation of new music available through digital channels (Gamble and Gilmore, 2013). This factor incites an artist to explore and seek out platforms that fit their identity and their goals from social media, if any. This cognitive affordance makes for a sense of belonging to the practice field (Zhao et. al, 2013). Rather than exposing the content to an audience, this affordance focuses on translating an identity online. General self-disclosure is executed through this affordance to satisfy the need to belong and the enactment of self-presentation (Seidman, 2012). Many artists

run a Page or a Profile on Facebook, Soundcloud or Last.fm to maintain their presence in the industry relevant to the changes and immersive to its operational core. Nowadays, these social media sites are a mere necessity for these artists to express their artistry, reappropriate their identity or simply *be there* for peer consumption. Whatever that reason is, the resolution and gain is directed towards establishing relevance in the music sphere and raising awareness of one's identity. Self-status gain through participation in a social networking platform is a necessary Use and Gratification. Therefore, this is the first affordance that´s made use of when using Facebook (Karnik, et. al). Other agents of change such as social annotations, semantics, tags, and ontology enhance the description of genre and presence online (Rahman et. al, 2011). From being incorporated in recommendation systems througout sites like Last.fm and Souncloud, this affordance means to encompass the formalization of self-status. For instance, you can go as far as to google the band Rawayana and the one´s deemed most important to them (in terms of usage time spent) will probably show up in the first column of results. The affordance is seeking to structure an identity and maintain a status, parting from peer-pressure (Krause et. al). The dissolvement of space and time bridges the sense of translocality into this affordance, which is brought up by factors like Personal artist's pages which update and expose content through RSS feeds. This implies that the identity would need a form of standardization for general understanding. If the band Rawayana mentions a very Venezuelan post in a Facebook site, others perceptions might drift from the established discourses. Therefore, prose and diction consistency is key to preserve the realness of the band´s presence online. All their sites need to be similarly leveled. A presence emanates the feeling of connectedness to other which gratifies the need to communicate for audience and producer (Celma and Serra, 2008).

*Audience Interaction:*

These are the interactions meant to reach a personal, specific or general audience within the artist's network. Reaching an audience implies that the content reproduced is criticised and consumed to provoke mediation or any sort of media effects unattached from the professional perspective. These interactions often pursue the embodied gratification of social interaction, that is taking online relationships or groups offline (Kruse, 2010). These interactions are biased

through the Pages and Profiles which are formulated from the identity affordance. They are often affordances that mean to level relationships with the audience or receptor. This is when the band decides to take the gained relevance and interact with it to either keep it operational or raise the awareness of it. Therefore, they can either market it for growth or sustain their Page through this affordance. The established gratifications for Music consumption in Facebook for general active users are discovery; social interaction, content, and nostalgia (Karnik et. al, 2014). If a person finds a band by discovery it often happens by means of an algorithmic recommendation system, the Youtube sidebar, or mere coincidence. Social Interaction is the most important and evident gratification in Facebook. It also fosters new discovery and drive to share or consume music with others. Someone *shares* a link to a band tune when they feel a connection they want others to understand or if it conveys a shared meaning. This is why the connection to Spotify grants Facebook users the chance to explore each other´s mood and music taste at a personalized degree. This makes presence in the platform something essential for interaction and understanding the demographics in how your music is reproduced. This involves the use of tags. So, for instance, there is an x amount of tagged posts from shares on the new Rawayana music video. An xy amount of these posts included the link from Spotify whereas the xx amount had the Youtube link. This means that you can optimize your results and adjust your publications for a greater sharing amount. On another note, this helps understand which are the posts from the band that became most popular and at what time. Therefore, you understand audience preference at a more integrated level, demographics and even feedback (as to comment analysis or comment trends on the posts). Understanding these gratifications means understanding what media is more prone to be consumed, making for new strategic approaches to the use of social media. The maintenance of a parasocial relationship with an audience allows the artist to decrypt what they want and ultimately rise in popularity (Horton and Wohl, 1956 and Jenkins, 2007). This affordance determines the formal establishment of a network with homogeneous nodes from any branch in the music industry. The commonality in the formed network is that each node has a role in the connection. The network of interactions would then imply the management of these relationships by reciprocity, trust and consistency. Facebook makes this affordance perceivable

by actions such as *friending* or *following*, whilst managing the communications by *posts, comments, shares and likes* (which ultimately alter the network's shape).

**Perceived affordances after establishing in social network:**

*Publicity and Marketing:*

The most common affordance expressed by amateur artists is to make use of social networks to market their content. Friend of friends networks and WOM proliferate as the main drivers for network expansion deriving from social networks. This can be sustained by the need for social interaction and information seeking as gratifications for the use of Facebook (Kruse, 2010 and Karnik et. al, 2014). In difference to audience interaction, this optimization is leveled by direct strategizing parting from the gained knowledge on audiences or simply the publication of any content to gain popularity. For instance, targeting bloggers to publish music can lead to a wide access to any general audience depending on the use of tags and metadata encrypted (Gamble and gilmore, 2013). Therefore, the use of *shares* and *tags* is very much similar to that of a referral in networking. If someone sees an artist they find interesting interacting with, or sharing information relevant to another artist, that person will most likely explore that other artist´s profile through one hyperlink click. This is the law of expansion by means of networking. Some consumer contributions through blogs, voting polls, and fan contributions serve as a traditional demarcation of standard marketing procedures. Youtube links are often triggered through the use of Facebook, along with conversations, sharings and actions such as *liking or following* involving the content (Leong and Wright, 2013). This affordance incorporates actions such as posting with embedded links and making events meant to channel a diffusion of the content to gain popularity or numbers in viewers. It´s perceivability is conducted through the notion that other peers are active participants in the process. This is why User Generated Marketing and Branding surges from Web 2.0 and the use of blogs, mashups, remixes, online reviews, peer-to-peer Q&As, video clips, and others to expose content and gain relevance in the music industry. One can explore several artist pages and find all of the aforementioned at least once. The Rawayana page features over 10 remix pieces, which are shared according to their taste and

the contribution the remixer gave to the band as a result of reciprocity. Then, news articles or opinion columns in any site prove that any publicity is good publicity as they expose their relevance and generate a broader reflection on the band. The User-Generated community is also featured often as they can make use of their pictures by tags and even feature their comments and opinions by *sharing* or *reposting*.

Not only does the use of Facebook market the band within the platform, but it also expands the awareness in the use of other social media sites such as Twitter and Instagram by embedding the posts into Facebook. Facebook has bought Instagram, Whatsapp and has made several attempts to buy other digital communication companies such as Snapchat to ease the interconnectedness of the platforms. The grand majority of softwares, apps and sites allow you to login with Facebook as an identity check which proves the imminent use of Facebook on several other platforms.


*Performance for production:*

New angles in production processes like a customer development approach have risen due to the immediacy and the instant data retrieval of Web 2.0 (Blank, 2010). This means that artists are embracing co-creational values for the product delivered. They bias the content delivered through a consistent, adjusted persona that interacts with its peers as a form of feedback or analytics (Gamble and Gilmore, 2013). This affordance is perceived by the imminent presence and participation of the producer's peer, at a critical level. It functions according to strategic delivery of content to maintain an audience intrigued whilst production is published. They perform in social media by posting Youtube links, Soundcloud EPs, statements on the current album or tour progress, opinions, live podcasts, etc… This is all appropriated into the flow of their identity, which structures the affordance as a form of engagement and maintenance for their audience (Krause, 2014). A parasocial relationship with the audience is required to enact in this affordance, as the consumers need to be posted on the artist´s status and possibly *following* their Facebook page throughout the *like* action (Jenkins, 2007). This could turn to new forms of content and performance, as the audience response includes anything from videos on live events, to crowdfunding. RSS feed adds to the perceivability of the affordance in Facebook, allowing

constant updates on upcoming events, releases, collaborations and any other content which pertains to the parasocial relationship carriage. For instance, a band can organize a tour or setup an event according to the demographic results that show which would be the most convenient spaces to perform and optimize attendance. After this is planned, the band can keep track of the responses to the event and bias future ones through the success gauge of the first ones. Another example is strongly demonstrated as to which songs are the most popular or what are the trends in listening sessions, which would incite the production to be oriented towards that sound if the desired outcome is gaining popularity or strengthening the audience relationship. This links and operates through the affordance of information sharing as a form of satisfying entertainment and socializing needs in the audience (Krause, et. al) The desired outcome is to determine a demographic and analytical view at what their audience wants and how they can strategize with tempo and content form to deliver that content.

*Peer/Amateur Interaction:*

The level of homogeneity within networks is an essential character for diffusion of innovations or in this case, music. This means that amateur artists interact with other amateur artists, as they have common interests and goals, depending on the structured community. This may allow networks of creativity and distribution which allow technical and publicity support (Leyshon, 2000). Interacting with other amateurs relies highly on information seeking and participation in groups as affordances(Park et. al). These two combined let the amateur artists to search for information that is helpful for production processes, or even network with new peers to collaborate on such production. With competition escalating, a collaborative scope in social media parallels to it (Krause et. al, 2014). For instance, one can take on inspirations or operational learnings by trial and mistake, but this affordance is more reliant on imitation and learning by online history. If a band follows a certain amount of bands that seek out the same gratifications (on the premise of homogeneity), that band is most likely to learn from their experiences and show them theirs as a form of reciprocity. If one or more of those peers had a faulty experience with a production platform or a certain venue´s service, the chances that those platforms and venues will be considered in the future decreases. From forming groups to

inboxing specific peers, this affordance is meant to foster a sense of collaboration and possibly inspiration for artists to enact. A level of reciprocity and input is required for the affordance to function. For example, many amateur artists post each other´s content to raise awareness of their peer's identity (Gamble and Gilmore, 2013). This affordance is then carried by the relationship with other amateur artists in the platform. The perceivability is enhanced by Facebook groups, the *follow* action, comment sections, and the interconnectedness to music apps and sites such as Spotify.

*Music Industry's Professionals Scope:*

Amateur artists commonly inspire their content and performance from personal repertoires and artists they follow. Facebook allows tracking the status of any artist as to music, locality and a personal connotation of their artistry to incite a parasocial relationship (Horton and Wohl, 1956). By enacting this affordance, amateur artists gain knowledge and know-how in the music industry. This is correlated to the gratification of entertainment and convenience exposed from Facebook usage (Krause et. al, 2014). The perceivability for the affordance is carried by the parasocial interaction exposed by artists who are present in social media, making it almost necessary to operate through these means to be relevant in the industry. Even though these artists can hire social media managers and the time is a variable they can afford, the style of delivery and content can instill change in the strategic delivery of one´s content. For instance, if an amateur artist follows OKGO, they can learn that one week and one day prior to events, they give followers an update and a reminder that the event will take place soon. This will remind the audience to either tell a friend (WOM or EWOM), buy a late ticket, or start looking into the specific. The affordance would then be enacted via a form of imitation that is latent or enacted to the content delivered by the artists an amateur deems most important or entertaining to *follow*.

**Conclusion:**

The redaction of the affordances fostered by social media onto amateur artists uncover the reason behind a new, open range of opportunities. By holding these findings in the digital music industry, we understand why amateurs are invited to be so and how this is allowed. Research in the field often shows the drive behind consuming particular media as described in the Uses and Gratifications Theory. The parallel contribution embedded into the Digital Culture and Communication field is a closer look at the modern amateur and how this interferes with the operations and functions of new-media technologies. From exemplifying DIY strategies to sourcing the gain in parasocial relationships with professionals, this research exposes the reasoning behind amateur musicians and their online performance as music fans, producers and managers of content. Certain limits do ensue in the research as other third-parties are to be considered. Whilst this study focuses on Facebook as a social media platform, its interconnectedness and the consideration of other music sites has been merely cited throughout. This could be an aggregate in future studies surrounding amateur musicians in the digital era. As consumers in the market space constantly change, so will the diffusion and interaction of content online. The unstable nature of the music industry will certainly give rise to new changes that might be biased by an increasing participation of the social media user. Always keeping in mind that new media supplements older media, rather than replacing it. The professionalism spectrum has no distinctive demarcations and that could have limited the reach of the study. Variables such as time spent and resources available will ultimately change the knowledgeability. Nevertheless, the attributes considered are for amateurs who employ DIY management and performance. Future studies could build upon these studies or even wage concrete resolutions on how the amateur compares to the new professional and establish the variables that separate the both. Until then, the affordances entrench the uses given to Facebook and the social operations that take place online and change the industry along with our relationship to it.

**Appendix:**

**Interview Preamble:**

Audiences interact in social mediums through recommendation systems, RSS Feed, and social networks (amongst many other new media technologies). Constant use of social media and a closer relationship with the producer places consumers or audiences in an essential role for musicians. The importance of attracting an audience online makes for new strategies for musicians to operate in social media. For example, a customer development approach would imply carrying the product or in this case the artistry based on the reciprocity and input given by the reached audience. This enables new strategies such as sampling (releasing an individual song) to tease an audience. Strategies like sampling illustrate the importance of maintaining a social media site to keep an audience entertained and posted.

Placed in the music industry's context, Facebook allows audiences to find artists, track events or follow their artist's content as it's published. The connectedness to other platforms such as Youtube and Spotify have made it an imminent space for sharing and discovering music. Users can now post or share the content they consume in music social networking platforms with their personal network. This makes for a change as to where the content is made available and to whom it's made available to. Having content online dissolves any linage of space and time, meaning any audience can access it anywhere, anytime. Hence, User-Generated-Content has made an important leap into production processes and performance since user criticism is constantly posed.

Other new media technologies such as production softwares have increased the amount of people producing their own content, therefore increasing the competitive angle of the music industry. Since many amateur artists can now produce and publish their own content, this enhances the importance of performance and strategizing in social media.

Having a progressively active audience, more competition and expanding access to crowds and spaces implies a shift in maintaining a band online to escalate its' relevance in the industry and set-up performances. This interview is meant to evoke your perspective on some of these new strategies and changes that the music industry has gone through.

Taking these remarks into account:

**Interview#1: Tony Tori (2015)**

How has your use of social media changed from being an amateur artist to enacting as a professional one?

*I think the main difference between the two stages in my career is that when I was an amateur I wasn't really serious about using Facebook and Twitter to pump info. As a professional, my "fans" started growing on social media sites and this is when I started using it more to broadcast info and media I thought they ought to hear.*

As a professional artist, is there any way you strategically deliver content to your audience via social media?

*As a professional I tend to keep a trend when I release my mixes by putting them out on the same day of the week. Also I will throw teasers if I'm working on something, especially broadcasting live. This keeps my music fresh in people's minds.*

What type of maintenance is carried for your social media in contrast to amateur artists?

*I don't think there is much difference in the maintenance if your are an organized person. You will have to update your gigs list more often as you transition into a professional, as well as your promo content. One thing I've noticed is that you will have to limit the amount of content you share/ share for free once you crossover to the professional side. That can be hard when you are a young fresh artist.*

What use do you give the media responses you get from posts in Facebook? Is there any use of user-generated content?

*The responses I get are nice, but it's not really an accurate representation of what all my fans are feeling about my music.*

Can you describe any advantageous experience or opportunity made available by social media use for your band?

*I dig social media especially for the networking aspect. Being a nomad artist I have to constantly reach out to artists in the area, because we are in a "who you know" industry. I'm still rather low on the totem*

*pole, but whenever I see some of my favorite Djs checking out my music via soundcloud stats, its a good feeling.*

Does interacting with your audience via social media enhance live performance in terms of attendance and hype? Is there any way you strategize online to attain optimum attendance?

*I can't speak from personal experience but I have a homie in the rock band Set It Off and after attending a show of theirs I seen the power of social media. During a meet and greet their fans quoted the things they said on Facebook in jokes, and were definitely in the with them via Facebook.*

Are there any new services or technologies which you find relevant to the future of the music industry? Why?

*I just found out about a service called splice for producers collaborating with others online. Being a young producer I learn a lot by working with my friends. Unfortunately I've travelled a lot since I started working on music, so we can't always have a jam session at their house. Using splice could be important for the future with the uprise of super groups like Jack Ü. I also think Native instruments is doing a innovative job with their DJ controllers and also music data. I heard they are currently developing a media format that would be similar to music stems of a song accessible through one file.*

### Interview #3 Enrique Paris (2015)

How has your use of social media changed from being an amateur artist to enacting as a professional one?

*Social media is a way to stay connected. Now fans want more than just music from a musician, they want to know the insights of a musician's life. And since there is more music now than ever, fans are constantly being bombed with it, therefore, whenever I connect with fans I try to maintain that connection with new music, day to day pictures on what's happening in my professional life, etc.*

As a professional artist, is there any way you strategically deliver content to your audience via social media?

*I try to deliver slowly new-coming releases, by posting teasers, little previews of what's coming, backstage photos, etc. This is to keep the audience wondering and wanting to know what they will hear or see next.*

What type of maintenance is carried for your social media in contrast to amateur artists?

*It's hard to capture an audience for the first time, but it's even harder to keep the audience interested. Trying to keep social media consistent with the brand is important, for example, I consider myself a serious musician so I try to post about my professional happenings as much as I find convenient; other artists may consider themselves with sense of humor or very visual so they might post funny pictures or very artistically visual ones. People like to know what happens in between singles or music videos, so posting about my progress has been successful so far. On the other hand, amateur artists may start by showing more about what their concept or brand is about since the audience is starting to know them, therefore, being consistent with their musical concept at the beginning may be beneficial for artists.*

What use do you give the media responses you get from posts in Facebook? Is there any use of user-generated content?

*I try to use responses to find answers, as funny as it may sound. Many answers to marketing questions or even musical ones are right there in front of us but we just don't see them. Reading responses I get from social media can give me an idea of what the audience is receiving or interpreting from my music. It is vital for me to understand the audience's reaction to what I'm doing, for example, if I see that positive comments come from people of a certain age or a certain geographical area then we would know where to play and who would be in the audience. It's a combination of facts, numbers and gut.*

Can you describe any advantageous experience or opportunity made available by social media use for your band?

*Yes! This happened recently. We were part of a contest hosted by Verizon and Nacional Records, where fans voted from everywhere for their favorite bands, unfortunately we didn't win first place, however, after that we played in a festival and a young man approached our merch stand saying that he wanted us to win. I asked him what he was referring to and he said he was voting every day for us to win the Verizon contest; he found out about the band online, saw our video, liked our music and became a fan. I immediately realized we may not have won the contest but we definitely won new fans. I gave him a t-shirt and got his email address to keep in touch with him.*

Does interacting with your audience via social media enhance live performance in terms of attendance and hype? Is there any way you strategize online to attain optimum attendance?

*It does in the long run. Building relationships in social media is just as in real life with the difference of having more exposure in social media. I do a combination of both since one complements the other one.*

*When we have live shows, I try to talk to people there, exchange information and follow up with them the next day, asking what they think about the show, share a couple of photos and invite them to our next shows. I don't want people to forget about the band, so I have to also be interested in them in order for them to have interest us. After a while when we play again they will remember they had a great time and maybe invite friends. I try to be social on and off social media.*

Are there any new services or technologies which you find relevant to the future of the music industry? Why?

*Yes. Demographics will always be relevant for marketing purposes, and I found out about Billboard's tool for social media numbers through Mark Ronson's manager. The tool is: Next Big Sound. This website helps you by putting together your entire follower's demographics in a nice display for you to understand it and take action. I recommend it to everyone.*
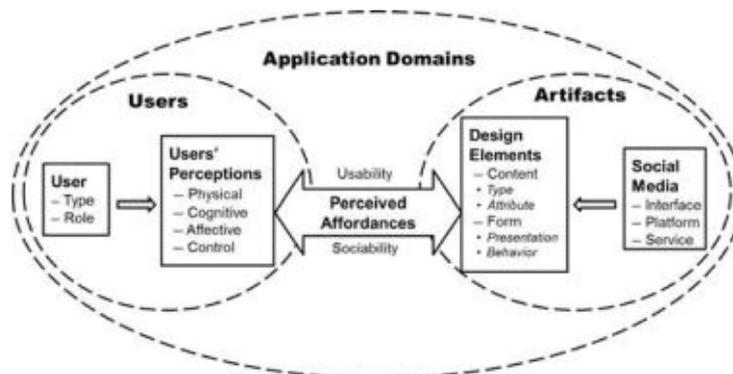
**Images and models:**

**Figure 1:**



Figure 1.
An integrative framework on perceived affordances in social media interaction design

**Figure 1.**
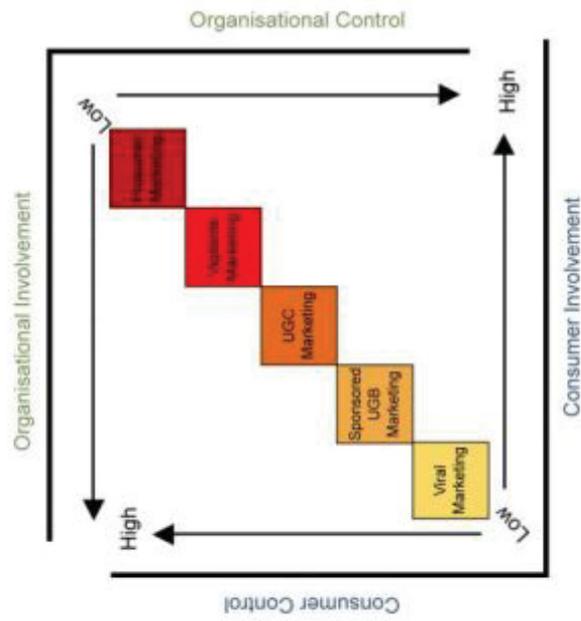Co-creational marketing
continuum

**Figure 2.**
Co-creational marketing
matrix

Source: Gamble and Gilmore (2013), pg. 1870.

| Consumer Control | Low | Low-Medium | Medium | Medium-High | High |
|---|---|---|---|---|---|
| **High** | | C3: "Pay-What-You-Want" Model (Radiohead) | | C4: Fan Powered Store (Bleep.com) | **Prosumer Marketing** P1: Fans Contribute to Song Lyrics (Jason Derulo) P2: Fans Attend Rehearsals/ Songwriting Sessions (Gabby Young) |
| **Medium-High** | | | | **Vigilante Marketing** (V?? Fan-Created Music Videos) | I6: Fan-Funded Model (Pledge Music) I7: Interactive Audio Adverts (Last.fm) I8: "Mash-Ups"/ Remixes (YouTube and iTunes) |
| **Medium** | | | **UGC Marketing** U1: MP3 Blog Feedback U2: Sharing of music opinions/ products through social networks (Facebook, Twitter) | | |
| **Low-Medium** | C1: Unrestricted Copy/Share Model C2: Streamed Live Events (Virgin Radio) | **Sponsored UGB Marketing** S1: Focus Group Discussions (MTV) S2: SMS Music Video Selection (MTV) S3: Store Location (Rough Trade) S4: Bespoke Music Radio Station (Gracenote and We7) S5: Collaborative Playlists (Apple) S6: Collaborative Artwork (OK Go) S7: Channel Partner Behaviour S8: Live Event Photos/Videos (Kiss) | I2: Fan-Organised Gigs (Xbox) | I3: Initiative Marketing Campaigns (Face The Music) I4: Online Rep Networks (Fatsoma) | I5: Group Member Design (Gorillaz) |
| **Low** | **Viral Marketing** V1: Interactive Music Videos (Arcade Fire) V2: Interactive Webcam Feature (Flying Lotus) V3: Price/Download Congruency Model (Amie Street) V4: Viral Music Videos (OK Go) V5: Viral Online Games (EMI) | I1: Interactive Social Network Game (Robbie Williams) | | | |
| | Low | Low-Medium | Medium | Medium-High | High |
| | **Consumer Involvement** | | | | |

**Figure 3.**
Co-creational marketing matrix for the music industry

Source: Gamble and Gilmore (2013), pg. 1872.

**Table 1**
A comparison of the uses and gratifications of specific Facebook features.

| Study | Current study – Facebook music listening applications | Karnik et al. (2013) – music video sharing Facebook group | Park et al. (2009) – participating in groups | Baek et al. (2011) – Sharing links |
|---|---|---|---|---|
| Factors | Communication, entertainment, habitual diversion | Contribution, discovery, social interaction, entertainment | Socializing, entertainment, self-status seeking, information | Information sharing, convenience and entertainment, to pass time, interpersonal utility, control, and promoting work' |
| Communication – Communicating and discussing and sharing information with others | | Social interaction – receiving appreciation (likes) (authors state match to Park et al. socializing) | Socializing – generally interested in meeting and talking with others as well as getting peer support and a sense of community | Information Sharing – respondents as posting links on Facebook to share information with other users |
| | | | Self-status? – seeking and maintaining their personal status/look cool/peer pressure | Promoting Work? – characterized posting links to promote their works |
| | | | | Interpersonal utility? – described posting links as a tool for interacting and socializing with others |
| Entertainment – Using music applications for enjoyment, entertainment, fun, and to discover new musicians | Discovery of new music (& valued re-discovering music they had not listened to in a long time) | Entertainment – refers to engagement in Facebook Groups for leisure and amusement needs | Convenience and Entertainment – respondents post links because it is easy and entertaining | Entertainment – a motive to have entertaining gaming experiences |
| | Entertainment – appreciated the music genre the group represented (authors state match to Park et al. entertainment) | | | |

Source: Krause et. al (2014), pg: 75

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