

**BRAND YOU:
*CAN A POPULAR MUSIC ARTIST
BE JUSTIFIABLY REGARDED AS
A BRAND?***

A Thesis submitted for the degree of
Doctor of Philosophy

By

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Abstract

The study examined whether a popular music artist can be considered as a brand, and whether the interpretation of this brand helps understand how popular music artists exploit the consumer-driven market demand and value to bolster their music artist identity. Past studies on people brands or personal branding had notably considered entrepreneurs, artists, celebrities, CEOs, visual artists and female music artists. However, there is no conceptual and theoretical framework informed by specific research into popular music artists as a brand. The main aim of this study is to fill this gap and in so doing make an original contribution to knowledge. The study adopted a biographical research approach within an interpretive ethnographic research methodology. It employed thick description of qualitative textual narrative, providing a thorough and rigorous insight into the existing career of Craig David, a popular UK music artist, spanning four decades. The study, based on biographical research, integrated the brand management constructs of brand identity, brand value and brand community. These constructs are seen as relevant and pertinent in understanding people's brands and the way popular music artists exploit market demand for their creative proposition of value. A major finding, which emerged from the study, was a conceptual framework identifying popular music artists as possessing a brand identity, emanating from their physical, private and professional identities. These identities cumulatively form the popular music artist's persona, which possesses brand value, which an artist projects, to form a relationship with the publics. This enables the individual artist to derive a portfolio of revenue or return directly proportional to the reputation assigned by their publics. The findings of the study make an original contribution to the literature on people branding or personal branding. The thesis discusses the implications for the practice of brand management and identifies the study's limitations; it also points to a number of areas for further research.

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Authors Declaration

I certify that this thesis has not been submitted or accepted for any degree, and is not under submission for any degree or qualification, other than that of doctor of philosophy, studied and completed at Brunel University. I also declare that this work is a result of my own research and investigations, except where identified by references; and I have not plagiarised the work of others.

Student Signature

A handwritten signature in black ink, appearing to be 'RSPM', written in a cursive style.

Date 11th August 2017

List of Contents

Chapter One: Introduction

1.0 Introduction.....	1
1.1 Motivation for Research.....	4
1.2 Research Context.....	5
1.3 Aims and Objectives.....	6
1.4 Research Design.....	7
1.5 Scope of the Study.....	7
1.6 Organisation of the Thesis.....	7

Chapter Two (a): Literature Review

2.0 Synopsis.....	12
2.1 Introduction.....	12
2.2 The music business.....	13
2.2.1 Physical recorded music products and the pre-millennial era	13
2.2.2 The pre-millennial management of the popular music artist	14
2.2.3 The pre-millennial music supply chain.....	15
2.2.4 The millennial era and the digital technology disruption.....	16
2.2.5 The changing millennial music market.....	17
2.3 The nature of a product.....	19
2.3.1 The nature of business.....	19
2.3.2 The anatomy of a popular music product.....	21
2.4 Branding history and theory.....	25
2.4.1 Brands and branding: <i>the origins and meanings</i>	25
2.4.2 Defining branding today.....	26
2.5 The evolution of branding: Brand Management.....	29
2.5.1 Brand management perspectives.....	29
2.5.2 Brand community approach.....	32
2.5.3 Tribes of the twenty-first century.....	35
2.5.4 The music industry and tribe.....	36

2.5.5 The cultural approach.....	36
2.5.6 Culture and music genres.....	38
2.6 Brand management in the millennial era of brand authors.....	40
2.7 Brand Identity.....	41
2.7.1 The brand identity dimension model.....	42
2.7.2 The brand identity prism.....	43
2.7.3 Brand identity through management and social theory.....	44
2.7.4 Brand identity perspectives and perceptions.....	45
2.7.5 Brand identity model.....	45
2.8 Cultural identity: text and meaning.....	47
2.8.1 The Cultrepreneur and Iconic Brand.....	49
2.9 Brands and their symbolic articulation.....	50
2.10 The individual self and the environment.....	51
2.11 Personal branding: <i>The conceptual origin</i>	56
2.11.1 Commodifying the professional self.....	56
2.11.2 Personal branding growth and strategy.....	58
2.11.3 Personal branding: critical analysis.....	59
2.11.4 Marketing, brand management and personal branding...	62
2.12 Music artist and brand management.....	66
2.12.1 The artist as brand.....	66
2.13 Conclusion.....	69
Chapter Two (b): Conceptual Framework.....	72
2.0 Synopsis.....	72
2.1 Introduction.....	72
2.2 Publications.....	73
2.3 Conceptual Framework.....	74

Chapter Three - Methodology

3.0 Synopsis.....	77
3.1 General background.....	77
3.1.1 Motivation and focus.....	77
3.1.2 Research: a general overview.....	78
3.2 Research philosophy.....	79
3.2.1 Ontology.....	79
3.2.2 Epistemology.....	80
3.2.3 Methodology.....	81
3.2.4 Concepts, theory and models.....	84
3.2.5 Deductive and inductive Theory.....	86
3.2.6 Research Design: Methods.....	86
3.3 Biographical research.....	92
3.3.1 Biography: An overview.....	92
3.3.2 The Biographical method Matrix.....	99
3.3.3 Research matrix positioning.....	101
3.4 Biographical interpretive method [BIM].....	101
3.4.1 BIM: From the general to the specific.....	101
3.4.2 Craig David's story and laddering.....	103
3.4.3 Biographical laddering.....	104
3.4.4 BIM and biographical research and history.....	105
3.4.5 BIM, the self and subjectivity.....	107
3.4.6 Lived life and history – as told by others.....	110
3.4.7 BIM and context.....	110
3.4.8 The BIM Model.....	111
3.4.9 The Craig David case and textual data collection.....	112
3.5 A revised ' <i>Diamond Model</i> ' of Biographical Interpretive Method.....	113
3.5.1 Biographical subject, model, and focus.....	114
3.6 Conclusion.....	117

Chapter Four - ReRewind – Craid David’s Told Story

4.0 Synopsis.....	118
4.1 The adapted biographical research model.....	118
4.1.1 Biographical research subject, model, and focus.....	119
4.2 An Introductory background to Craig David.....	121
4.2.1 Biographical research of Craig David.....	121
4.2.2 Craig David’s Product Life Cycle (PLC).....	123
4.2.3 Craig David and the South Bank Show documentary.....	124
4.3 Told story: Craig David’s physical brand identity.....	125
4.3.1 Direct and indirect told story narrative.....	126
4.4 Told story: Craig David’s professional brand identity.....	129
4.4.1 Professional singer brand identity.....	129
4.4.2 Professional DJ brand identity.....	133
4.4.3 Professional DJ skill, talent and creativity	135
4.4.4 Professional integration of singing and DJ club scene.....	136
4.4.5 Professional writing inspiration and style.....	137
4.4.6 Professional music supply chain.....	138
4.4.7 Professional industry Award Recognition.....	141
4.5 Told story: Craig David’s private brand identity.....	141
4.6 Told story: Connecting brand identity via persona.....	142
4.7 The interconnectedness of past, present & future brand identity.....	144
4.7.1 ‘ReRewind’ to Craig David’s past.....	146
4.7.2 Craig David music, parents, and growing up.....	147
4.7.3 Craig David’s early stage: African Caribbean Centre.....	150
4.7.4 Present brand identity.....	151
4.8 The US Market.....	153
4.8.1 Craig David’s US performance and tour networking.....	154
4.9 Craig David prepares for new album.....	156
4.10 Conclusion.....	161

Chapter Five - 'The (Brand) Story Goes' – Craig David's told story' (part 2)

5.0 Synopsis.....	164
5.1 The adapted biographical research model.....	164
5.2 The context: Craig David in 2008.....	166
5.2.1 Bo Selecta!.....	168
5.3 Craig David performs on Tim Westwood radio 1Xtra show 2008.....	170
5.3.1 Introduction by Craig David.....	171
5.3.2 Physical brand identity.....	171
5.3.3 Professional brand identity and partnership.....	172
5.3.4 Craig David, brand culture and language.....	173
5.4 Craig David's rap narrative.....	174
5.4.1 Craig David's brand identity persona.....	174
5.4.2 Brand identity: past meets present.....	174
5.4.3 Professional Brand identity & sub-cultural brand value.....	176
5.4.4 Conspicuous consumption: Porsche Carrera.....	176
5.4.5 Sexuality and brand identity persona.....	176
5.4.6 Professional brand identity change.....	178
5.5 Brand identity comparison.....	180
5.6 Craig David in 2010.....	183
5.6.1 Fearne Cotton meets Craig David.....	183
5.6.2 Craig David living in the US.....	184
5.6.3 Craig David; from Southampton to Miami.....	184
5.6.4 Craig David, success and conspicuous consumption.....	186
5.6.5 Craig David and his recent album sales drop.....	187
5.6.6 Craig David & Fearne in Miami & pick up his Ferrari.....	187
5.6.7 Craig David's Miami home.....	189
5.6.8 Girls on the wall.....	190
5.6.9 The blokes and alcohol.....	190
5.6.10 The conspicuous consumption continues.....	191
5.6.11 Craig David and Fearne Cotton go out in Miami.....	192
5.6.12 Craig David's physical self.....	193
5.6.13 Return to Craig David's 'bachelor pad'.....	194

5.6.14 Craig David's sexuality.....	195
5.6.15 Craig David's professional accomplishments.....	196
5.6.16 Craig David and Fearne Cotton in the studio.....	198
5.6.17 Craig David the interior designer.....	199
5.6.18 Reinforcing– the womaniser brand identity.....	199
5.6.19 Bo Selecta! and Miami.....	200
5.6.20 Craig David's professional plan.....	201
5.7 Craig David in 2013.....	204
5.7.1 Craig David and his physical identity.....	205
5.8 Craig David in 2015.....	206
5.8.1 Craig David performance.....	206
5.8.2 Craig David rap interlude.....	207
5.9 Conclusion.....	210

Chapter Six - 'Trust Me' – My told story' (part 3)

6.0 Synopsis.....	211
6.1 Perspectives on Craig David's brand value & brand community.....	211
6.2 <i>What does Craig David say about his brand value?</i>	213
6.3 <i>What does Craig David say about his brand community</i>	221
6.4 Craig David and his popular music artist brand.....	229
6.5 Conclusion.....	233

Chapter Seven - 'Born To Do It?'

What others say about Craig David (1981 to 2015)

7.0 Synopsis.....	235
7.1 Introduction.....	235
7.2 What do others say about CD's brand identity, value & community..	239
7.2.1 Public Commentators: History and lived-life.....	239
7.3 The South Bank Show 'Craig David' documentary – 2002.....	242
7.3.1 George and Tina David – Craig David's parents.....	242
7.3.2 Melvin Bragg – The South Bank Show Presenter.....	244
7.3.3 The presenter's professional history and context.....	245
7.3.4 The South Bank Show's public audience.....	245

7.3.5 Melvin Bragg's introduction of Craig David.....	246
7.3.6 Melvin Bragg reveals CD's private, physical & prof. self	247
7.3.7 The relationship b/t CD, Melvin Bragg & DI publics.....	249
7.3.8 DJ Flash: Childhood friend.....	250
7.3.9 Trevor Nelson's on CD rise as a pop music artist.....	252
7.3.10 Timi Magic: CD's <i>brand identity</i> & his UK Garage.....	254
7.3.11 Mark Hill – The Artful producer.....	256
7.3.12 Alex Petridis: Craig David, ReRewind and market.....	257
7.3.13 Spoony: Craig David, UK Garage and his publics.....	259
7.3.14 Leigh Francis: Bo Selecta.....	260
7.3.15 Colin Lester: The manager.....	261
7.3.16 Elton John.....	263
7.3.17 Sting.....	264
7.4 Tim Westwood radio 1Xtra show YouTube broadcast – 2008.....	265
7.5 Colin Lester comments posted on YouTube – 2009.....	268
7.6 Fearne Cotton meets Craig David documentary – 2010.....	267
7.6.1 Fearnese Cottons overview.....	271
7.7 Mistajam – BBC1Xtra radio show featuring Craig David on.....	272
7.8 Conclusion.....	273

Chapter Eight - 'Fill Me In' - The historical context

8.0 Synopsis.....	275
8.1 Introductory analysis method.....	275
8.2 What was context under CD's pop music artist <i>brand identity</i> ?.....	277
8.2.1 Music genre, UK Garage and brand management.....	277
8.2.2 CD, the pre-millennial music industry brand marketing.....	285
8.2.3 CD, the millennial music industry brand marketing.....	291
8.2.4 Craig David and brand management strategy.....	293
8.2.5 Craig David, brand strategy and cultural brands.....	296
8.2.6 Negotiating brand identity in context.....	300
8.2.7 Branded Entertainment.....	303
8.3 Conclusion.....	305

Chapter Nine - 'Signed Sealed Delivered'?

9.0 Synopsis.....	307
9.1 Subjectivity discussion: Introduction	307
9.1.1 Research summary.....	307
9.2 Research findings.....	310
9.2.1 Comparing music industry practice and brand management	310
9.2.2 Publishing music artist brand literature.....	311
9.2.3 The concept & theory proposition of a music artist as brand	312
9.2.4 Adapted biographical interpretive research model.....	314
9.2.5 What Craig David said about his brand identity I.....	315
9.2.6 What Craig David said about his brand identity II.....	316
9.2.7 Craig David's brand community and brand value.....	321
9.2.8 What do others say about Craig David?.....	323
9.2.9 Contextual findings.....	324
9.2.10 Application.....	327
9.3 New theoretical knowledge and understanding.....	333
9.4 Limitations.....	334
9.5 Recommendations for further research	335
References	336
Appendices	374
Appendices 11.1 The South Bank Show [SBS] CD documentary.....	374
Appendices 11.2 Craig David on Westwood TV.....	393
Appendices 11.3 Craig David documentary with Fearne Cotton.....	396
Appendices 11.4 Craig David's manager Colin Lester.....	424
Appendices 11.5 Craig David's perform's on MistaJam's BBC1Xtra show	425
Appendices 11.6 Craig David's rap on MistaJam's BBC1Xtra show.....	426

List of Figures

Figure 1.6.0	The Organisation of the thesis.....	8
Figure 2.2.0	Disruptive mass media technology platforms.....	15
Figure 2.2.1	Dominant twentieth century music supply chain.....	16
Figure 2.2.3	Twenty-first century direct music supply chain.....	17
Figure 2.3.0	Understanding the elements of a product.....	21
Figure 2.3.1	The principle income of a twentieth century music product	22
Figure 2.3.2	The principle income of a twenty-first century music product	23
Figure 2.5.0	Brand Community.....	32
Figure 2.6.0	The Four Brand Authors.....	40
Figure 2.7.0	Kapferer's Brand Identity Prism.....	43
Figure 2.7.1	Brand identity in management and social theory.....	44
Figure 2.7.2	Chernatony's brand identity model.....	46
Figure 2.3.0b	The Personal Music Brand?.....	74
Figure 2.3.1b	The Personal Music Brand?.....	75
Figure 3.2.0	The Five-Question method.....	88
Figure 3.3.0	Biographical Research matrix.....	100
Figure 3.4.0	The components of the biographical diamond tool.....	111
Figure 3.5.0	Adapted biographical research model.....	113
Figure 3.5.1	Biographical subject, model, and focus.....	115
Figure 4.1.0	Adapted biographical research model.....	118
Figure 4.2.0	Product Life Cycle or music artist brand Life Cycle.....	124
Figure 4.3.0	Craig David's physical representations in the SBS.....	127
Figure 4.3.1	Craig David" Born To Do It" album cover.....	128
Figure 4.10.0	The concept of a music artist brand.....	163
Figure 5.1.0	Adapted biographical diamond model.....	164
Figure 5.2.0	Product Life Cycle or Pop music artist brand Life Cycle...	166
Figure 5.5.0	Southbank Show 2002.....	180
Figure 5.5.1	Tim Westwood 2008.....	181

Figure 5.5.2	Product life cycle of the sales of Craig David's six albums	182
Figure 5.6.0	Fearne Cotton documentary 2010.....	203
Figure 5.8.0	Radio 1Xtra 2015.....	210
Figure 6.1.0	Adapted biographical diamond model.....	211
Figure 6.1.1	Craig David's brand identity framework.....	212
Figure 6.2.0	Brand equity and Craig David.....	218
Figure 6.4.0	Craig David's expanded brand identity framework.....	234
Figure 7.1.0	Adapted biographical diamond model.....	236
Figure 7.1.1	CD's <i>brand identity, community and brand value</i>	237
Figure 7.8.0	Craig David's conceptual brand identity framework.....	274
Figure 8.1.0	Adapted Biographical research model.....	276
Figure 8.2.0	Craig David's diffusion into mainstream popular music.....	282
Figure 8.2.1	Multiple author web.....	302
Figure 8.2.2	Branded Entertainment.....	303
Figure 8.3.0	Craig David's brand identity framework.....	306
Figure 9.2.0	The personal music brand.....	313
Figure 9.2.1	An adapted Diamond Model of the BIM.....	314
Figure 9.2.2	Craig David's brand identity framework.....	316
Figure 9.2.3	The articulation of Craig David as brand in 2002.....	317
Figure 9.2.4	The articulation of Craig David as brand in 2008.....	318
Figure 9.2.5	The articulation of Craig David as brand in 2010.....	319
Figure 9.2.6	The articulation of Craig David as brand in 2015.....	320
Figure 9.2.7	The emergent brand identity framework.....	322
Figure 9.2.8	Craig David's brand identity framework.....	324
Figure 9.2.9	Craig David's full brand identity framework.....	326
Figure 9.2.10	Beyoncé and Adele: A comparison.....	328
Figure 9.2.11	Macklemore's Billboard cover.....	329
Figure 9.2.12	Macklemore and the music identity framework.....	331
Figure 9.2.13	'Chance The Rapper' celebrates Grammy win (2017).....	332

List of Tables

Table 2.4.0	The etymology of brands.....	27
Table 2.5.0	Brand management overview.....	29
Table 2.5.1	Community and society differentials	32
Table 2.7.0	Taxonomy of brand identity perspectives.....	41
Table 2.7.1	Brand identity dimension model.....	42
Table 2.9.0	The Hermeneutics of music branding.....	51
Table 2.13.0	Individual and social brand identity.....	70
Table 2.13.1	Glossary of key terminology from the literature review.....	71
Table 2.2.0b	Publications related to the first conceptual framework.....	73
Table 2.3.0b	Case Example: The Beyoncé Knowles Brand.....	76
Table 3.1.0	Research realm.....	79
Table 3.2.0	'Five-Questions' to select this qualitative design.....	89
Table 3.3.0	Biographical positioning questions.....	101
Table 3.5.0	Biographical sources of reference for Craig David.....	116
Table 3.6.0	Research realm.....	117
Table 4.1.0	Biographical sources of reference for Craig David	120
Table 4.4.0	Direct (D) and Indirect (I) told story singing narrative.....	132
Table 5.2.0	Craig David albums from 2000-2010 (10 years).....	167
Table 5.4.0	Extracts of YouTube feedback from 7/8 years ago.....	179
Table 5.6.0	Summation of Craig David's <i>told story</i> in 2010.....	198
Table 6.2.0	Craig David albums from 2000-2010 (10 years).....	216
Table 6.3.0	Craig David's brand community.....	222
Table 6.3.1	Craig David's communication threads in 2002-2015.....	226
Table 7.2.0	Public Commentators.....	241

Table 8.2.0	The hermeneutics of music genre and music artist.....	284
Table 9.1.0	The inter-subjective triangulation of textual analysis.....	308
Table 9.2.0	Comparing of music artist practice and brand mgt. theory....	311
Table 9.2.1	Application case: The Beyoncé Knowles Brand.....	327
References		336
Appendices		374

Chapter 1

Introduction

1.0 Introduction

The UK music business is one of the largest components of the UK's creative industries (UK Music, 2016). Equally, on a global scale, the UK industry has been consistently one of the most original creative sources of music artist repertoire. According to the published UK Music (2016) report, the UK was the second largest source of music repertoire in 2015, representing 50% of the top selling global artists of that year. Consequently, musicians, composers and lyricists made up the largest contribution to the UK's creative industry of 4.1 billion in Gross Value Added (GVA).

In fact in 2011, the UK music industry had the three biggest global selling albums in Amy Winehouse, Coldplay and Susan Boyle respectively (BPI, 2011). Moreover, Susan Boyle was the first UK music artist, since the Beatles to have two consecutive UK and US no. 1 albums in the same year (BBC News, 2010). In March 2017 Ed Sheeran's 'Divide' album was launched globally and went straight to number one and at the same time, it was the highest selling album of the year in both the UK and the largest global market of the US (Official charts, 2017; Billboard, 2017).

Despite the significant recognition of UK artists, the income derived specifically from recorded music fell by £3m in 2014 to £615 million (UK Music, 2016). This was attributed to the on going increase and significance of digital music consumption. For instance, the BPI (2015) reported that streaming rose by an enormous 80% in 2015. Its popularity can be measured in its growth, with 14.8 billion tracks streamed in 2014 and this was almost double of 2013 (ibid, 2015).

This is quite different from the dominant pre-millennial era (Sylvester, 2012) of recorded music, when Harry Ager, the former Vice-President of Marketing for the then PolyGram record company stated:

If pitching is 70 per cent of baseball, promotion is
70 per cent of the record business

(Cited in Wicke, 1987, p.131)

Since the advent of the digital music or the millennial era (Sylvester, 2012) the traditional music industry structure and process of selling recorded music has been significantly challenged. So, the introduction and use of digital technology has seen the profits from traditional recorded music go down as the price to sell digital music is a fraction of the traditional cost to buy physical recorded music CD's (ibid, 2012). The rapid expansion in music streaming sales, with providers such as Spotify, Deezer and Google Play (BPI, 2015), looks certain to continue as music consumers opt for subscription (membership) services to access the vast catalogue of music that exists at any time from the digital cloud to their computer, tablet or phone. As a consequence, the ever-increasing digital access to recorded music has reduced its unit price and overall economic value (Sylvester, 2012).

Consequently, in recent years, major recording music companies have been forced to look at reducing costs. This has led to many major record labels merging or being bought-out. Today, there are now only three major labels: Sony BMG, Universal Music Group and Warner Music Group. The number has significantly dropped by 50% in less than ten years (BPI, 2015). So, as the price of recorded music has been reducing, the music industry has lost traditional control and influence over the production and distribution of its customary physical recorded product (Graham, et al., 2004). At the same time the same digital technology has also allowed music artists to increase their presence. The result: music artist social, cultural and economic value has increased, while the economic value of recorded music has gone down (Sylvester, 2012). Consequently, the music artist has become an important contributor to additional income predominantly through live music performance and affiliate merchandise (ibid, 2012).

Consequently, UK Music (2016) reported that music artists were the most significant income generators from all UK music industry sectors. Equally, John Whittingdale the former Secretary of State for Digital, Culture, Media and Sport stated:

Our artists continue to dominate the global charts - and shows from the Royal Ballet and Rod Stewart to the LSO and Status Quo, sell out concerts across the globe. In fact, many people around the world first learn about this country through one of our bands.
(UK Music, 2016)

Clearly, this statement demonstrates the significant importance of popular music artists today. UK record labels recognize this as an important income. According to Geoff Taylor, Chief Executive of BPI and BRIT Awards, “UK labels have reinvented their businesses for a multi-channel world, and are investing heavily in talent” (ibid, 2016).

UK record labels could be said to be protecting their asset or the return on their investment in the talent of a music artist. In brand management terms, record labels now identify both the music artist and their affiliate talent to be inextricable parts of their commercial interest. Therefore, one can assert that they see the ‘product as brand’ as well as the ‘person as brand’ (Aaker, 1996). Consequently, the music artist can be seen to project both symbolic brand (ibid, 1996) and cultural brand value (Holt, 2003).

Interestingly, Karen Bradley, Secretary of State for Digital, Culture, Media and Sport recently responded to the positive economic contribution of the UK music industry in 2016:

Music is a major industry - and to say that the UK punches above its weight is a massive understatement. This country is extraordinarily talented. Extraordinary talent is not enough, however. Magic may be a part of the creative process but careers in music don’t happen by magic.

(UK Music, 2016)

It is clear that this statement recognises the social and cultural significance, as well as the economic impact of the UK music artist. Therefore, the focus of this thesis is on communicating the popular music artist's talent in the market. The research endeavour is to develop a conceptual perspective on the marketing of music artist brand identity. The research aimed to identify whether a popular music artist can be understood as a brand in the context of brand management discourse.

1.1 Motivation for Research

The origin of motivation and subsequent research stems from the researcher's professional experience in both academia and the music industry. The researcher has been involved in teaching brand and marketing management subjects for 25 years in the higher education field. Initially at Buckinghamshire New University in the UK, as a senior lecturer, and then for the last two years, at Anderson University in the USA, as an Associate Professor of Marketing and Personal Branding. At Buckinghamshire New University the researcher, wrote, developed and taught the music brand and marketing management content for the first music management degree programme launched in Europe in 1996. The researcher was also an elected board member of The Music and Entertainment Industry Educators Association (MEIEA) and represented the organisation as European Liaison for 6 years. The international organisation brings together leaders of education with leaders of the music and entertainment industries. They primarily facilitate an on going exchange between educators and practitioners in order to prepare students for careers in the music and entertainment industries.

Furthermore, the researcher's motivation stems from extensive personal experience in music business management practice. In the last ten years, this has included working with chart topping artists and musicians. Notably, it includes the management of a popular music artist called Craig David, who has sung on several global hit songs; including three UK number 1's, of which two have attained platinum status. One of the tracks received a Grammy

nomination for 'Best Dance Recording' in 2014, while the other track received a Brit nomination for 'Best Single of 2014'. Consequently, the researcher's professional and personal experience includes a mixture of both the theory and practice of music brand and marketing management. Posner (2009) identified that individuals who possess such an integration of both theory and practice can be referred to as a 'pracademic' (practitioner academic). In this regard, the personal experiences of the researcher provided an appropriate foundation as motivation for this research. In the same way, it can also be identified that the overall research goal has been influenced by what Maxwell (2005) refers to as the researcher's personal, professional and intellectual goals.

1.2 Research Context

The researcher completed the requirements of the doctoral study through the discovery and generation of practice informed inductive theory related to how a popular music artist is represented in music industry. Does a music artist possess a brand that can be identified and understood in brand management terms? Or as Fillis, (2014) poses the question "do artists exist *'for art's sake'* or do they do music or *'art for business sake'*?"

As the popular music market is made up from many different popular music artists and related popular music market segments, the researcher wanted to identify and select an appropriate popular music artist(s) who could be the subject of the research. The music artist would need to demonstrate significant popular music market success. Today's music market segmentation reveals several sectors of musical styles or genres (Fabbri, 1982) that could be considered for the research. In recent years, the most popular genres have included Rock, Metal, Indie, R&B, Hip-Hop, D&B, House, and UK Garage. This is of importance to the researcher who has specifically worked in the popular music industry area related to the music genres of R&B, HipHop, D&B, House and UK Garage. Furthermore, for the last 9 years the researcher has worked with a popular UK music artist as their music manager. Additionally, the researcher seeks to develop his professional teaching competence through the advancement of new knowledge in the

fields of marketing and brand management, as he is currently Professor of Marketing and Personal Branding in the USA.

1.3 Aims and Objectives

As previously stated, the researcher's experiential practice of the music industry and his knowledge and experience of engaging with the principles of brand management, suggested there may be an interpretive relational link between popular music artist practice and brand management principles. However, what still remains vague is more comprehensive appreciation of the apparent phenomenon. Therefore the researcher wishes to establish a more detailed understanding with regards to underlying concepts. The research seeks to explore and describe a popular music artist's biography through the lens of contemporary brand management thinking. Can a popular music artist be comprehended on a conceptual level? If so, can this translate into developing new brand management theory that produces explicit knowledge about popular music artist management? Consequently, the purpose of this study was to examine this social phenomenon in depth.

The aim of the research is:

To explore and examine whether a relationship exists between a popular music artist and brand management. The identification of any patterns or regularities would be of interest to a range of stakeholders, not least the popular music artists themselves.

The research objectives were:

- To conduct an in depth study of Craig David, one of the UK's most successful popular music artists by exploring his life over nearly four decades
- To identify emergent themes that might contribute to the construction of a conceptual and theoretical framework of popular music artist brand management. It is anticipated that this framework, derived from empirical research, would inform both practitioners and academics and make an original contribution to existing body of knowledge.

To achieve this, the researcher engaged in biographical narrative of one popular music artist.

1.4 Research Design

The research is rooted within the socially constructed tradition. As such, this study embraced a qualitative research methodology. A biographical interpretive method was used producing thick description and emergent themes through iteration. Therefore, the research sought to develop a conceptual and theoretical framework by integrating popular music artist practice with brand management principles. At the core of the study is the research subject, whose life provided the textual narrative required for depth data analysis. Accordingly, the research explored and examined the experiential world of the popular music artist in light of acknowledged shifts in their social environment. The biographic method helped to critically understand the changes from predominantly physical sales of recorded music in the pre-millennial era to the prevailing digital sales of the millennial era for this artist (Sylvester, 2012).

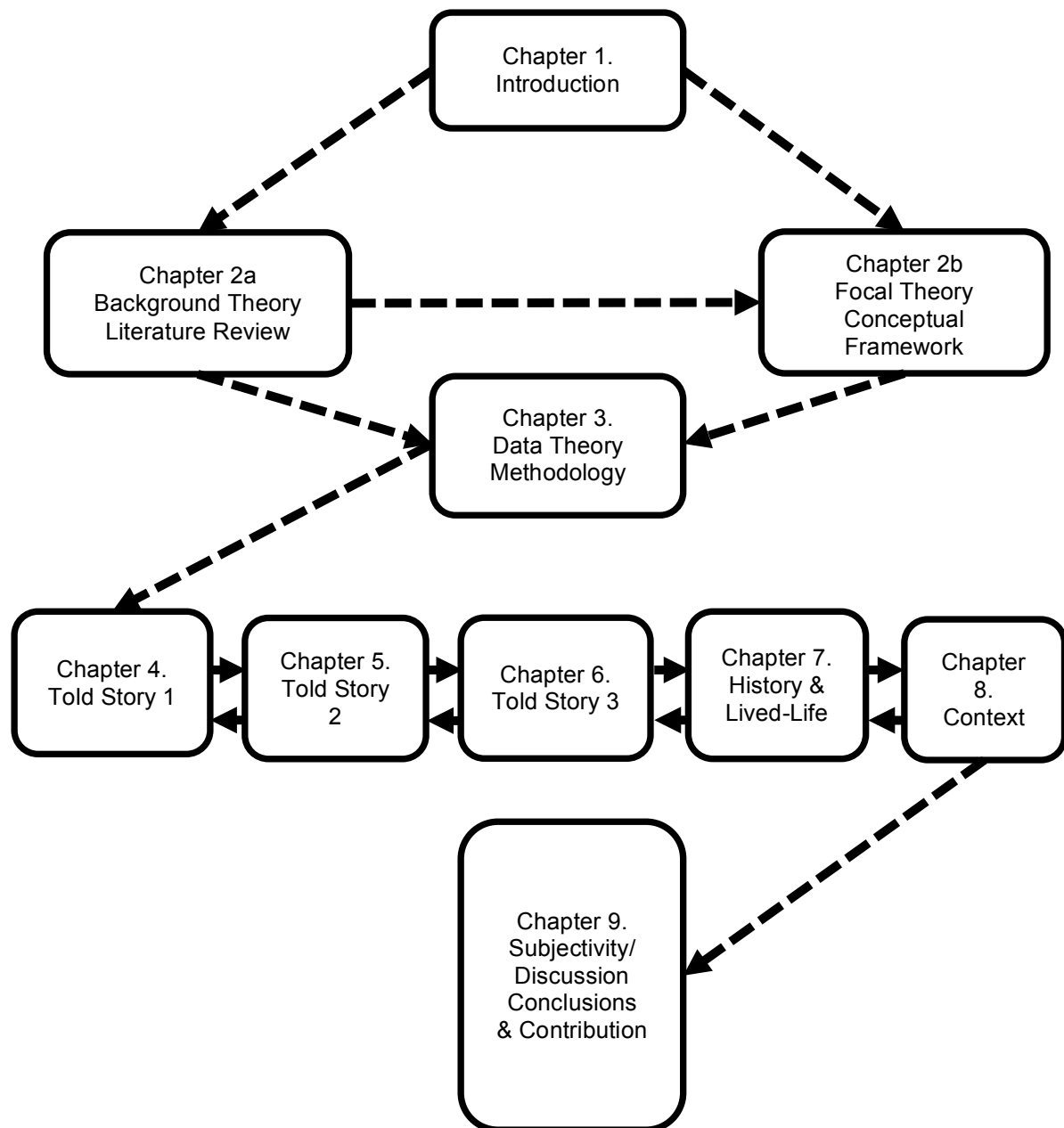
1.5 Scope of the Study

In fundamental terms, the scope of the study involved researching the identified phenomenon within the time parameters dictated by doctoral study process. The researcher's engagement was supported via institutional support, although it was always assumed that the research operated within limited finite resources. Given the researcher's active engagement in both professional music industry practice and academia, it was assumed that the scope of the research could meaningfully inform both areas.

1.6 Organisation of the Thesis

Figure 1.6.0 below outlines the thesis organisation. It shows the structure, providing insight into the logic and flow of the research. It identifies the iterative inductive nature of the process, particularly between chapters' 2a and 2b, as well as chapters 4, 5, 6, 7, and 8. The research formation and structure highlights triangulation, which provides the thesis with a robust foundation and subsequent thoroughness of process.

Figure 1.6.0 Content and organisation of the thesis



The thesis is organised into nine chapters, as well as chapters devoted to references and an appendix. The nine analysis chapters are as follows:

Chapter One provides the foundation for the research inquiry, providing insight into the researcher's background and motivation for the study. It goes on to explain the study's main aim and objectives, and the scope of the study. It concludes with a brief description of how the thesis is organised.

Chapter Two (a) presents and discusses relevant past studies providing understanding of the nature of popular music industry, popular music artists and the relationship to brand management as well as music genre, culture and identity. In so doing it provides a conceptual clarification of this phenomenon leading to the rationale for undertaking this study. An evaluation of pertinent conceptual and theoretical themes in the context of brand management perspectives are reviewed and presented. The theoretical brand management perspectives of brand identity, brand community and brand value were identified as being pertinent to further inquiry.

Chapter Two (b) follows from the presented literature review in chapter two (a); this rather extended section builds on the findings of the background theory to establish and create a focal conceptual framework. This provided a critical reasoning in the analysis of popular music artist brand management. The conceptual framework identifies and validates key architectural aspects related to popular music artist brand management, including brand identity, brand community and brand value.

Chapter Three considers the research problem and reveals the decision-making process involved in arriving at the most appropriate research philosophy and subsequent research methods to be undertaken. As such, the chapter presents qualitative primary data collection method and outlines the form and nature of the analysis process. The research was constructivist and exploratory in nature, identifying conceptual relationships and emergent themes that were analysed through an interpretive lens with the view to building new theoretical thinking.

Chapter Four is the first of five chapters that would employ the adapted biographical interpretive method of analysis, known as the biographical diamond model, to analyse textual data. The initial textual data was known as the research subject's 'told story' and was exclusively sourced from the research subject. The researcher then sought to examine whether there were any relationships between emergent themes related to the research subject from the biography and the brand management area of brand identity. The analysis provided a new conceptual and theoretical perspective, related to a

music artist brand identity framework, which inculcated the key architectural components identified through the first iteration of analysis in chapter 2(b).

Chapter Five identifies whether examination of additional textual narrative from the research subject would still possess a cogent relationship with the brand management area of brand identity. The textual narrative of the research subject was sourced from multi-media material related to Craig David through the respective years of 2008, 2010 and 2015. The findings from the textual data, spanning three distinct but interconnected time points, confirmed the conceptual and theoretical perspective related to a music artist brand identity framework identified in chapter four.

Chapter Six sought to identify whether a relationship existed between the music artist brand identity framework developed in this study, and the theoretical brand management areas of brand community and brand value. The discussion validates such a relationship. The conceptual and theoretical knowledge generated extended the music artist brand identity framework to include affiliate components related to the theoretical brand management areas of brand community and brand value.

Chapter Seven redirected the focus of the adapted biographical interpretive method of analysis, known as the biographical diamond model, to the research subject's 'history and lived-life' as recorded by others. Therefore an examination and analysis of textual data derived from what others had said about Craig David was conducted. The multiple perspectives demonstrated that the research subject possessed a relational connection with a network of stakeholders that reinforced a relationship with the theoretical brand management areas of brand community and brand value.

Chapter Eight focuses on the adapted biographical interpretive method of analysis known as the biographical diamond model. The focus was upon the context surrounding the research subject's *brand identity*, community and value. Therefore, the section grounded the notions of the research subject's identity, community and value against key micro and macro environmental

factors such as industry practice, strategic orientation and wider environmental issues.

Chapter Nine sums up the discussion and draws a critical and reflective conclusion, highlighting the study's contributions to knowledge. This involves critical summations and concluding argument that integrate the journey through the thesis from the literature review, the initial conceptual framework, and methodology to set the foundation for the production of meaningful empirical research findings. This process demonstrated the immersion of the researcher in the context of the study, which produced theoretical saturation of what was being studied. The outcome of this immersion was the production of a novel framework and original insight of the popular music artist brand. The last part of this chapter addressed the limitations and implications of the study and pointed to potential future research directions.

Chapter 2 (a)

Literature Review

2.0 Synopsis:

This chapter seeks to establish whether there is a critical interconnectedness between the evolution of popular music industry practice of a popular music artist, from the twentieth to twenty-first century and the conceptual and theoretical areas of brand management. Does such a relationship facilitate a better comprehension of the growing significance of popular music artist identity in the digital era of the twenty first century?

2.1 Introduction

This chapter serves as a profile of relevant background principles that provide the foundation of this research. It seeks to ascertain grounding in the most pertinent authorial texts related to the exploration and critical assessment of popular music artist practice in the context of the conceptual and theoretical areas of brand management. The assimilation of these areas is formed from the researcher's explicit 'pracademic' (Posner, 2009) experience. The literature choice is reflective of the researcher's teaching, scholarship and practical industry experience. It provides a critical and integrative insight into music industry practice and brand management theory. The researcher is open to incorporating new emergent literature throughout the research to 'spark insight' and reinforce a complete commitment to developing meaning through an iterative approach (Srivastava and Hopwood, 2009). This approach could be interpreted as non-traditional or an unconventional format design (ibid, 2009).

The chapter will encompass an investigative overview, establishment and understanding of the origin, history and various meanings (Baker, 2003; Banet-Weiser, 2012; Davis, 2005; de Chernatony, et al., 2010; Groucutt, 2005; Stern, 2006; Heding, et al., 2016) of the somewhat ubiquitous terms of 'brands', 'branding' and brand management. The review will include a critical appraisal of the role of the popular brand management term: personal branding (Peters,

1997; Lair, et al., 2005; Shepherd, 2005; Hearn, 2008; Hodgkinson, 2007; Holloway, 2013; Rein, 2006). Personal brand thinking and its application will also be examined in regard to its relationship to other marketing and/or sociological theories of self-presentation and identity (Mead, 1934; Blumer, 1962; Goffman, 1959; Giddens, 1991, Elliott, 2013). These conceptual and theoretical areas are seen as pertinent and valid tools of inquiry, as a popular music artist is constantly involved in the interaction and 'impression management' (Goffman, 1959) of the 'social product' (Mead, 1934). Finally, the chapter will provide a review of the limited but emerging literature related to brands and branding in the context of the popular music industry (Barfoot Christian, 2011; Carah, 2010; Frew and Gayle, 2016; Lieb, 2012). This will complete an unambiguous critical appraisal of the key conceptual and theoretical texts that most relate to the conception of the artist as a brand (Schroeder, 2005).

To commence, the literature will seek to provide a context of the changing nature of the music marketing and its industry supply chain (Graham et al., 2004; Ogden, et al., 2011). It will also examine literature perspectives on what constitutes the identification and understanding of a product or brand (Levitt, 1980; Kotler and Armstrong, 2016; Brassington & Pettitt, 2006) in the context of the popular music industry.

2.2 The music business

2.2.1 Physical recorded music product tradition of the twentieth century

As identified in the introduction chapter, the popular music industry in the period before 2000 was dominated by physical 'recorded music' product sales. The determination of sustainable returns can be seen to be a principal point of value of a product proposition - for *'the real secret of success...is the mere reflection of what one pays in the market for the product'* (Adorno, 1991, pp.34). This perspective has a clear position in the commodity, product and brand spectrum of brand management history (Heding, et al., 2016). The post-industrial term 'product' has been identified as being commonly used in the popular music

industry, as it was transformed into a commodity-orientated industry (Shuker, 2013; Strinati, 2010). The emergence of popular music, particularly since the post-war 1950's, is a product of the capitalist driven 'culture industry' (Adorno and Horkheimer, 1997). Here the music industry has attempted to produce and market the most commercially viable artist/band image (Scott, 2000; Shuker, 2013).

2.2.2 The popular music artist in the twentieth century

The commercial viability of a popular music artist cultivated of a 'star system' (Scott, 2000) or 'success continuum' (Shuker, 2013) has evolved, where the music artist/band is interpreted and graded in terms of their supposed ability to facilitate 'product-like' sales success for a record company. This tradition was rooted in an objective 'instrumental' strategy (Bakir and Todorovic, 2010; Fillis, 2010). Here, the priority is to establish success and certainty, as opposed to managing a series of 'one-off' music hits (Scott, 2000). The tension between the creation of art by artists '*for art's sake*' and the market-led commercial imperative of an '*art for business sake*' philosophy has been a challenge for centuries (Fillis, 2004; 2014). Capitalist orientations need to create a return on investment on all aspects of society (including art). It drew Marx (1990) to call it 'commodity fetishism'.

So the music industry has historically focused upon the commercial over creative interests in decision-making. Many commentators have viewed this situation as the exploitation of music artists. Negus (2007) states:

My concern is with the interplay and uneasy interaction between economics (music as commodity, various business strategies and organisational structures) and culture (the practices, interpretations and ways of life of musicians, fans and industry workers) and the ways in which the two often blur and fuse (p.3).

Consequently, within the music business model, the role of a music manager has traditionally been '*responsible for connecting artists with career income*' (Allen, 2007, p.12) that derives from physical recorded music sales. The music

manager has traditionally possessed exclusive rights to represent the music artist's repertoire of music product representations in all areas of the entertainment industry (MMF, 2004; 2013). Consequently, it has been the practice to productise a music artist's creativity into a value offering. The demand for a music product had been traditionally and consistently met by the delivery of media formats such as radio, vinyl records, T.V., cassettes, CD's (Ogden, et al., 2011).

2.2.3 The twentieth century music supply chain

Figure 2.2.0 – Disruptive mass media technology platforms (1920's-2000's)

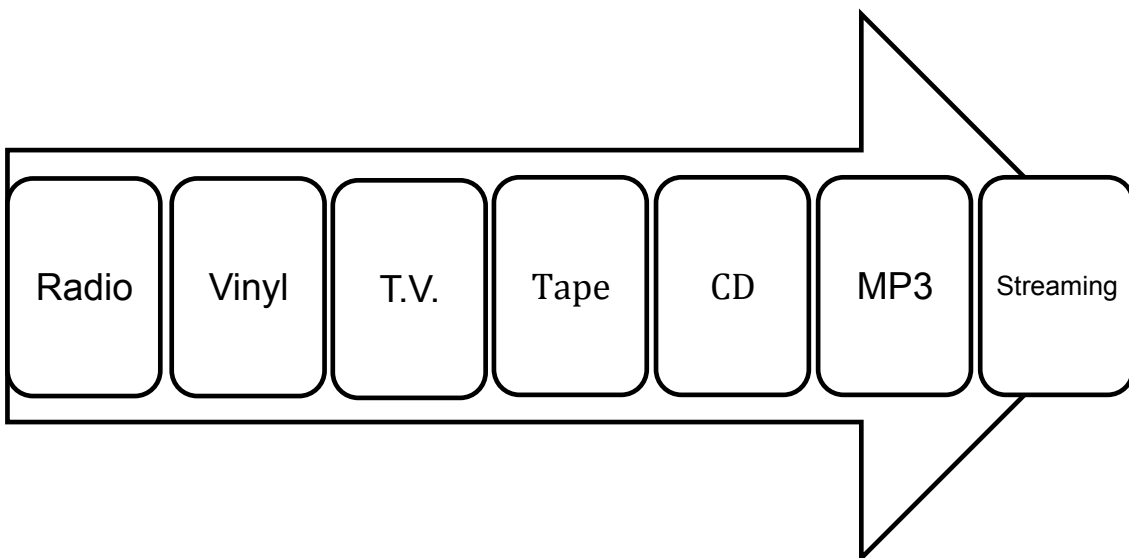
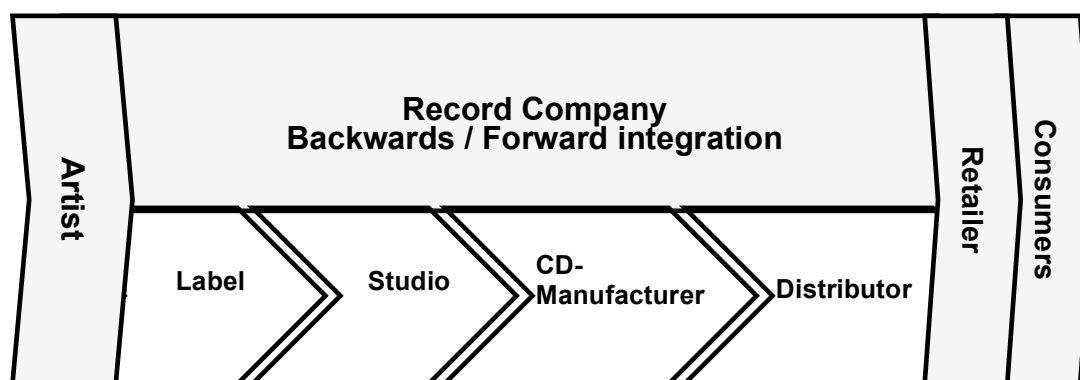


Figure 2.2.0 above illustrates how various formats have predominated at various points during both the popular music industry of the twentieth century (1950-1999) and the twenty-first century (2000+) phases of popular recorded music. Although the product formats have changed in response to technological advances, the means of production and distribution remained relatively stable (Graham et al., 2004; Ogden, et al., 2011) in the twentieth century. As a consequence record labels had traditionally held control and governance over the distribution of recorded music (Graham et al., 2004; Ogden, et al., 2011).

Figure 2.2.1 below provides a pictorial depiction of the 'supply chain' mechanism that prevailed within the twentieth century of the popular music market (Graham, et al., 2004). Here the popular music artist is completely dependent on a relationship with a record label that dominates via control of market entry, economies of scale, distribution and consumer liaison.

Figure 2.2.1 – Dominant twentieth century music supply chain of record labels.

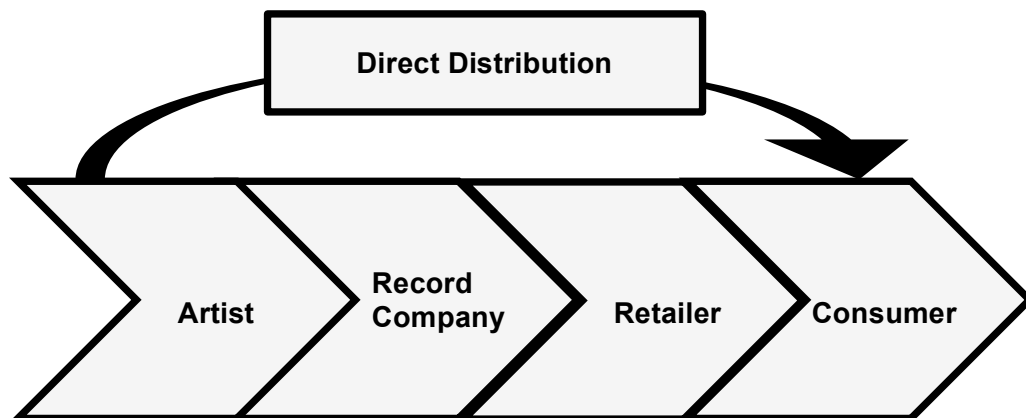


(Adapted from Graham, et al., 2004)

2.2.4 The twenty-first century and the digital technology disruption

Since the turn of the century, record companies have had their dominant position challenged by the advent of the digitalisation of recorded music – as can be seen from the end of figure 2.2.1, digitalisation has introduced new digital recorded and distributed music formats, in the form of mp3's and streaming. An MP3 music file stands for MPEG (Motion Picture Expert Group) Audio Layer III, it is an audio compression that makes any music file smaller with little loss of sound quality (Hutchinson, 2008). Streaming, delivers audio on demand via a web based audio transmission, so that no acquisition of data is made (ibid, 2008). Figure 2.2.3 below demonstrates how digital technology has significantly impacted the traditional distribution forms that were the standard in the twentieth century phase of the popular music market. The technology shift has brought about a paradigm shift, where *'digital technology is changing the face of the music industry on every level'* (ibid, 2008 p.148).

Figure 2.2.3 – Twenty-first century direct music industry supply chain distribution



(Adapted from Graham, et al., 2004)

The model depicts that the major record labels have had their traditional business model dominance eliminated. This is due to lower entry barriers created through new disruptive music production and digital distribution technology, the loss of economies of scale, the loss of total control, the increasing independence of a popular music artist and the growing power and discernment of consumers.

2.2.5 The changing twenty-first century music market

In the twenty-first century, music remains as one of the fundamental universals being found, created and celebrated across all cultures

(Frew and McPherson, 2016)

The quote above about the cultural value (Holt, 2003) of music is very evident in the UK music industry sector (DCMS, 2013), where in 2015 its contribution to the UK's world-leading creative sector was noted at £4.1 billion (UK Music, 2016). More than half of the total revenue came from total exports, which accounted for £2.2 billion (ibid, 2016). Much of this revenue is attributed to the continued impact of digital music growth. The value of subscription services grew from £168 million in 2014 to £251 million in 2015 (UK Music, 2016).

Likewise, live music is also continuing to grow. In 2015 the total live music audience in the UK was 27.7 million, with a 35% export growth in the live music sector from 2014. Music tourism now accounts for a revenue total of £10.4 million (UK Music, 2016). This is a significant point, as music fans are demonstrating a distinctive demand for the music artist in person. So, the creation, production, distribution and subsequent value exchange and commercial returns are continuing to rapidly evolve.

Thus, record companies were forced to identify new opportunities to generate returns from artist related income channels outside of traditional physical recorded music sales. Record companies began to introduce what is now commonly known as '360 degree' deals (Karubian, 2009). These deals extended income opportunities to the entire realm of potential commercial value derived from the music artist (ibid, 2009). This has now produced a continuing and seemingly irreversible shift by record companies from their traditional twentieth century business model of control of singular rights or royalty income from physical recorded music, to a twenty-first century business model of management and control of a music artist's multiple rights (ibid, 2009). Such multiple rights deals obtain royalties or usage income from multiple music artist derived sources, including; digital music, live music, song writing, lyric display and publishing, ringtone sales, merchandising, TV, film and games music licensing, TV and film appearances, and endorsements. These deals provide direct returns for a record company, which can offset the advance payments often paid out to a music artist (ibid, 2009).

Consequently, as the traditional physical music recorded formats have lost revenue or overall value in real terms; other income activities are growing exponentially. The changing value proposition of a popular music artist has been dramatically changed by digitalisation (Ogden, et al., 2011). The popular music artist is now accessible via multiple channels, so their identity now possesses significantly increased cultural value (Holt, 2003) to a consuming audience. As such, it is now an important integrated marketing communications element of a popular music artist of the twentieth century (Graham, et al.,

2004). Popular music artists have been identified as brands (Barfoot Christian, 2011; Frew and McPherson, 2016). So a popular music brand could be reasonably seen as a considered combination of cultural messages that provide information, insight, meaning, connection and value to an audience or community (Holt, 2003; Grant, 2006; Carah, 2010).

2.3 The nature of a product

The previous section provided an overview of how the music industry product has changed from the twentieth to the twenty-first century (Graham, et al., 2004). To comprehend what is meant by product and market transformation, this section will identify an understanding of the essence or nature of a product and then apply it to the changing context of the music industry.

2.3.1 The nature of business

First, Levitt (1980) suggested that if:

Growth is threatened, slowed, or stopped; it is not because the market is saturated. It is because there has been a failure of management' (p.24).

He went on to ask; "What business are you in?" He suggested that:

The railroads started to lose custom because they believed themselves to be in the railroad business instead of the transportation business. The reason they defined their industry wrong was because they were railroad-oriented instead of transportation-oriented; they were product-oriented instead of customer-oriented (p.24).

What about the traditional twentieth century popular music industry business? From the discussion thus far, it could be concluded that it had started to lose customers. The traditional physical music product in the twentieth century era had experienced significant sustainable sales growth in several physical formats (Graham et al., 2004; Ogden, et al., 2011). However the physical music product seemed to be in the decline phase of the product life cycle (Levitt, 1965). Could it possibly be because it believed itself to be in the physical recorded popular music business instead of the popular music entertainment

business? This might suggest that the slowing of recorded music sales and the increase in digital and secondary sales income requires a different strategic management approach. The multiple rights or increased revenue channels of the '360 degree' deals (Karubian, 2009) now available in the twenty-first century, clearly suggest that the product now possesses numerous propositions of value.

Central to this discussion is the popular music product or the proposition of value offered by the popular music product. Levitt (1980) surmised that *'products are almost always combinations of the tangible and the intangible'* (p. 84). Despite the apparent record company reliance on physical recorded music product sales, a popular music product could be said to possess multiple customer consumption perspectives (Lacher, 1989). In fact, a number of unique characteristics explain why music is difficult to view as a product (ibid, 1989):

- Music is not altered or destroyed by consumption.
- Music can be consumed multiple times, including prior to purchase.
- Music can be purposely consumed or passively consumed.
- Music can be consumed both in public as well as in private.

Additionally Larson and Lawson (2010) identify the distinct way in which fans experience their consumption of music. Namely, it is multi-sensory, and dependent upon the environment in which the music has been consumed. Although music as a product, both historically and today, has been viewed with some confusion, it could be seen appropriate to view the music artist as possessing both tangible and intangible attributes. In other words a popular music product could be viewed as *'a complex cluster of value satisfactions'* (Levitt, 1980 p.84).

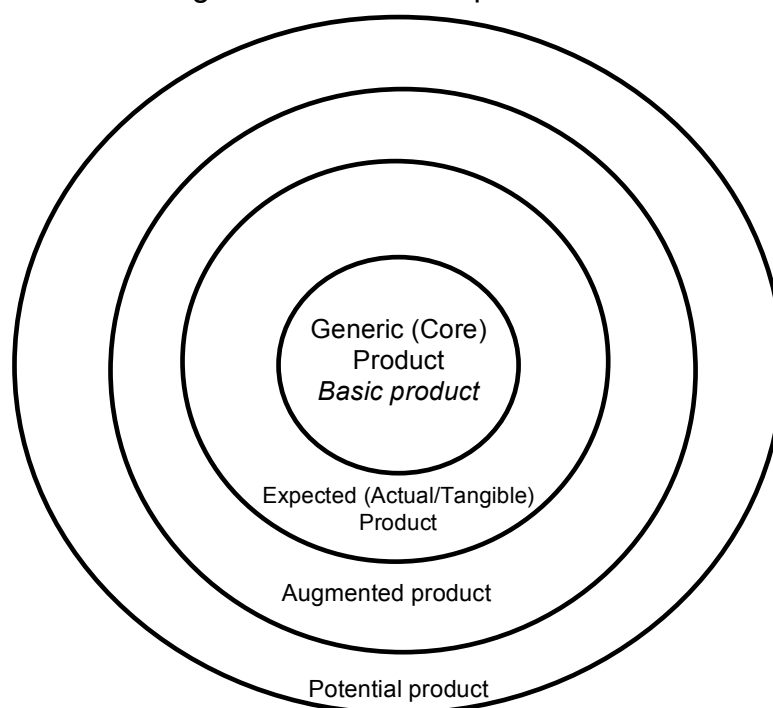
Levitt (1980) went onto to define the parameters of a product, which included four distinct areas. The generic product is *'the fundamental... substantive thing'* (p.85), the expected product is the minimum expectation from the generic product, the augmented product is additional elements to generic product

beyond the basic expectation and finally the potential product is *'everything that might be done to attract and hold customers is what can be called the potential product'* (p. 88).

Figure 2.3.0 below amalgamates the original product perspective of Levitt (1980) with the conceptual adaptations of the customer (product level) value hierarchy of Kotler et al., (2009) and the anatomy of a product by Brassington and Pettitt (2006). What can be identified is that all of the elements from each author coalesce, providing a reference point for initiating an understanding of the popular music product.

2.3.2 The anatomy of a popular music product

Figure 2.3.0 Understanding the elements of a product



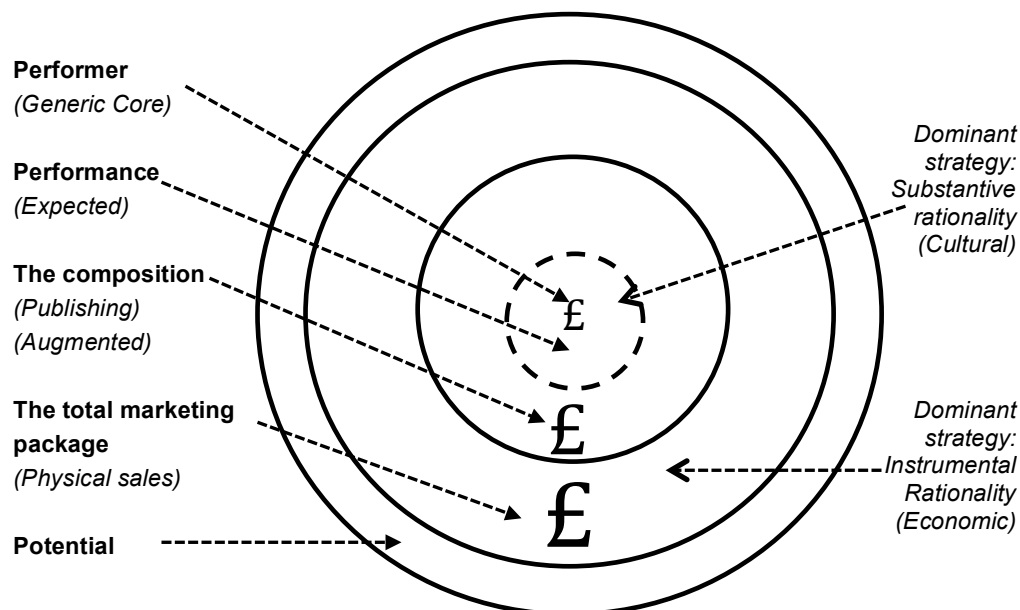
In addition, Lathrop and Pettigrew (2005) describe the 'core music product' as possessing four characteristic elements:

1. The Performer – *the actual music artist's persona and image*
2. The Performance – *the musical arrangement of the music artist*
3. The lyrics and composition – *the intellectual property rights*
4. The total marketing package – *the music product (CD)*

In accordance with Levitt (1980), Kotler et al (2009) and Brassington and Pettitt (2006) Lathrop and Pettigrew (2005) presented a music product concept that placed physical distribution of music in the form of compact discs (Graham, et al., 2004) as the predominant popular music product.

Figure 2.3.1 below represents an amalgamation of traditional product anatomy thinking proposed by Levitt (1980); Kotler et al., (2009); Brassington and Pettitt (2006) and Lathrop and Pettigrew (2005). The monetary pound signs in the figure signify the relative value or commercial return of a popular music artist and their music. It is clear that value is derived from different sources. In brand management terms, the popular music artist can be seen as a person (1996; 2003). They represent the symbolic representation of product demand. However, the most commercial or brand value (Holt, 2003) was derived from the publishing (intellectual property rights) and the physical manufacture, distribution and sales of recorded music (i.e. CD's).

Figure 2.3.1 The principal income areas of a twentieth century music product (1950's-1999)



(From Levitt, 1980; Kotler et al, 2009; Brassington and Pettitt, 2006 and Lathrop and Pettigrew, 2005)

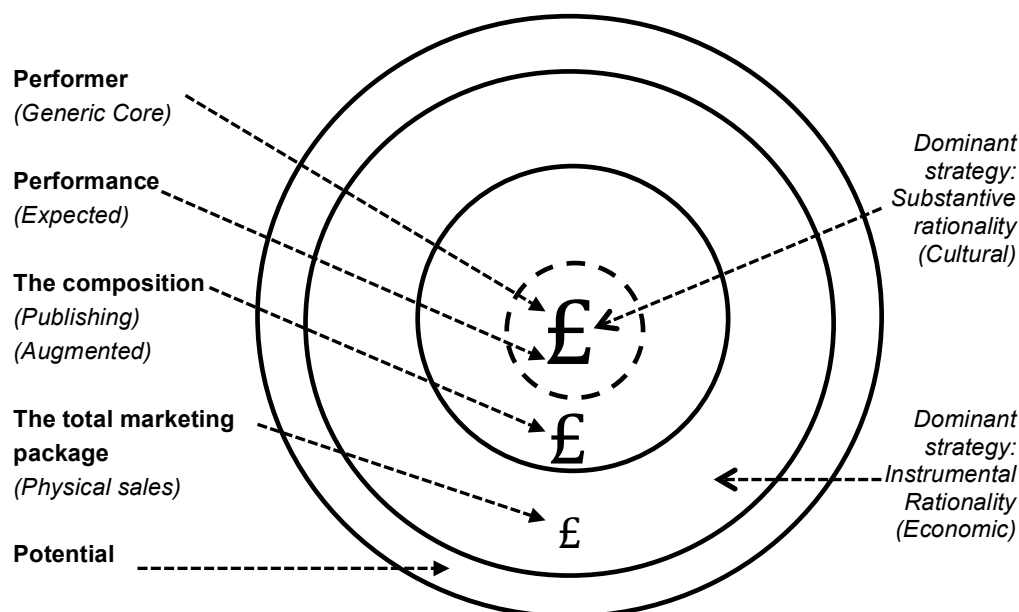
As stated earlier, Levitt (1980) believed that growth and affiliate success came from good management, and in particular; *'Brand management and product management are marketing tools that have demonstrable advantages over*

catchall, functional modes of management' (p.88). Given this importance, it goes directly to the core of this research; can the context and practices of a popular music artist be understood in brand management terms?

Today, popular music artists are required to be much more than just the creative source behind music recordings. Ironically, Lathrop and Pettigrew (2005) in a review of the future of the popular music industry identified the following comments from a CEO of a Canadian artist management group - *'Don't think about a fixed physical product. Think of an artist as a brand. And use the brand to develop multiple revenue streams'* (p.9).

Figure 2.3.2 below represents the product anatomy thinking suggested by Levitt (1980); Kotler et al (2009); Brassington and Pettitt (2006) and Lathrop and Pettigrew (2005) in the context of the twenty-first century. The predominant product offering or proposition of (brand) value in the twenty-first century era is now arguably the popular music artist. They now serve as the origin and constant representation of demand and therefore the primary point of commercial (brand) value, as an artist is not an indistinguishable commodity (Wernick, 1983)

Figure 2.3.2 The principal income areas of a twenty-first century music product (2000+)



(From Levitt, 1980; Kotler et al, 2009; Brassington and Pettitt, 2006 and Lathrop and Pettigrew, 2005)

Holt (2003) identified that companies have traditionally seen the marketing of products as creating two 'value propositions' (p.503), which are identical, despite coming from two distinct positions. Firstly, the company and its control, measurement and delivery of product features, and secondly, the consumer's received and experienced benefits associated with a product. Therefore companies have traditionally believed that they control and know what the consumer wants. However, Holt (2003) asserts that:

Value is shaped by the subjective understandings of customers, which often have little to do with what the firm considers to be the objective qualities of the product.

It can be asserted that popular music record companies in the twentieth century wanted to maintain as much control of the product value. This was achieved historically through the ownership and control of recording, manufacture and distribution of physical popular music product (Graham et al., 2004; Ogden, et al., 2011). The arrival of digitalisation has forced record companies to seek new ways of ownership and control of the multiple expressions of popular music product value. Holt (2003) goes on to say that today 'the brand is the product as it is experienced and valued in everyday social life' (p.504). A strong brand will solicit a value proposition (Holt, 2003) that will be sustainable. The Product Life Cycle (PLC) concept first derived by Levitt (1965) reflects the theory that products are just like people, in that they possess a chronological life. This is parallel to the career of popular music artist, where the priority is to maintain and maximise income over a sustainable period of time.

2.4 Branding history and theory

2.4.1 Brands and branding: *the origins and meanings*

When one examines the origins and meanings of brands and branding it is clear that the term brand has a rich, but often, unknown history.

Its significance today is matched by its history and heritage, for the term has survived many centuries (Olins, 2003). One can trace the earliest use of brand to denote an Old English synonym for sword (Oxford English Dictionary 2004:II.8.a. cited in Stern, 2006). The term brand has also signified the imprint a medieval Knight might have upon a woman's heart; an early metaphoric association appearing in Warner's (1602/1999) *Albian's England*. Groucutt et al., (2004) and Davis (2005) cite that the term is derived from an Old Norse word *brandir*, which can be defined as 'to burn' while others (e.g. Stern, 2006) purport that the term has its 'derivation from the Old Germanic *brinn-an*' which also means to burn.

The term; Branding is rooted in a 4000 year process used to denote origin or ownership of anything from human collateral and livestock to material possession (Davis, 2005). Others cite modern branding origins in the quality and production flows of the 11th century Merchant craft guilds of England. This trademarked product process is where England developed and established an empire of trading and economic control throughout many countries. (Groucutt et al., 2004; Kotler and Armstrong, 2016).

The growth of modern commercial brands and branding emanated from a post Civil War America, where national firms, their products and national advertising media helped to grow the US economy (Kotler, et al., 2009). Thousands of newly branded products started to emerge and gain popularity from the late nineteenth century. (Kimmel, 2005).

2.4.2 Defining branding today

In the most recent decades there has been an explosion in the extended use of the term, to include many aspects of modern culture, including celebrity, sports, politics, and places, spreading to; '*virtually anywhere else you can think of*' (Olins, 2003, p.14). Brands and branding now seem unstoppable and their apparent power, according to Olins (2003), will continue to grow.

However, the 'brand' or 'branding' term, although interlaced in so many different contexts today, is still lacking a consistent comprehension. MacInnis (2006) relates to this issue by stating:

If you were to look at what people have written about branding, chances are you'd be confused about many things, not least of which is the term brand (MacInnis, 2006, p.4).

The reason for this apparent confusion is because no one seems to agree on just what a brand is (MacInnis, 2006). For example Kotler and Armstrong (2016, p.263) defines a brand in a historically anchored commercial marketing context as:

a name, term, sign, symbol or design, or a combination of these, that identifies the products or services of one seller or group of sellers and differentiates them from those of competitors.

Here a brand seems to be reduced to just the clothes that a product wears. It appears to be solidly anchored to a linear, prescriptive, and economic definition of a brand (Heding, et, al., 2016).

While de Chernatony, et al (2010, p.31), identify the broader brand building definition that:

A brand is a cluster of functional and emotional values that enables organizations to make a promise about a unique and welcomed experience.

Stern (2006) concluded that brands had multi-faceted dimensions that could be classified in terms of '*nature, function, locus, and valence*'.

Below table 2.4.0 illustrates an adaptation of Stern's etymology of brands, placing each term into categories with dichotomous dynamic poles:

Table 2.4.0 – The etymology of brands

Literal	Nature	Metaphoric
Entity	Function	Process
Mind	Locus	World
Positive	Valence	Negative

Adapted from Stern (2006)

From the work by Stern (2006) one can deduce that the traditional commercial marketing definition of Kotler and Armstrong (2016) follows a literal [denotative] and world focused entity. In contrast, de Chernatony, et al., (2010) has a definition aligned to both an integration of both literal and metaphoric [connotative] process, while positively capturing the mind-sets of those that experience the brand.

The philological, literal (denotative) meanings and the poetic, metaphoric (connotative) associations both articulate relevant aspects that contribute to the understanding of brands and branding Stern (2006). However, today it appears that *'branding has moved so far beyond its commercial origins that its impact is virtually immeasurable in social and cultural terms'*. (Olins, 2003, p.14)

Grant (2006) presents a contemporary branding perspective by identifying a brand as having both societal (world) consensus as well as individuality (mind) when he describes a brand as *'a cluster of strategic cultural ideas'* (p.27). The 'strategic' element represents the concept of coherent goal and planning protocols. The 'cultural' element creates and signifies shared value, while the 'ideas' element represents the meaning a brand has upon an individual in a personal, internal way. Therefore the most successful brands, do in fact, consistently represent the expectations of value consumers have when engaging with that product. (de Chernatony, et al, 2010).

According to Duncan and Moriarty (1998) when building and developing brand value, perception is more important than reality. For *'as brands only exist in the*

minds of customers then the management of brands is all about the management of perceptions' (Elliott and Percy, 2007 p.4).

The overarching consensus seems to suggest that a brand is a proposition of value that is perceived and experienced in consistent terms by multiple authors (Holt, 2003). So, to brand something involves both formal and informal marketing activities (Fillis, 2010). Multiple stakeholders offer a different perspective than the traditional company-centric decision-making brand management strategy (Csaba and Bengtsson, 2006; da Silveira, et al., 2011). Multiple stakeholders provide an opportunity to generate a relationship driven co-construction (Preece and Kerrigan, 2015) of the brand.

2.5 The evolution of branding and brand management

2.51 Brand management perspectives

Branding has been identified as perspectives of managerial intent that seek to create and form value (Holt, 2003). These multi-paradigmatic perspectives are numerous, however they can be better understood under the title of 'Brand management'. Brand management is well illustrated by Heding, et al., (2016) who provide a critical and rigorous insight into the evolution of brand management.

Heding et al., (2016) who followed the principles of 'paradigm shifts' in the understanding of the progress of knowledge (Kuhn, 1962), examined the philosophy, structure and evolution of brand management. Clear paradigmatic perspectives were identified since the inception and development of brand management in the 1980's. The brand management discipline is seen to occupy two paradigmatic perspectives - a positivist and an interpretive brand management paradigm. In addition, three distinct periods of time are recognised against seven brand approaches to brand management thinking.

Table 2.5.0 – Brand management overview (1985-2006+)

Two paradigms	The periods of time	Seven brand approaches
Positivistic	Company/sender focus (1985 – 1992)	<i>The economic approach</i>
		<i>The identity approach</i>
Constructivist	Human/receiver focus (1993 -1999)	<i>The consumer-based approach</i>
		<i>The personality approach</i>
	Cultural/context focus (2006+)	<i>The relational approach</i>
		<i>The community approach</i>
		<i>The cultural approach</i>

Adapted from Heding, et al. (2016)

Table 2.5.0 above identifies the periods of time that have impacted brand management. The company/sender focus depicted in the model relates to the company being an all knowing owner, sender and seller of the product proposition of value. This one way didactic communicatory method (Grunig and Hunt, 1984) was built upon a positivist linear school of rational thought or a formal, instrumental strategy (Negus, 2007; Csaba and Bengtsson, 2006; Fillis, 2010; Bakir, & Todorovic, 2010). In this model the consumer is largely identified as passive. Developed out from the emergent post war global infrastructure, an economic perspective dominated this modernist stage. The product is seen as an inanimate or 'lifeless artefact' (Hanby, 1999, p.10) which can be segmented, positioned and fashioned to fulfil a specific target consumer profile. Within this period two approaches are identified, namely, the economic and identity approaches. The economic approach assumes that all products can be crafted and delivered via marketing principles centred around the traditional precept of the 4P (product, price, place and promotion) marketing mix (McCarthy, 1960). The decision-making directive was based upon a tangible product rationale and didn't account for the service experience (Vargo and Lusch, 2004). The consumer was seen as engaging in a rational decision making process extrapolated from a prescriptive delivery, reception and full understanding of the brand communication sent by the company. The identity concept follows the same scientific ideology of the economic approach; it focuses on the corporate identity and reputation of the organisation driven by the denotative image/logo strength of the company (Heding, et al., 2016).

When reviewing the company/sender focus of the model a strong parallel can be made with both the twentieth and twenty-first century eras of the music industry. As has been previously stated, the manufacture and distribution of physical recorded music products was managed and controlled by record companies (Graham et al., 2004; Ogden, et al., 2011). This control of the music industry meant that record companies possessed the recognisable corporate identity and reputation amongst consumers or fans (Negus, 2007) that facilitated significant sales in this period.

The human/receiver focus aspect of the model reveals a shift in brand management thought that purposefully focused upon the consumer. This consumer-orientated perspective included the consumer-based, personality and relational approaches. The consumer-based approach from Kevin Keller (2003) pioneered and developed a brand management approach that incorporated cognitive psychology. Strong brands are seen as those that create positive associations in the mind's eye of the consumer. Ownership is shifted to the consumer. The personality approach evolved from work first presented by Aaker (1997) who published brand management research into brand personality. Consumers see traditional product brands as possessing symbolic human-like personalities, which are said to be the construction and projection of their identities. It might be noteworthy to acknowledge that this was also the year that Peters (1997) introduced the notion of 'Personal' (human-like) branding. The relational approach was arguably brought to prominence by Fournier (1998) who presented a brand management edict that two-way dialogical and the development of relationships was essential between brands and consumers (Grunig and Hunt, 1984).

The human/receiver focus has parallels with the music industry of the twentieth century era. Upon the product development and invention of the compact disc (CD), the record companies discovered that they could resell their catalogue of music to consumers in a new physical format (Ogden, et al., 2011). They proceeded to do so and were very commercially successful.

In the cultural/context focus of the model Heding, et al., (2016) identify technology and cultural changes as the catalysts for a shift in brand management. Through increasing information exchange, the advent of consumer power, brand icons, anti-branding and brand communities are forming new emerging brand consumption patterns for the twenty-first century.

This approach certainly seems to reflect transformations that have occurred in the popular music industry. There is clear congruence with the changes and transitions of the music industry in the twenty-first century. Therefore this

perspective of brand management thinking will be extended and more fully explained in the context of the music industry.

2.5.2 Brand community approach

The community approach is embedded in anthropological research into non-geographically based brand communities. The concept of community and society throughout much of history has been situated essentially as antonyms in critiques of modernity. This has very strong synergy with popular music culture and fandom (Negus, 2007; Shuker, 2013).

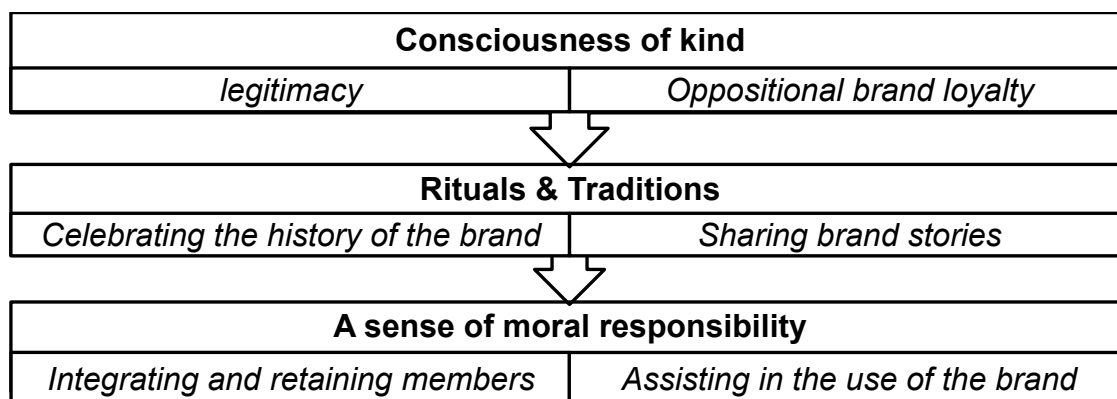
Table 2.5.1 – Community and society differentials

Community	Society
Customary	Mechanical
Familial	Contractual
Comradely	Individualistic
Emotional rural	Rational urban society

Researcher

The tension between community and modern society has resulted in the reestablishment of an emerging consumer culture that wants to be part of a community. Muniz and O'Guinn (2001) reviewed literature rooted in sociological thinking and developed a conceptual notion of the brand community. Figure 2.5.0 depicts the framework:

Fig. 2.5.0 Brand Community



Muniz and O'Guinn (2001)

1. Consciousness of kind: This relates to the bond and connection members of the community have and feel toward one another, and the collective sense of difference from others not in the community. Communities share what Bender (1978) describes as 'we-ness', a triangulation that asserts that fashioning community connection with enthusiastic members is very powerful (Yazıcıoğlu, 2008) and is often more important than the actual brand itself. However, brands initially create a connective link with members of the community, as they are collectively experienced in everyday life scenarios (Balmer, 2006; Holt, 2003). The brand serves as a guide to the community's culture (Balmer, 2006) and members are prepared to engage in a brand and its affiliate community rather than that of the individualistic consumption experience of commodity products (Norberg, et al., 2011).

1a: Legitimacy: Where members differentiate between true members of the community with those who are not, or who occupy a more marginal space. 'Really knowing' the brand as opposed to using the brand for the 'wrong reasons' (Muniz and O'Guinn, 2001). This is very congruent with how the members of a community are differentiated. Bourdieu, (1984) identified the importance of such differentiation in determining how group consensus of taste and style preferences is formed. The term cultural capital is a term coined to differentiate social positions or classes in society. These positions revealed the consequence of social hierarchies and their affiliate codes of the 'legitimate' culture. Thornton (1995) following on from Bourdieu's cultural capital identified that young music participants of sub-culture differentiated themselves from those not possessing 'sub-cultural capital'. Thornton (1995) presented the notion that sub-cultural capital was derived from social codes related to artifacts (Rafaeli and Vinnai-Yavetz, 2004) and the knowledge of associated sub-cultural practices. In other words, 'really knowing' (Muniz and O'Guinn, 2001) the sub-culture. So, sub-culture capital and cultural capital are seen as the opposite sides of a binary social code (Thornton, 1995). In the music industry this would be seen as the underground versus the mainstream (ibid, 1995). The development of sub-cultural capital is often naturally due to an underdog brand biography (Paharia, et al., 2011), where the narrative of

overcoming a humble and/or marginalised background is often an attractive quality or attribute (Aaker, 1996) to the 'consciousness of kind' of members of a brand community (Muniz and O'Guin, 2001).

1b: Oppositional brand loyalty: The competitive reaction of other brands as well as a members deepening sense of one's own community. This serves to delineate what the brand is not, and who the brand community members are not. Again this has synergy with sub-cultural capital Thornton (1995).

2. Rituals and traditions: These perpetuate the community's shared history, culture, and consciousness. Rituals contain meaning and set up visible public definitions. Traditions are the sets of social practice that celebration creates and helps form behavioural norms and values (Muniz and O'Guinn, 2001). Celebration of the history of the brand keeps communities vital and reproduces their culture. Additionally sharing (brand) stories helps to reinforce the importance of meaning, creating and helping to maintain community.

3. A sense of moral responsibility: This could be seen as the felt sense of duty or obligation to the community and its fellow members. Integrating and retaining members is an internally generated dynamic anchored upon the key concern of survival among community members. Therefore to ensure long-term survival it is necessary to institute a system of retaining old members and integrating new members or stakeholders (Weiss, 2009). Assisting in the use of the brand is the obligatory culture and responsibility necessary to support and help new members in their consumption of the brand.

Muniz and O'Guinn (2001) suggest that brand communities (BC's) operate in the meaning and associations individuals have with a brand and are therefore largely imagined communities. So, brand communities represent a form of human (social) association situated within a consumption context. They create connection in what Weber (1922) called 'the disenchantment of the world'. In other words, brand communities offer their members the ability to adopt and develop a community motivation that is substantive in nature (Bakir and Todorovic, 2010) as opposed to the rational instrumentality of individual consumption motivations.

2.5.3 Tribes of the twenty-first century

Additionally, Godin (2008) provides an insight into the perspective of community by using the term tribes. A tribe is seen as any group of people, large or small, who are connected to one another, a leader, and an idea (ibid, 2008). Furthermore, its origins can be traced back to ancestral formations of communities, where for millions of years the human race has been seeking out tribe connection points. These can take the form of religious, ethnic, economic, political, and cultural. Therefore Godin presents it as being part of our evolutionary nature. For this reason, the researcher views the socio-economic, cultural and technological dimensions of tribes to be of particular importance to understanding popular music artists.

The last environmental dimension of technology has had an enormous impact upon the music industry. The introduction provided significant evidence of the continuing growth, with, for example, 14.8 billion tracks worldwide being played in 2014 – almost double the level recorded in 2013 (BPI, 2015). So, the Internet has now eliminated the previous barriers of geography, cost, and time (Muniz and O’Guinn, 2001; Godin, 2008). The advent of a continuous cycle of blogs (web logs) and social networking platforms are the normative value, contributing to the significant expansion and growth of globally engaged communities (Godin, 2008). In fact, Godin’s own blog, which has been one of the largest global hubs of information exchange and engagement, provides evidence to the new world of the Internet. This proliferation of on-line communities has created a shift in the significance and role of people today. The result is that collective engagement and agreement can produce seismic changes in the everyday lives of millions, perhaps billions. Today, somewhere a new tribe is being seeded and individuals will coalesce for the cause that has the right connective appeal. The recent Presidential election result in the US is a case in point. Closer to home Brexit has split the views and opinions of the UK tribe in half.

Interestingly, Godin (2008) in the same year the first black President was elected in the US, identified the need for tribes to have a leader, who shapes

collective expectation and directional momentum. It essentially means that anyone who wants to make a difference now has the tools at their fingertips. This stark but deep-rooted ideology of group dynamics and the role of leadership are really significant to the management of a popular music artist.

Heretics are engaged, passionate, and more powerful and happier than everyone else. And they have a tribe that they support (and that supports them in turn). (Godin, 2008 p.41).

2.5.4 The music industry and tribes

Additionally, Godin (2008) provides a powerful epitaph in the context of the continually changing nature of the popular music industry of the twentieth century by stating that all could see technological and subsequent cultural change in music consumption, but it was just that the music industry did not seem to want to accept it was happening. Nearly 15 billion streams later, tribes seem to have arrived and look like they are here and here to stay (BPI, 2015).

Godin (2008) is particularly scathing about music industry leaders, who allowed an enormous leviathan of an industry to get turned upside down, when they knew about and were even offered the new technology first. It is asserted that no one in the industry was prepared to take the lead. 'They forgot to embrace their tribe' (Godin, 2008, p.41).

2.5.5 The cultural approach

Again, culture can be seen as an essential element of the music industry. Thornton (1995) espouses how important sub-cultural capital is in understanding practices that are essential in the inception, development and growth of brand communities (Muniz and O'Guinn, 2001). Sub-cultural capital has historically been seen to be at the other end of the mainstream or mass-culture. (Thornton, 1995).

Equally, O'Reilly (2005) examines and expands upon the current theory and notional inter-relationship between culture and brands. The construction and

consumption of brands is critically appraised through the contemporary lens of sociology & cultural studies. In terms of a link to the music industry, O'Reilly (2005) does acknowledge the development of 'Arts Marketing' but challenges its depth and breadth in encompassing the whole realm of production and consumption activities associated with prevailing cultural capital (Bourdieu, 1984) practices. Branding has significant symbolic articulation, which needs to be understood in terms of how meaning and visual communication operate in the market (Schroeder and Salzer-morling, 2006). Branding is part of our cultural world, where branding is a 'representational text' that is not just a managerial construction but is also socially constructed (O'Reilly, 2005).

In the context of the twentieth century music industry where managerial construction prevailed, record companies attempted to influence meaning by owning and controlling the distribution channels of audio-visual representations of popular music (Graham, et al., 2004). However, the twenty-first century has produced a world of popular music consumption that is predicated upon understanding both the music industry and consumer culture. The music artist was once only able to get access to the consumer via the record company's supply chain (Graham, et al., 2004). However, the inter-relationships between the record company, the music artist and consumer are at the core of this research. From the literature thus far it can be identified that the question of whether a popular music artist can be justifiably regarded as a brand appears to be valid.

So, if brand culture is positioned between 'managerial intention and consumer response' (Schroeder and Salzer-morling, 2006, p.2), it is very pertinent and relevant to this research. However, the area of 'arts marketing' has often been too narrowly focused on a 'culture only' and traditional marketing management principles (O'Reilly, 2005). As such the brand management of this area would invariably only embrace the economic and corporate identity approaches of Hedging, et al., (2016). These early brand management approaches were limited to communicating a message only from the company's internal profit perspective (Schroeder and Salzer-Morling, 2006). It didn't seem to embrace an active consumer interest and negotiation of brand meaning (Csaba and

Bengtsson, 2006). As a consequence the brand culture is an inextricably important aspect of literature in terms of understanding the transition from the economic and corporate approach (Heding, et al., 2016) of the twentieth century music industry to that of the community and cultural approach of the twenty-first century. As previously identified, the twenty-first century has spawned the birth of the brand that is a strategic combination of 'indirect' (da Silveira, et. al, 2011) consumer-led cultural meaning and 'direct' (ibid, et al., 2011) company-produced brand value (Grant, 2006). In other words brands are co-authored Holt (2003).

2.5.6 Culture and music genres

One of the main aspects of the popular music industry has been the development of music genres. Fabbri (1982) offers insight into music genre rules, which are compatible with the notion of meaning making, and therefore can be viewed through the lens of the cultural approach of brand management. The author postulates that genres are made up from 5 distinct areas:

1. Formal and technical (What we hear)
2. Semiotics (What we see)
3. Behavioural (What we do)
4. Social and ideological (What we believe)
5. Economic and juridical (What and how we buy/consume)

It can be seen that each section of the music genre rules represent aspects of cultural meaning and association that any consumer or popular music fan will experience. It could also be argued that collective meanings about popular music genres are representational of a brand community (Muniz and O'Guinn, 2001). The brand community members will share a consciousness of kind, rituals and traditions and a sense of collective responsibility. So, popular music genres are brand-like, in that they act as an important symbolic brand resource (Wiley, 1994). As brand-like representations, they construct meaning within contemporary culture in both commercial and artistic realms (Holt, 2003; Schroeder, 2005; Fillis, 2015).

McCracken (1990) identified the movement of meaning making, which provides the momentum to circulate meaning in a consumption-led society. When the 'movement of meaning' model, is integrated with the focus of this thesis, the following three locations of meaning can be identified:

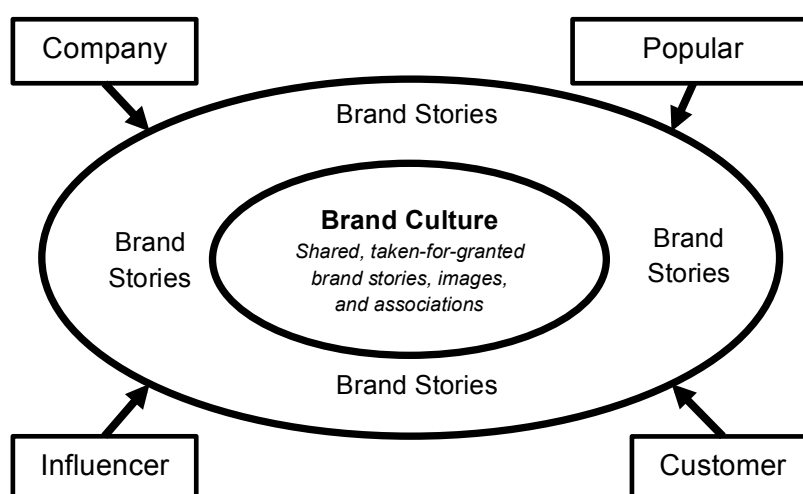
1. Meaning in the culturally constituted world of *popular music*
2. Meaning in the consumer products and *popular music artist brand*
3. Meaning in the individual consumer of *popular music*

2.6 Brand management in the twenty-first century era of brand authors

According to Wipperfurth (2005) companies should embrace 'marketing without marketing' with a proclamation of 'let the market hijack your brand' (p.9). The members of a brand community (Muniz and O'Guinn, 2001), or the consuming tribe (Godin, 2008) become co-constructors (Preece and Kerrigan, 2015). As such, a community is powerful and influential. Consequently, Wipperfurth (2005) claims that companies need to let go of any misconception that they have total control over their brand(s). The brand belongs to the market (ibid, 2005) and its tribe (Godin, 2008).

Holt (2003) identifies that direct (da Silveira, et al., 2011) company brand communications represent only one of four authors who contribute to the establishment brand identity and brand value (Holt, 2003). Popular culture, influencers and customers all produce indirect (da Silveira, et al., 2011) brand communications. These are not controlled or managed by a corporate decision-maker. This culture and sociology perspective centres on brands being formed from a multiple-stakeholder (Bendisch, et al., 2013; Preece and Kerrigan, 2015) profile that ascribe social, cultural and economic meaning. This is closely aligned to the practice of meaning making within the construct of cultural capital and (Bourdieu, 1984) sub-cultural capital (Thornton, 1995) seen in the popular music industry's mainstream and underground sectors.

Figure 2.6.0 The Four Brand Authors (Holt, 2003)



2.7 Brand Identity

Following the discourse on brand culture it can be seen that identity resides in multiple-stakeholder perspectives, Preece and Kerrigan (2015). Equally, Bendisch, et al., (2013) identified that CEO's could be seen as brands, and as such brand identity, the subsequent reputation with stakeholders, created and established brand value. Over 100 years ago the US company AEG appointed Peter Behrens to be an 'Artistic Consultant'. The role was the 'first corporate engagement in conscious management of identity' (Heding, et al., 2016, p.45). Interestingly this title sounds very much like the brand community (Muniz and O'Guinn, 2001) element known as 'consciousness of kind'.

Table 2.7.0 Taxonomy of brand identity perspectives

Author(s)	Brand identity components	Name of model
Aaker, 1996; Aaker and Joachimsthaler, 2000	Brand as product, organisation, person and symbol with value, credibility and relationships	Brand identity system
Kapferer, 1997	Brand identity expressed as physiques, personality, culture, self-image, reflection and relationships	Brand identity prism
Csaba and Bengtsson, 2006	Brands expressed in both terms of management science and social theory	Identity through brand management and social theory
Olins, 2008	Brand's core idea emanates from the product, environment, behaviour and communication	Brand identity perspectives
Clifton, 2009	Brand perceived as products and services, communications, physical environments and people and behaviour	Perceptions of brand identity
de Chernatony, 2010	Brand as vision, culture, relationships, positioning, personality, presentation	Brand identity model

Researcher

2.7.1 The brand identity dimension model

As seen in the table 2.7.0 above Aaker (1996) states that brand identity is constituted by a set of unique associations or meanings that should be defined by the brand strategist. The four brand dimensions can be seen in more detail Table 2.7.1 below.

Table 2.7.1 Brand identity dimension model

Strategic Brand Analysis			
<i>Customer Analysis</i>	<i>Competitor Analysis</i>	<i>Self Analysis</i>	
Brand Identity: Extended Core			
Brand as Product	Brand as Organisation	Brand as Person	Brand as Symbol
1. <i>Scope</i> 2. <i>Attributes</i> 3. <i>Quality/Value</i> 4. <i>Uses</i> 5. <i>Users</i> 6. <i>Country of Origin</i>	7. <i>Attributes</i> 8. <i>Local vs. Global</i>	9. <i>Personality</i> 10. <i>Brand-customer relationships</i>	11. <i>Visual imagery and metaphors</i> 12. <i>Brand heritage</i>
Brand value proposition (benefits)			
<i>Functional</i>	<i>Emotional</i>	<i>Self-Expression</i>	<i>Credibility</i>

Aaker (1996)

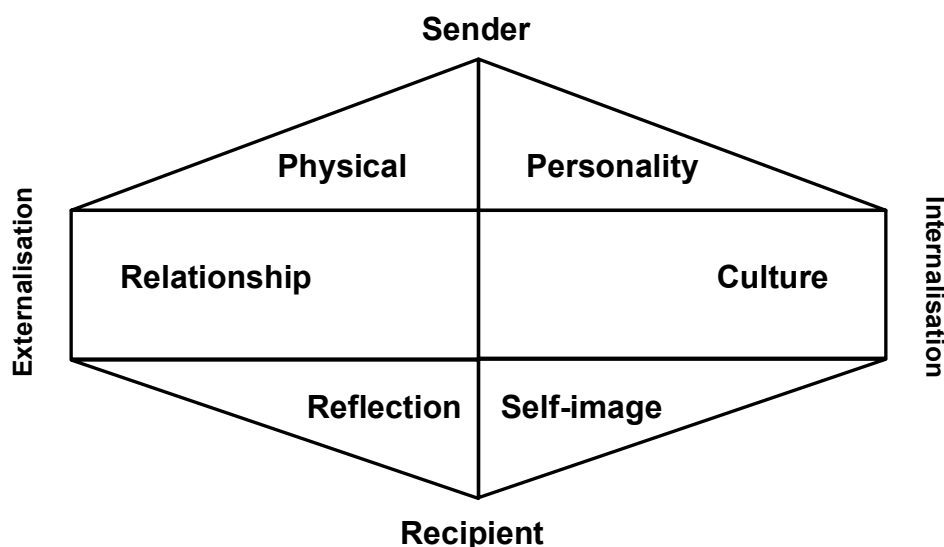
The model postulates that the brand strategist has the role of using brand associations and meanings to create or maintain the value of the brand proposition (Aaker, 1996; 2003). Equally, these representations are seen as critical to the identity of the brand as they represent an assurance or promise to customers of the brand (ibid, 1996). In terms of popular music industry practice it is evident in music history (Ogden, et al., 2011) that a popular music artist can be consumed due to their 'competence' (Aaker, 1997; Fillis, 2000a; Balmer, 2006) or 'achieved' celebrity status (Rojek, 2001) as a physical product, which possesses product attributes, utility and value (Aslem and Kosteljik, 2008). A music artist identity (Portelli, 2006) can often also be viewed as representing a record/entertainment company organisation. A music artist is evidently a person with brand-like qualities (Milligan, 2004) and finally they also can be represented as a 'kinesic' or non-verbal (Ekman and Friesen, 1969), visual (Park, et al 1986; Aaker, 1996; 2003; Heding, et al., 2016) and symbolic articulation and communication of brand value (Schroeder, 2005; Holt, 2003;

Berger, 2011) via multiple music channels (Ogden, et al., 2011). A music artist can use symbolic brand articulation to project their respective ‘fashion and various props’ (Berger, 2011, p.237) to successfully create a point of brand value (Holt, 2003) and connection (Yazıcioglu, 2008) with consumers.

2.7.2 The brand identity prism

Kapferer (1997) offered another perspective on brand identity. Their model views brand identity as operating within a hexagonal prism. The model presents brand identity as operating across corporate inputs and consumer outputs. The internalisation represents the intramural cultural value that is ascribed to the brand, while the externalisation of the brand signifies the relationship with consumers. The model includes a structure that is compatible with understanding brand identity in the context of a music artist. The brand identity prism acknowledges the sender of a brand, which is seen as possessing physical traits, a personality (Aaker, 1997), relationship between the company and external multi-stakeholders (Preece and Kerrigan, 2015), culture (Csaba and Bengtsson, 2006; Holt, 2003; Kennedy, 1977), and self-reflection and self image of the consumer. The model clearly identifies the brand culture narrative identified previously as an essential part of the twenty-first century era of the music industry.

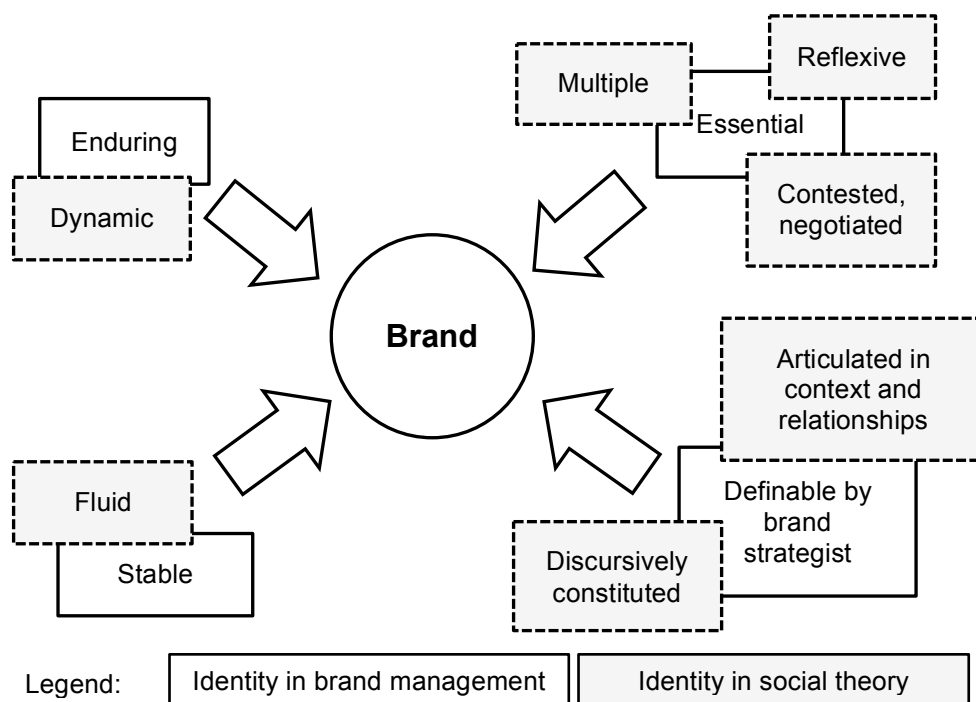
Figure 2.7.0 Kapferer’s Brand Identity Prism (1997)



2.7.3 Brand identity through management and social theory

In 2006 Csaba and Bengtsson highlighted the limitations of a corporate brand strategy perspective that only related to an objective, literal and instrumental strategy (Bakir and Todorovic, 2010; Fillis, 2010). Such confines to identity in brand management echo the viewpoint of the economic and corporate only identity approach espoused by Hedning et al., (2016). The Kapferer (2006) model suggests that brand management should embrace cultural and social theory to more appropriately reflect relationships with an extended external multi-stakeholder profile (Preece and Kerrigan, 2015). This model clearly reinforces the conceptual and theoretical philosophy of twenty-first century community and cultural approaches of brand management (Hedning et al., 2016). From the model below it can be inferred that a music artist requires both corporate/business instrumental and social and cultural substantive strategies (Bakir and Todorovic, 2010) to realise a brand identity that has brand value.

Figure 2.7.1 Brand identity in management and social theory



Adapted by Csaba and Bengtsson (2006)

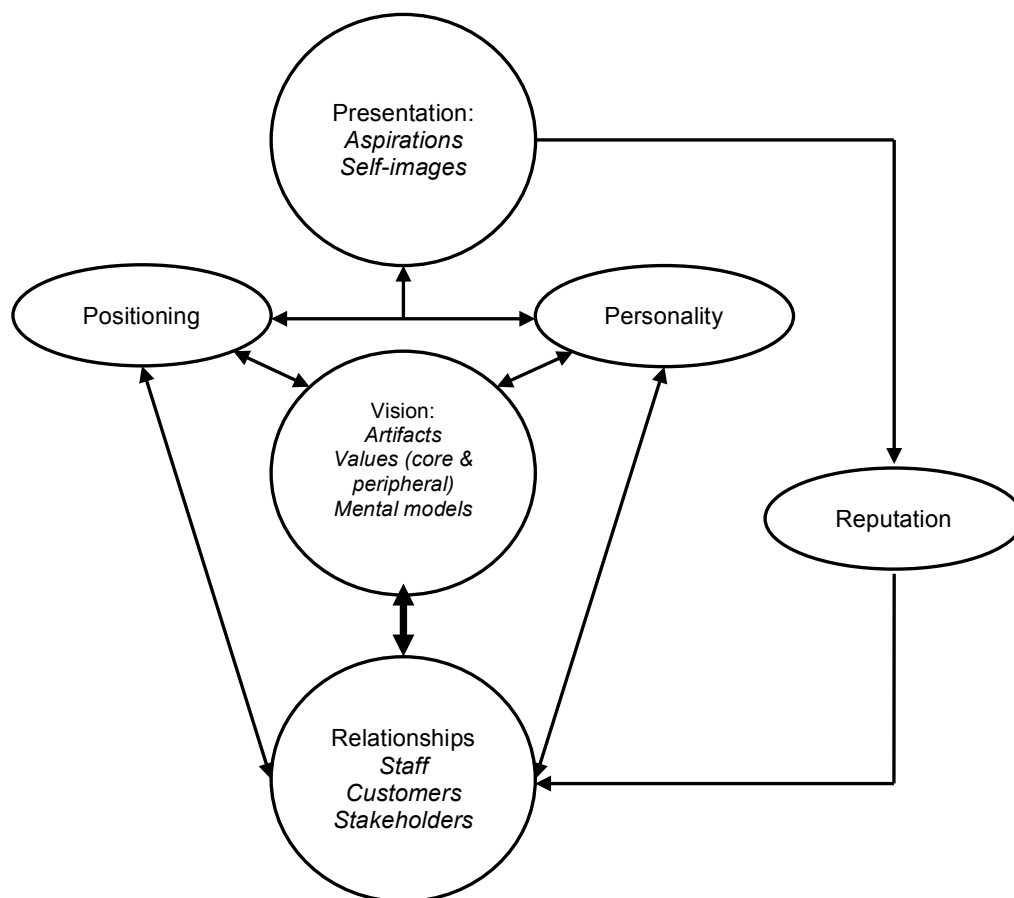
2.7.4 Brand identity perspectives and perceptions

Olins (2008) and Clifton (2009) offer very similar perspectives on brand identity that suggest that brand identity is expressed through multiple platform propositions. Olins (2008) proposes that a brand's core idea of value emanates from four sources of the product, the environment, the behaviour of both internal and external and communication. Equally Clifton (2009) finds that brand identity is expressed through the brand being perceived as a product and service, communication, physical environments and people and behaviour. These assessments on brand identity also reinforce the notion that brands possess multiple articulations. This is congruent with Holt's (2003) suggestion that brands have multiple brand authors, such as popular culture, influencers and consumers.

2.7.5 Brand identity model

This model of brand identity from de Chernatony (2010), acknowledges the internal vision and culture of an organisation, as well as positioning. Equally, as identified earlier in Kapferer's brand identity prism (1997), personality is acknowledged. Aaker (1997) recognised five dimensions of personality related to the concept of brand identity. The five personality traits were seen as sincerity, (down-to-earth, honest, wholesome and cheerful), excitement (daring, spirited, imaginative and up-to-date), competence (reliable, intelligent and successful), sophistication (upper class and charming) and ruggedness (outdoorsy and tough). Similarly, relationships both internal and external are recognised as facilitating the brand's reputation. The model recognises the outward communication with consumers and the resultant brand perceptions, which act as instruments of customer aspiration and self-image or self-identification (Elliott and Wattanasuwan, 1998).

Figure 2.7.2 de Chernatony's brand identity model (2010)



de Chernatony (2010)

Again the brand identity perspective has congruence with a twenty-first century music industry (Graham, et al., 2004). A music artist arguably needs to be aware of the fact that they will be viewed as a cultural (Holt, 2003) artefact (Habib, et al, 2007). Equally, they possess a shared and intentionally managed strategic vision, values and culture, which represent the brand's internal (Kapferer, 1997) identity. At the same time, it is acknowledged that the brand identity is constantly communicated with both internal and external stakeholders (ibid, 1997), forming relationships and building brand reputation with a multiple stakeholder (Preece and Kerrigan, 2015) brand community (Muniz and O'Guinn, 2001).

Brand management thinking is now increasingly embracing brand culture (Holt, 2003; Schroeder and Salzer-morling, 2006) or a cultural approach, (Heding, et al., 2016; Hall, 1997). As a consequence, 'cultural identity' literature has

produced a divergent debate from several disciplines and ideological perspectives that can assist in the understanding of the interdisciplinary realm of brand management. These include social psychology, sociology, anthropology, and cultural theory, to name a few.

2.8 Cultural identity: text and meaning

In cultural identity terms construction of meaning (Hall, 1997; Du Gay, 1997) is derived through the use of signs and language or social codes (Thornton, 1995). Representational text is a key-facilitating agent in the development of cultural values and meanings. They represent a form of brand identity, particularly in the twenty-first century. It can be said that meaning is situated in and around the music artist (Thornton, 1995). Fabbri (1982) sees music genre or music identity as being expressed through what you see, hear, do, believe and access. In other words, the music artist and their musical genre are forms of signs and language (Hall, 1997). In the twenty-first century the brand culture (Holt, 2003) is produced and now shared via community members (Muniz and O'Guinn, 2001) or multiple-stakeholders (Preece and Kerrigan, 2011) in a seemingly endless communication network (Ogden, et, al 2011). Qualman (2012) refers to this as the 'world of mouth'. The representation of textual meaning is now limitless through the continuing disruptive nature of technology (ibid, 2012).

So, the music industry, like brands is constantly providing representational text to specific target audiences who are informed for consumption. This music industry environment is, as Bauman (2000) suggests, constantly moving and changing in a state of liquid modernity. The fluidity of consumption patterns in today's music environment means that it is very difficult for a popular music artist to maintain success. More and more music consumers are becoming 'prosumers' (Quainn, 2008) or co-constructors (Preece and Kerrigan, 2015). They are now consuming and producing through partnerships with music artists. Text is seen as the signifier, which allows the analysis of representation, whether through sound, image and behaviour that reinforce powerful emotional

connect, sounds, objects, like fashion and activities, like dance and sport (Barker, 2003). Shuker (2013) states that the social historical context of production and consumption, the audience, as well as the mediation between the two, have all to be taken into account, when attempting to understand text.

The premise that representational meaning is produced and constructed has clear parallels with the sociological realms of symbolic interactionism (Mead, 1934; Blumer, 1962; Goffman, 1959) as well as possessing clear links with the personal branding creed as postulated by Peters (1997).

Brands provide textual narrative for others to read and perceive. So, it could be reasoned from literature that the popular music artist of today produces many textual narratives for fans or consumers to comprehend. Consequently, a blurring now exists between the functional and emotional brand values (de Chernatony, et al., 2010; Stern, 2006). Equally Kornberger (2010) sees the brand as being the structure or body from which social and cultural signs and language can be expressed. Consequently brand management is more important than ever, as a successful brand strategically cultivates cultural ideas (Grant, 2006).

In terms of the music industry Carah (2010) provides the following critical insight:

making brands meaningful enables corporations to more efficiently exploit and extract value from social life.
(Carah, 2010: p.140)

O'Reilly (2005) supports the aforementioned proposition of cultural influence, by declaring that all brands possess symbolic cultural meaning, as 'all brands are cultural' (p.582). There are cultural brands and brand cultures that permeate through society (ibid, 2005).

2.8.1 The Cultpreneur and Iconic Brand

O'Reilly (2005) categorises a sub-group of cultural brands that represent all individuals called 'cultpreneurs' who via intensive media management initiatives promote themselves within the cultural landscape. This includes individuals in politics, sport, the arts, and popular aspects of modern culture, such as popular music.

Holt (2004) proposed a similar principle to cultpreneurs. They are called individual brand icons. These are individuals, such as fine artists, politicians, sports and interestingly popular music artists (ibid, 2004). They are literally seen as cultural entrepreneurs, who have wrapped their creative expression and practice (Fillis and Rentschler, 2010) around the vehicle of brand management. This has a very compatible tone with Fillis (2004; 2014) who identifies that the entrepreneurial individual or microenterprises need to embrace creative marketing solutions. The music industry has lots of examples of the creative marketing, brand management and/or public relations approaches that have been adopted by record companies in relation to their popular music artist signings to leverage maximum attention, appeal and market returns. A good example of a popular music artist who has managed to achieve this in both the twentieth century and twenty-first century eras is Madonna.

In direct relation to record company management of creative marketing and brand management, O'Reilly (2005) pinpoints that such organisations ascribe activities as advertising, co-branding, celebrity endorsement, product placement, and cause-related marketing to appropriate culture and art-culture offerings to re-use. Klein (2000) in their oppositional stance to such corporate branding, says that organisations attempt to become the culture, as their unrelenting marketing communications inundate the consciousness of consumers. However, what is equally interesting is the move of popular music artists, or creative entrepreneurs (Fillis, 2004) who now are increasingly successful in appropriating culture and art-culture offerings from their co-constructing brand communities (Muniz and O'Guinn, 2001) or tribes (Godin, 2008).

2.9 Brands and their symbolic articulation

Brands represent clusters of ideas that possess symbolic value that can be strategically articulated to their audience (Grant, 2006). The symbolic articulation of production and consumption, acts as representational texts, and is both social and managerial in construction (O'Reilly, 2005).

Hatch and Rubin (2006) identified that 'brands exist as symbols in popular culture with their meanings contingent on particular cultural contexts' (p. 40). Again, this is in line with the research and conceptual propositions proposed and cited earlier by Heding, et al., (2016), where brand management must appreciate both cultural and community needs, in addition to the traditional brand management perspectives of economics and identity.

As a consequence brands are not just managerially constructed, but co-constructed with multiple-stakeholders (Preece and Kerrigan, 2015), with their meanings subject to change overtime. Table 2.9.0 below demonstrates how a music artist could be compared to the proposition of brand hermeneutics overtime (Hatch and Rubin, 2006). A brand possesses a trace or beginning, which is ordinarily authored by the brand owner or initiator. It then possesses an arc or trajectory, which is the multiple market receptions and perceptions of the proposition. Finally there is the community or collective interpretation of the market, which should all be considered when involved in a brand management capacity.

Table 2.9.0 below, also demonstrates how a popular music artist might be integrated into Hatch and Rubin's (2006) proposition of brands and brand management in the twenty-first century. Firstly a popular music artist is produced, positioned and promoted via marketing communication. They are then interpreted and mediated through the prevailing socio-cultural context. Finally, their success is predicated on the size and commercial significance of their music brand community.

Table 2.9.0 The Hermeneutics of Music Branding

Authorial intention	Horizon of expectation	Reader response/ reception
Trace (Origin)	Arc (Trajectory)	Collective interpretation (Community)
Popular music artist representation & marketing communications	Cultural mediation of meaning and association	Music brand community

Adapted from Hatch and Rubin (2006)

2.10 The individual self and the environment

There is a plethora of historical work that revolves around the notion of the articulation and developmental realm of self, most notably in the fields of philosophy and psychology (Elliot, 2013). However, the view of sociologists is somewhat different, for they study how personal identity and the self are framed (ibid, 2013). So for sociologists the inter-personal impact of others, wider society, cultural forms and moral norms coalesce in the construction of the self (ibid, 2013).

This forms a very strong and appropriately valid link to the study of personal branding (Peters, 1997). At a definitional level personal branding cannot exist in isolation, its core premise is to strategically extend a deliberate sense of self to others. It is to present and emanate an essence of self to others and society that will be effectively rooted for the on going acceptance and benefit of the individual. In the context of the music industry it is both the responsibility of the popular music artist and affiliate stakeholders, such as the entertainment company, to create and develop a personal brand identity that can deliver consistent commercial returns.

In order to understand the efficacy of this research focus, an elaboration of the study of self in a social context is necessary. George Herbert Mead (1863-1931) was a pioneering figure that helped to develop an academic tradition of social psychology based around the theorising of the self: symbolic

interactionism. As a professor at the University of Chicago, Mead critically appraised and integrated psychology and philosophy within a social context. This has become a significant contribution to contemporary thinking of the self. After his death in 1931 'Mind, Self and Society' (1934) was published through the University Press. It was a conglomerate of the lecture notes of his students from which interpretation of the social nature of the constitution of self-evolved. Mead's (1934) focus was on our social self, pointing out that we all, as individuals, shape a sense of our own selfhood through interaction with both ourselves, as well as others. According to Mead there was no clear dividing line between the two,

'since our own selves exist and enter as such into our experience only in so far as the selves of others exist and enter as such into our experience also' (p. 164).

The principle element of selfhood, which lies in the heart of expression and engagement of others, is language. As all communicate through symbols - the term 'symbolic interaction' was consequently born. Peters (1997) published the original and now influential article called 'The Brand Called You'. The article articulates that 'the key to any personal branding campaign is 'word-of-mouth' marketing'. Therefore, a parallel can be drawn between the significance afforded to language of symbolic interactionism of Mead's (1934) 'social self' and the personal branding proposition of Peters' (1997) 'marketing of the self' perspective. This congruence can be extended, for Elliott (2013) identifies that 'symbols represent objects in our own minds and in the minds of others'. Equally, and as previously stated, 'branding' according to the recognised marketing scholar Kotler and Armstrong (2016) is 'a name, term, sign, symbol or design, or a combination of these, that...differentiates' (p.263).

Consequently 'symbols' and 'brands' could be seen to provide the analogous perspective of being both a 'social agency' function and a 'marketing communications' channel through which individuals present themselves for impact and interaction with others.

Mead (1934) can be seen to provide additional parallels to the personal branding perspective by asserting that individuals can be viewed as 'social products', which are also purposive and creative. This seems to sit well with the contemporary term personal branding, as they both seem to share oxymora of possessing an inextricable interlinking of both explicit individuality and deliberate community/market acceptance. This apparent contradiction highlights one of Mead's (ibid, 1934) critical observations about this relationship, namely that there is a distinction between the 'I' and the 'me' in understanding the self. The 'me' is the external social aspect of the social product accrued over time by the synthesised opinions and attitudes of others. While conversely the 'I' is the intra-personal aspect of the self (Schiffrin, et al., 2010; Milligan, 2004), connected to our desires, needs and dispositions, what Mead called the 'un-socialised self' (1934).

Mead (1934) identified that the self is impacted by 'the attitude of others' and called the dialogue between self and others as 'the conversation of gestures'. Consequently, individual identity in such interchange creates a 'social product' (ibid, 1934). One can say that personal branding shares a similar principle just as Peters' (1997) call-to-action is to network and share our identities with friends, colleagues, clients, and customers, as what others think and say about you will determine the market value of your brand or brand value (Holt, 2003). So, it could be postulated, that intentional development and cultivation of an individual's personal network of associations is of critical importance.

Herbert Blumer (1962) who actually coined the term 'symbolic interactionism' identified that individuals act in response to meanings. Meanings are said to arise out of the social interaction with others and the society. All meaning is mediated and managed through an interpretive process.

Goffman (1959) identified the theatrical performance nature of everyday interaction and engagement with others. He believed that when an individual comes in contact with other people, that individual would attempt to shape the impression that others might make of them by managing their setting, appearance and manner. During this time the recipient is gathering information

and forming an opinion from the performing individual. Goffman (1959) calls this process 'impression management'. Again this has parallels with the personal branding creed of Peters (1997).

Goffman (1959) believed that all participants in social interactions are engaged in dramaturgical practices. The analysis identifies a connection between the presentation of people in their daily life and theatrical performances. Like in theatrical performance there is a front of stage where the "actors" (individuals) are on stage in front of the audiences. This is where positive aspects of the idea of self and desired impressions are highlighted. There is a back stage, which can be seen as the hidden place where the individuals can be themselves and get rid of their role or identity (front) in society (ibid, 1959).

Goffman (1974) attempted to explain how conceptual frames of an individual structure the perception of others in the society. 'Frame analysis' reflected upon the organisation of individual experiences rather than organisation of society. Frames organise the experiences and guides action for the individual and/ or for everyone. It is the study of organisation of social experiences.

Another contributor to the thinking of self and society is Giddens (1991) who states that self-identity is not inherited or static; rather, it becomes a reflexive project – an endeavour that we continuously work and reflect on. It is not a set of observable characteristics of a moment, but becomes an account of a person's life.

Giddens states:

A person's identity is not to be found in behaviour, nor - important though this is - in the reactions of others, but in the capacity to keep a particular narrative going. The individual's biography, if she is to maintain regular interaction with others in the day-to-day world, cannot be wholly fictive. It must continually integrate events, which occur in the external world, and sort them into the ongoing 'story' about the self. (1991, p.54)

So, increasing access to information enables an individual to reflect on the causes and consequences of actions. Giddens (1991) clearly identifies that individuals possess the capacity to create a narrative or story about self. An individual uses their biographical narratives, social roles and lifestyles to form their story. From the research focus of a popular music artist, they might then ask; who am I? How did I come to be? & Where am I now? Similarly Peters (1997) in reference to personal branding suggests individuals can choose who they want to be, and what they want to do. In terms of a popular music artist and the management of their musical 'competence' (Aaker, 1997), the personal branding narrative of Peters (1997) assumes that the individual has complete control of their trajectory and popular music market reception and success (Hatch and Rubin, 2006).

Conversely Homans (1958) suggests the importance of social exchange and the opinions and reactions of others. Social change for an individual comes from a process of negotiation between at least two parties. This is congruent with Csaba and Bengtsson (2006) proposition of social theory upon brand management discussed previously. So, relationships are formed through social exchange, where others receive and perceive an individual's projected narrative. The area of social exchange theory is rooted in economics, psychology and sociology.

2.11 Personal branding: *The conceptual origin*

The 'Personal branding' term was first cited in a 'Fast Company' article by Tom Peters (1997). It appeared to be a rally-like call to the world of executives. Peters referenced the impending twenty-first century and declared that it was 'the age of the Individual'. He suggested that it was important to be your own brand, as "we are CEOs of our own companies: Me Inc' (p.83). Peters promotes the need for an individual to deliberately articulate their own narrative. Bendisch et al, (2013) identified that CEO's can be seen as brands, possessing an inter-relationship with internal and external stakeholders, where an effective CEO brand increases and creates brand value. So, individuals will be better off when they treat their career as a business (Kaputa, n.d.). These perspectives are similar in proposition to that of the management and delivery of an individual narrative by Giddens (1991), as well as the impression management discourse of Goffman (1959).

As a consequence to the article, the last twenty years has seen an explosion in personal branding narrative collateral. It has become increasingly popular as a subject of self-improvement books, web sites and consultancy services (Shepherd, 2005; Liar et al., 2005). The concept of personal branding appears to have parallels with the need for popular music artists to develop and project a commercially viable narrative to the marketplace. However, there appears to be no explicit use and integration in doctoral research focused upon the popular music artist personal brand.

2.11.1 Commodifying the professional self

In the twenty-first century or the new 'knowledge economy' there has been a growing acceptance of the importance of the individual (Saren, 2006). In addition it is suggested that the twenty-first century is a neo-industrial age, whereby people increasingly dominate production, as opposed to production dominating people (Saren, 2006). In other words, consumption is orientated toward people over products. This is particularly important for this research, as it speaks to the change and increasing significance of the popular music artist

as a brand over that of the physical recorded music product (Graham, et al., 2004).

Equally, to support the suggestion of the significance of the individual, Grant (2006) identifies the significant growth in personal and professional development, as well as the work and life balance creed of wellness. It is a result of the individual and their relationship with themselves, others and their environment (ibid, 2006). This has parallels with the discourse of symbolic interactionism, whereby the individual manages their 'selfhood' via the integration of an internal and external narrative. This in turn is congruent with the consensus of most contemporary models of brand management discussed in the previous sections. Relationship between an individual and others is a strategic imperative (Aaker, 1996; Kapferer, 1997; da Silveira, et al., 2011).

Balancing work and life has become a big issue. Poor productivity driven by absenteeism, poor morale, weak leadership, loss of talent is the result of minimal or no development from corporate management (Furnham, 2005). One can assert that the record companies of the twentieth century didn't regard the popular music artist as their most important asset. It appears that the supply chain mechanics of physical product manufacture and distribution was the priority (Graham, et al., 2004).

Ridderstrale & Nordstrom (2002) believe that 'technology, institutions and values' are now the key drivers of change within the new 21st century knowledge economy. These changes in modern institutions have led to uncertainty, forcing individuals to consider their position. The twentieth century music industry started to release popular music artists in the 1990's as they started to see physical music product sales decline (Graham, et, al., 2004). Digitalisation of the music industry or changes of work for individuals generally, such as automation permanently changed typical work life. As a consequence, many identify with the personal branding call for individual empowerment (Lair, et al, 2005). In fact, many individuals see standing out entrepreneurially as a prerequisite for success (ibid, 2005). Ridderstrale & Nordstrom (2002) state that; 'If you do not make choices, someone else, somewhere else, will make

them for you' (p.11). The personal brand narrative can definitely be seen in the transition from the twentieth to the twenty-first century in the music industry, where popular music artists started to embrace self-determination strategies (Graham, et al., 2004).

So, Peters (1997) assertion of the need to be proactive in a world of constant and dynamic economic change is very relevant to the popular music artist of the twenty-first century. The fast paced nature of the twenty-first century Furnham (2005) has produced higher pressure and challenges for both individuals and organisations (Furnham, 2005).

2.11.2 Personal branding growth and strategy

Personal branding has steadily become a recognised phenomenon. This has spawned growth in the brand management and branding of celebrities (Fillis, 2015; Rojek, 2001). Their celebrity according to Rojek (2001) can be linked to three typologies of celebrity: These are seen as ascribed, acquired, and attributed, which relate to inherited, talent/skill or media saturation, where individuals become celebrities via cultrepreneurial (O'Reilly, 2005) tactics. The notion of a personal brand and celebrity culture have been addressed by a number of contributors including; Reins, et, al., (2006); Simmons (2001); Cashmore (2006); Milligan (2004); Pringle (2004) Turner (2014); Rojek (2001); Holt (2004); Fillis (2015); Schroeder (2005); Schawbel, 2009; Preece and Kerrigan (2015); Hearn (2008); Kerrigan, et al., (2011) and Peters (1997).

This personal branding discourse emanates predominantly from popular press and appears to be about selling self and appropriating economic brand value (Holt, 2003) from the marketplace. This philosophy is again compatible with both the twentieth century of the music industry, as well as the early brand management precepts of the same time period (Heding, et al., 2016). However the research is interesting in establishing a connection between the contemporary brand management methods of the community and cultural approach (ibid, 2016). Here personal branding is less about transactional selling and more about relationship sharing, where an individual seeks to

deliver symbolic meaning about their identities or brands, that can be developed to create sustainable returns of cultural (Holt, 2003) and economic value (Wood, 2000). Rojek (2001) identified by the terms ascribed, achieved, and attributed to craft meaning to the term celebrity (Rojek, 2001). These terms provide insight into how personal brand celebrities build meaning and positive associations in their own cultural narrative or life, to proactively exchange and share their communities with others. These consumers or fans (Negus, 2007) of the brand in turn use the meaning gleaned to develop their own symbolic identities Elliott and Wattanasuwan (1998).

2.11.3 Personal branding: critical analysis

Much of personal Branding appears to be very 'instrumental' (Bakir and Todorovic, 2010) and 'formal' (Fillis, 2010) in its somewhat prescriptive philosophy. It does share likeness with the self-help movement, by offering a systematic formula to improve ones chances at business (Lair et al., 2005). Critics of personal branding often reduce it down to a process of one-way marketing communications (Fill and Turnbull, 2016) or promotion of self for profitable gain? In terms of popular music business history, personal branding, at least in part, has always arguably been a core principle of music marketing (Ogden, et al., 2011). So, popular music artist recognition has logically been attained from music promotion. In fact the term promotion is commonly used in popular music industry (ibid, 2011) and has often used any of the three forms of Rojek's (2001) celebrity classifications previously mentioned. It is probably important to note that many would assume that a popular music artist would always receive cultural (Holt, 2003) and economic value (Wood, 2000) from the presentation and acceptance of their attributed talent. However, critical perspectives of the music business, like those of Negus (2007) see the industry as seeking to gain profitable returns through the manipulation of popular music artists, with a profit priority philosophy.

So can a personal brand philosophy that primarily focuses on the physical self or the outward packaging (Lair, et al., 2005), be the only strategy for popular music artists? What should the content of a cultpreneur (O'Reilly, 2005)

strategy look like? Can popular music artists integrate both their positivistic (Heding, et al., 2016) literal, denotative and world focused identities, with a culturally led metaphorical, mind-set process and orientation espoused earlier by Stern (2006)?

Personal branding popularity has been fuelled in the public consciousness by a plethora of material and support services ranging from consultants and training programs through to books and digital media platforms (Arruda and Dixson, 2007; Hodgkinson, 2007; Montoya, 2005; Peters, 1997). As has been previously stated, personal branding practices are dominated by a set of concepts completely focussed upon explicit self-promotion, which Lair, et al. (2005) calls 'self-commodification' (p.310). Again the theme appears to be that these promotional strategies represent a similarity with many of those practices found across aspects of popular music artist promotion in the twentieth century (Ogden et al., 2011).

March (1995) views the late 20th and early 21st century organisational environments as being associated with unrest, driven by increasing globalisation, new competitive landscapes, and massive flux in the evolution of digital information technology. This speaks to the massive change that the music industry has and still is going through. Confronting the notion of individual identity and corporate expectation, Cheney and Christensen (2000) observe that the modern marketplace desires deliberately designed identities so one can stand out. Peters (1997) asserts that branding as a strategic tool can enable individuals to present physical images (Kapferer, 1997) and an identity that can help them navigate through an increasingly busy communicative world. Branding has become a very important vehicle for increasingly varied and complex communication (Olins, 2000).

In the music industry of the late twentieth century and early twenty-first century era, there has been a consolidation of record companies. The purchase of the former major record label EMI is a good example (BPI, 2015). With this, we saw a larger number of popular music artists being released from labels. The expectation now is that they have to develop their own identity or personal

brand identity, as music labels or affiliate businesses are not willing to make the investments required to develop their popular music artist identities or personal brand. They often now need to see an established personal brand from an aspiring or existing popular music artist. As a consequence, many popular music artists are now taking charge of their own identities to achieve autonomy, which is often lost when signing a record label (Negus, 2007).

So, the music industry, like many others, has had to contend with a movement away from a traditional industrial perspective of a physical productised society of the twentieth century to a technology dominant, digital information based twenty-first century. This has had consequences upon the social organisation of work for individuals and popular music artists alike (Casey, 1995; Castells, 2000). It could be argued that this contemporary market economy has contributed to Peters (1997) and other personal branding advocates (Montoya, 2005; Kaputa, nd; Schawbel, 2009; Hodgkinson, 2007) to call for individuals to embrace the ethos of personal branding as a strategy to repel the onslaught of an uncertain employment market. This call-to-action is arguably an appeal to unemployed popular music artists. Therefore there have been a plethora of personal branding authors, presenters and coaches, asking for individuals to be different and stand out. Arruda & Dixson (2007) reinforce this edict by identifying that the twenty-first century has a challenging competitive environment that can be managed well with a personal brand. The call for immediacy, suggests that there is a competitive urgency for embracing personal branding as a protection and mechanistic process for unprecedented success (Lair, et al., 2005; Shepherd, 2005).

Another critical observation of personal branding is the claim of supposed certainty. Peters (1997) suggests that any individual can be noticed and be successful. This promise of success appears to be rooted in an economic approach of early brand management thinking. However, (Shepherd, 2005; Lair, et al., 2006) see such a proclamation as being unethical and in reality possessing statistically improbable odds. The global information market space is vast in its sheer size, which means that very few individuals will likely discover the promise of visibility and the much-lauded desire for exposure and

its consequential fame and celebrity (Rojek, 2001). This notion of fame, celebrity and individual visibility has in recent years received increasing attention (Holbrook, 2001; Rein et al., 2006). The modern world culture of obsessive new media communications represent a highly competitive 'attention economy' (Davenport and Beck, 2001). So, is much of the popular personal branding rhetoric out-dated? Is it limited by the pursuit of an outward and physical image and projection of (personal) brand identity? (Heding, et al., 2016; Shepherd, 2005). Shepherd (2005) goes on to state that identity and projections of self are very pertinent to the critical observations of personal branding, although there appears to be negligible aspects or evidence of any such paradigmatic inculcation in contemporary presentation of personal branding in literature.

2.11.4 Marketing, brand management and personal branding

Most of the personal branding narrative suggests that the process can reflect the practices of product or corporate branding (Shepherd, 2005). Although by the name association personal branding appears to have an obvious link to marketing, it is, 'not yet satisfactorily embedded in a suitable theoretical marketing framework' (Shepherd, 2005, p.601).

Interestingly, despite the criticisms cited in the previous section, the origin of personal branding (Peters, 1997) actually has its roots beginning on the cusp of the twenty-first century, and arguably, it could be seen that personal branding has the potential to act as a bridge between the economic and corporate identity (Heding, et al, 2016) approaches of brand management dominant in the twentieth century with that of the community and cultural approaches of brand management (Heding, et al., 2016) in the twenty-first century.

In terms of established marketing thinking, aligned to the economic approach of branding (Heding, et al., 2016), personal branding appears to have compatibility with the 'market focus' element of the 'marketing concept' espoused by Kotler and Armstrong (2016). Shepherd (2005) calls into question whether an individual can manifest a strict personal branding focus ideal at the expense of their pre-existing multi-layered persona / image. While Tuckle

(1997) suggests that social networking users develop multiple identities rather than a single focus. Equally, it has been said that the twenty-first century decentralised global market exists, where individuals possess multiple narratives that can no longer result in solid states, such as a 'career' (Bauman, 2000). In the popular music industry, the disappearance of the singular rights management deals, where physical recorded music products predominated, has been replaced by fluid, multiple rights management (360°) deals of the twenty-first century. Holbrook (2001) points to Jung, Klein and Lacan when suggesting the self is made up of multiple components, which run in opposition to the personal branding creed.

In terms of marketing, there appears to be an apparent paradox between branding yourself and marketing to others. In other words, can you be completely for yourself and consistently be able to accommodate the 'needs and wants' (Kotler and Armstrong, 2016) of others. Shepherd (2005) states that any contradiction could be avoided if personal branding advocated that the pursuit of a unique self is always in the contextual priority of the marketplace. This appears consistent with the literature of twentieth century music industry practice (Ogden, et al., 2011) as well as the economic and corporate approaches of brand management (Heding, et al., 2016). To reinforce this point, Arruda and Dixson (2007) identify individuals as being similar to product branding, so personal branding should follow three broad stages of extract, express and exude. Despite such claims, Shepherd (2005) identifies that there is a distinct lack of consistent terminology, which is at odds with academic theory of the principles of marketing. The process is often random and arbitrary, with guidance being based upon unsubstantiated information (ibid, 2005).

In terms of established marketing thinking, personal branding appears to have compatibility with the 'market focus' element of the 'marketing concept' espoused by Kotler and Armstrong (2016). Shepherd (2005) calls into question whether an individual can manifest a strict personal branding focus ideal at the expense of their pre-existing multi-layered persona / image. While Tuckle (1997) suggests that social networking users develop multiple identities rather than a single focus. A decentralised global market exists, where individuals are

able to build a self by cycling through many selves, creating a sense of 'identity as multiplicity'. Holbrook (2001) points to Jung, Klein and Lacan when suggesting the self is made up of multiple components, which run in opposition to the personal branding creed.

Foundationally, many popular music artists can adopt an overly self-absorbed individualistic orientated ideology. However, at its core

Branding is not only about ubiquity, visibility, and functions; it is about bonding emotionally with people in their daily life. Only when a product or a service kindles an emotional dialogue with the consumer, can this product or service qualify to be a brand (Gobe, 2001, p.xiii).

Therefore the brand management of a popular music artist should perhaps always be driven by an authentic purposeful desire to serve and partner with their respective fan base or brand community (Muniz and O'Guinn, 2001).

Again, the personal branding pronouncement is totally commensurate with the entrepreneurial popular music business. They often need to work as microenterprises, taking responsibility for managing and projecting their creativity. Cutler (2010) specifically in a call to all musicians thinking about success, states that you need a strong brand identity as:

The art of (personal) branding is more than creating ... a catchy name and logo. It is the sum total of what you do, how it is presented, and most importantly, how others perceive your offerings (p.39).

'Entrepreneurship', has become an iconic representation of individuals working by themselves or as small enterprises (Du Gay, 1996). Entrepreneurship in the arts has recognised that microenterprises or entrepreneurs cannot simply adopt a formal positivistic notion of their brand (Heding et al., 2016) and that a creative approach to marketing and entrepreneurship is imperative. (Fillis, 2003; 2004; 2010; 2014). For many individuals (Lair, et al., 2005) identify

personal branding as being driven by individual entrepreneurship, and an aggressive and self-serving endeavour. However, it could also be argued, that a popular music artist needs to brand themselves, otherwise others will and they may not get a return on their brand identity as an artist.

The Kotler and Armstrong (2016) established overview and evaluation of marketing theory suggests that business sustainability is based upon the identification and subsequent satisfaction of consumer needs and wants. Here, consumer needs, are said to be 'states of felt deprivation'. A company or an individual should in principle focus upon both the functional (tangible) and emotional (intangible) utility of a product (de Chernatony, et al., 2010). Consumers then develop specific wants, which are satisfiers of their basic needs shaped by culture and personality (Kotler and Armstrong, 2016). The strength of these needs and wants subsequently determine the demand and therefore the selection of the value proposition (Holt, 2003).

Kotler and Armstrong (2016) also propose marketing management philosophies that can be applied to the history and evolution of the popular music industry in an attempt to satisfy market demand constructs. The 'production concept' as the first mass marketing principle with profits being derived from an economic approach (Heding, et al., 2016). The 'product concept' and the 'selling concept' have 'product features' and a personal selling focus respectively. However the four-tiered 'marketing concept' is presented as the foundation to contemporary business success (Kotler and Armstrong, 2016). Beginning with a definitive market focus, one must then possess an authentic and conscientious customer orientation. Co-ordination needs to exist at both an intra-marketing and inter-marketing level, creating the process control to manage and develop profitability (ibid, 2016). The end of this is a profit proclamation, which all popular music artists would need to maintain a viable music career.

2.12 The music artist and brand management

Branding theory allows us to unpack relationships between artists and the products they create to understand the complex way through which value emerges in the art market. (Preece and Kerrigan, 2015)

2.12.1 The artist as brand

Schroeder (2005), identified that:

Successful (visual) artists can be thought of as brand managers, actively engaged in developing, nurturing, and promoting themselves as recognizable products in the competitive cultural sphere (2005, pp. 1291).

The artist as brand is a complex phenomenon in any art market. Fillis (2015) asserts that celebrity artists are those who have a professional competence(s) that possess value that can be exploited with the right market recognition. Therefore, artists are required to garner consistently robust and believable stories about themselves, that consumers' want to engage with (ibid, 2015). They need to gain attention in a new cultural space. To do so, they need to be cultpreneurs (O'Reilly, 2005), capable of soliciting and using any communication channel that will enable the diffusion (Rogers, 1983) of their message.

So, the popular music artist can be seen to be very similar to visual artists in this regard. They too share cultural products and cultural descriptions about themselves that music consumers use to glean meaning, understanding and identity or self-identification (Elliott & Wattanasuwan, 1998). So popular music artists can be seen as cultural brands, possessing cultural and economic value (Holt, 2003; Fillis, 2015; Heding, et al., 2016).

The physical music product sales dominance of the twentieth century (Ogden, et al., 2011) in the music business has now been irreversibly challenged and changed by the introduction, demand and sales of the digital music product in the twenty-first century (Graham, et al., 2004).

It is clear that:

the twentieth to twenty-first centuries music, as a universal cultural form, has undergone global transformation

(Frew and McPherson, 2016).

The information and interaction demanded by music consumers has grown vastly in the last decade (Ogden, et al., 2011). They want more and more access to music artists. This can be evidenced through the ever-increasing value of live performance for established music artists, which has exponentially grown (ibid, et al., 2011). In 2015 UK live music had grown to an annual attendance of 27.7 million (UK Music, 2015). Frew and McPherson (2016) identify that the twenty-first century has produced a popular music industry that is driven by a fast moving technology driven environment. Popular music artists use creativity and entrepreneurship to become celebrity brands (Barfoot Christian, 2011) through the use of strategic relationships with the popular music industry and the increasing power of a cultural and symbolically hungry consuming audience. UK popular music artists dominate global popular music. In 2015 they accounted for five of the top 10 selling global artists, with Adele, Ed Sheeran, Coldplay One Direction and Sam Smith (UK Music, 2016). Interestingly, Adele, Ed Sheeran and Sam Smith are all products of consumer demand that has catapulted each of them to global popular music stars. Therefore, UK popular music artists can be seen to be pivotal in exploring the intent of this research. They serve as the most appropriate popular music artist focus upon which to examine their identities in a brand management context.

Carah (2010) recognises that brands are both 'a strategic value-creating object and an authentic cultural resource'. This perspective reinforces that brands possess both tangible and intangible value (de Chernatony, et al., 2010). So a popular music artist arguably exhibits both of these qualities. They are a literal, physical (Kapferer, 1997) person, with explicit musical competencies (Aaker, 1997) but also they possess an intangible cultural value, which cumulatively

represents their symbolic (Aaker, 1996; Holt, 2003) vision, mission and culture (Kapferer, 1997; de Chernatony, 2010).

In reference to the articulation of person brands in the music industry Lieb (2013) suggests there is insufficient academic debate about acknowledging the active practice of branding of popular music artists. They provide empirical 'evidence that female pop stars are strategically constructed to be products and brands in the music industry' (p.36). A life cycle model, which possesses a rigorous cultural theory perspective, is akin to the product life cycle of a generic product (Levitt, 1965) presented to represent the gender specific traits of a female popular music artist during their career. The life cycle model provides a framework of descriptors representing a female popular music artist's career journey such as the early 'good girl', the change of focus to provocateur, to a gay icon and subsequent legend. These descriptors provide a significant and helpful contribution to an underrepresented area of research. However, the research is not focused on specifically examining whether a relationship exists between popular music industry practice and an academically recognised and established discourse of brand management.

2.13 Conclusion

The literature has attempted to establish whether popular music artists can meaningfully be classified and considered as brands. The ability to understand the role of brand management can help popular music artists and their affiliate managers and company ties alike, to develop and deploy the effective skills necessary in creating income that is sustainable and representative of who they really are, both internally, as well as externally (Kapferer, 1997). Therefore a popular music artist's career is predicated upon good management. That is why Levitt asserts the need for good management, particularly within the context of brand and product management (1980). The inculcation of branding and brand management perspectives, like personal branding and sociological psychological perspectives of selfhood into the development of popular music artist brand, could serve as useful conceptual and theoretical tools. The integration of conceptual and theoretical perspectives of brand management, with critical insights into popular music practice could help in the formal development brand management thinking in the context of a popular music artist. This is seen by the researcher as critical, as popular music artists are increasingly trying to successfully manage their identities and associated reputations that represent their whole being, both back stage and front (Goffman, 1959).

In conclusion, the propositions of selfhood (sociological perspectives), brand management, including personal branding are integrated in table 2.13.0 below. They demonstrate that all of the discourses discussed in this literature review possess a dialogical perspective: Dialogue with self, and dialogue with the outside world. It could be suggested that to achieve an authentic and sustainable return, a popular music artist needs to engage with both sides of their identity or brand and that communication is consistent in both directions.

Table 2.13.0: Individual and social brand identity: An interdisciplinary approach

Individual self	Social self	Author
<i>I</i>	<i>Me</i>	<i>Mead (1934)</i>
<i>Self (value)</i>	<i>Social exchange (value)</i>	<i>Homans (1958)</i>
<i>Back stage</i>	<i>Front stage</i>	<i>Goffman (1959)</i>
<i>Symbol</i>	<i>Interaction</i>	<i>Blumer (1962)</i>
<i>Lived experience</i>	<i>Mediated experience</i>	<i>Thompson (1990)</i>
<i>Self (reflexive)</i>	<i>Institutional self</i>	<i>Giddens (1991)</i>
<i>Internal identification</i>	<i>External identification</i>	<i>Jenkins (1996)</i>
<i>Brand</i>	<i>Identity</i>	<i>Aaker (1996)</i>
<i>Brand</i>	<i>Identity</i>	<i>Kapferer (1997)</i>
<i>Self-symbolism</i>	<i>Social-symbolism</i>	<i>Elliott (1997)</i>
<i>Personal</i>	<i>Branding</i>	<i>Peters (1997)</i>
<i>Intrinsic self</i>	<i>Extrinsic self</i>	<i>Deci (2000)</i>
<i>Brand</i>	<i>Value</i>	<i>Woods (2000); Holt (2003)</i>
<i>Brand</i>	<i>Community</i>	<i>Muniz and O'Guinn (2001)</i>
<i>Brand</i>	<i>Authors</i>	<i>Holt (2003)</i>
<i>Brand</i>	<i>Cultures (value)</i>	<i>Holt (2003)</i>
<i>Music Artist</i>	<i>Music Consumption</i>	<i>Graham, Burns, Lewis and Langer (2004)</i>
<i>Brand</i>	<i>Culture</i>	<i>O'Reilly (2005)</i>
<i>Artist</i>	<i>Brand</i>	<i>Schroeder (2005)</i>
<i>Brand</i>	<i>Hermeneutics</i>	<i>Hatch and Rubin (2006)</i>
<i>Branded</i>	<i>Entertainment</i>	<i>Hudson and Hudson (2006)</i>
<i>Management Brand</i>	<i>Social Brand</i>	<i>Csaba and Bengtsson (2006)</i>
<i>Brand</i>	<i>Reputation</i>	<i>de Chernatony (2010)</i>
<i>Pop</i>	<i>Brands</i>	<i>Carah (2010)</i>
<i>Brand</i>	<i>Identity</i>	<i>de Silveira, Lages and simoes (2011)</i>
<i>Brand</i>	<i>Celebrity</i>	<i>Kerrigan, Brownlie, Hower and Daza-Le Touze (2011)</i>
<i>Brand</i>	<i>Reputation</i>	<i>Citroen (2011)</i>
<i>Brand</i>	<i>Biography</i>	<i>Paharia, Keinan, Avery and Schor. (2011)</i>
<i>Music</i>	<i>Marketing</i>	<i>Ogden, Ogden and Long (2011)</i>
<i>Brand</i>	<i>Identity</i>	<i>Petek and Ruzzier (2013)</i>
<i>CEO Brand Identity</i>	<i>CEO Brand Reputation</i>	<i>Bendisch, Larson and Trueman (2013)</i>
<i>Artist (production)</i>	<i>Celebrity (Consumption)</i>	<i>Fillis (2015)</i>
<i>Brand</i>	<i>Stakeholders</i>	<i>Preece and Kerrigan (2015)</i>
<i>Music Artist</i>	<i>Brand</i>	<i>Frew and McPherson (2016)</i>
<i>Brand management (positivistic)</i>	<i>Brand management (interpretive)</i>	<i>Heding, Knudtzen and Bjerre (2016)</i>

The various perspectives reveal a strong interconnectedness between an individual and their social interaction in the world. From the researcher's integration of critical reflections on industry practice, it is apparent that the perspectives presented in table 2.13.0 offer very pertinent themes that provide strong parallels with the music industry from the twentieth to twenty-first century. The link between the individual and social brand identity will be explored in chapter 2(b), where a conceptual and theoretical framework from the researcher will first emerge through a call to publish.

Furthermore, table 2.13.1 below highlights a glossary of the key terminology that has been identified in the literature review appraisal. This will assist the researcher's approach to the development of an emergent conceptual and theoretical framework, seeking to discover whether a meaningful relationship between the popular music artist and brand management can be established.

Table 2.13.1 Glossary of key terminology derived from the literature review

Terminology	Description
Popular Music Artist	An individual, who writes, composes and/or performs (plays, sings and/or raps) music professionally for popular music market consumption.
Brand	A multi-faceted proposition of tangible and intangible value for market consumption.
Branding	The process of establishing a relationship between a brand's value and a consumer
Brand Management	The on-going strategy and philosophy of managing the relationship between a brand's value and a consumer.
Brand Identity	The tangible and intangible traits of a brand seen and/or experienced by stakeholders.
Brand Community	A group of consumers who share brand consumption experiences, beliefs and behaviours
Cultural Capital	Accepted cultural norms and value experiences, beliefs and behaviours
Sub-cultural Capital	Accepted cultural norms and value experiences, beliefs and behaviours found in a niche environment
Brand Value	The economic value received as a consequence of brand production and the social, cultural and symbolic value received as a consequence of brand consumption.
Brand Authors	The stakeholders (company, popular culture, influencers and consumers) involved in the determination of value derived from a brand.

Chapter 2 (b)

Conceptual framework

2.0 Synopsis

This chapter subsection will consolidate the conceptual and theoretical outcomes that were established in the literature review of chapter 2(a). Consequently, chapter 2(b) will seek to present a conceptual framework that best reflects the critical integration of the principles and practice of the popular music artist practice and the inter-disciplinary conceptual and theoretical areas of brand management from the mid-twentieth 'pre-millennial' century to the current twenty-first 'millennial' century.

2.1 Introduction

The literature review in 2(a) sort to unearth whether a relationship existed between popular music industry artist practice and the conceptual and theoretical areas of brand management, particularly related to how corporate brand management precepts and principles could be utilised in the notion of a person as brand or as a personal brand. The literature covered two distinct time periods. The first was the twentieth century (pre-2000) and the second was the twenty-first century (post-2000).

From the literature review presented in chapter 2(a) this sub-section called 2(b) will present a conceptual and theoretical framework that emanated from the former.

In 2011, the researcher was prompted and asked to publish and present their thoughts on music artist branding. The researcher therefore developed and published an interpretation of a conceptual and theoretical proposition of a music artist brand. Subsequently, the researcher has published in the related area four times between 2012 and 2017.

2.2 Publications

Table 2.2.0(b) below provides a profile of the publications that have in full or part, emanated from the literature review and subsequent production of a conceptual framework regarding the idea of a popular music artist as a brand.

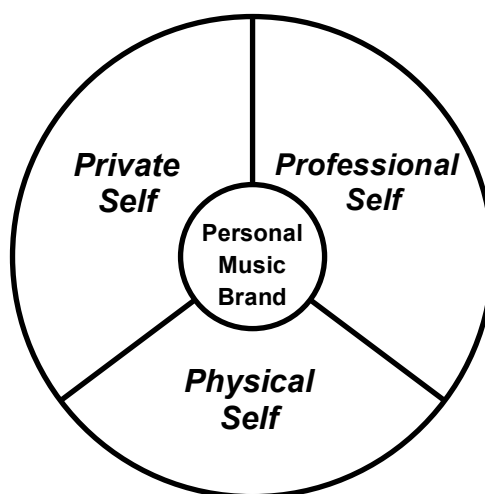
Table 2.2.0(b) Publications related to the first conceptual framework

September 2012	Book chapter: Sylvester, R. (2012) Brand You. In <i>An Introduction to the Music Industry: An Entrepreneurial Approach</i> . New York: Routledge	A chapter contribution from a music management/business book providing an integration of industry practice and academic theory, as well as the development of specific music marketing/brand management concepts..
March 2013	Book chapter: Sylvester, R. (2013) Beyoncé: Music Brand Case Study. In Fill, C. <i>Marketing Communications: Brands, Experiences and Participation</i> . 6 th Ed. Harlow: Pearson	A case study contribution for the 6 th edition of a bestselling marketing communications text. This provided an integration of music industry practice and music marketing/brand management conceptions related to the concept of a music artist brand.
Dec 2016	Book chapter: Sylvester, R. (2016) Beyoncé: Music Brand Case Study. In Fill, C. and Turnbull, S. <i>Marketing Communications: Discovery, creation and conversations</i> . 7 th Ed. Harlow: Pearson	An updated case study contribution for the 7th edition bestselling marketing communications text. Again, this provided an integration of music industry practice and music marketing/brand management conception related to the concept of a music artist brand.
June 2017	Book chapter: Sylvester, R. and O'Reilly, D (2017) Re-Mixing Popular Music Marketing Education. In Smith, G.D., et al., (eds.) <i>The Routledge Research Companion to Popular Music Education</i> . Abingdon: Routledge	A chapter contribution from a research companion related to popular music education. The chapter was specifically an exploratory examination of an interdisciplinary approach to popular music marketing education.

2.3 Conceptual Framework

The conceptual framework was derived from both tables' 2.13.0; individual and social brand identity: An interdisciplinary approach and table 2.13.1; the taxonomy of key terminologies. This first conceptual framework regarding the translation and articulation of a popular music artist as a brand included the key summative issues identified, analyses and summarised in chapter 2(a).

Figure 2.3.0(b): The Personal Music Brand

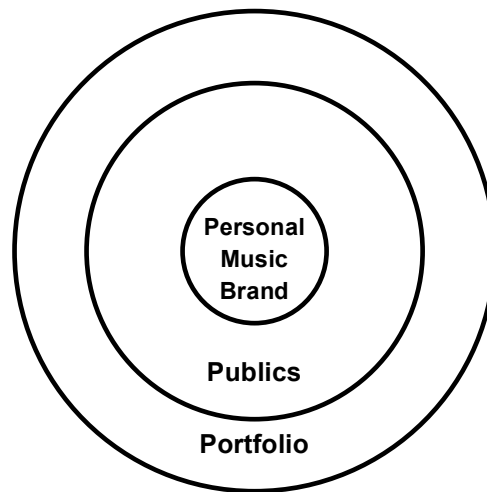


(Sylvester, 2012)

Therefore, figure 2.3.0(b) above is derived from a critical synthesis of popular music industry practice, and a conceptual and theoretical understanding of brand management. The figure depicts what the researcher identifies as the inseparable elements of a popular music artist:

1. The private self relates to an individual's internal (non performance) cultural environment. (Sources: multiple, including; Mead, 1934; Kapferer, 1997)
2. The professional self relates to an individual's occupational attributes/competences (Sources: multiple, including; Goffman, 1959; Aaker, 1996)
3. The physical self relates to an individual's literal body shape, gender and ethnicity. (Sources: multiple, including Aaker, 1996; Kapferer, 1997)

Figure 2.3.1(b) The 3Ps of a music artist brand



Sylvester (2012)

The 3Ps of a music artist brand can be understood as incorporating the following perspectives:

1. **Personal music brand:** *The private, physical and professional self*
(Sources: multiple, including; Mead, 1934; Aaker, 1996; Kapferer, 1997)
2. **Publics:** *Direct and Indirect brand authors, brand community, and stakeholders*
(Sources: multiple, including; Holt, 2003; Muniz and O'Guinn, 2001; Preece and Kerrigan, 2015)
3. **Portfolio:** *The commercial brand representations of the popular music artist. These include the music brand, the extended brand and partnered brand.* (Sources: multiple, including; de Chernatony, 2010; de Silveira, et al., 2011)

In addition, the author proposes an extension to the brand community concept of a group of consumers who share brand consumption experiences, beliefs and behaviours. The Music brand Community is defined as:

A collection of like-minded music fans that share a common desire to consume a particular music brand (Sylvester, 2012, p. 47)

In 2013 and 2016 the researcher published a music industry practice based case study that reflected the insight derived from the literature review and the 2012-chapter publication.

Table 2.3.0(b) Case Example: The Beyoncé Knowles Brand

	Private self:	Physical self	Professional self:
Personal Music Brand	<i>Born Houston, Texas, USA. Child prodigy, Father: salesman Mother: hair salon owner Suffered & overcame depression Married to Jay Z Mother to Blue Ivy (7-1-12) Philanthropist Politics: Democrat Supported Barack Obama Supports same sex marriage</i>	<i>31 years old Female African American Curvaceous (Bootylicious) Young, sexy & street savvy fashion style.</i>	<i>One of the best selling artists of all-time Since 1997: Singer, Songwriter, Dancer, Actress, Choreographer, Fashion designer, Model, Entrepreneur RIAA- Top certified artist of the 2000's Billboard – Top radio, female & artist of the millennium 1st billion dollar couple in the music industry (2013)</i>
Publics	<i>Direct: Management, record companies, Urban, R&B, Pop, Hip-hop, Gospel, fans, fan blogs, film companies & fans, fashion & fragrance customers, gamers</i>	<i>Indirect: Health, beauty, & fashion, media, film goers, Mass media and segmented media [African American media] (Ebony, Essence, BET)</i>	
Portfolio	<i>Music brand: 118 millions worldwide sales 6 Destiny's Child albums: (Destiny's Child; The Writing's on the Wall, Survivor; 8 Days of Christmas; Destiny Fulfilled; Love Songs). 5 Solo albums (15m): (Dangerously in Love; B'Day; I Am Sash Fierce; 4; Beyoncé) Duets: Lady Gaga, Shakira, Jay Z 17 Grammy awards</i>	<i>Brand extensions: 10 TV & Films (Carmen, Goldmember; The Fighting Temptations; The Pink Panther; Dreamgirls; Cadillac Records; Obsessed & A Star is Born). Fashion (House of Dereon) Fragrance (Heat, Heat Rush, Pulse)</i>	<i>Brand partnerships: Pepsi L'Oréal Tommy Hilfiger Nintendo DS Vizio H&M</i>

Sylvester (2013; 2016)

Chapter 3

Methodology

3.0 Synopsis:

This methodology chapter will provide an insight into the motivation, focus and rationale of the research. Consequently, it will seek to present a thorough justification for the choice of the biographical interpretive method.

3.1 General background

3.1.1 Motivation and focus

The motivation and research focus stems from the integration of two particular aspects related to the researcher's professional experience. Firstly the researcher has been a senior lecturer in brand and marketing management subjects for 25 years. Initially at Buckinghamshire New University in the UK, and then for the last two years, at Anderson University in the USA, as an Associate Professor of Marketing and Personal Branding. At Buckinghamshire New University the researcher, wrote, developed and taught the music brand and marketing management content for the first music management degree programme launched in Europe in 1996. Secondly, the researcher has been involved in music, sport and general business management practice for over thirty years, working with companies, company executives, professional athletes, as well as chart topping artists and musicians. Notably, it includes the management of a popular music artist, who has sung on several global hit songs; including four UK number 1's, of which three have attained platinum status. One received a Grammy nomination for 'Best Dance Recording' in 2014, while another track received a Brit nomination for 'Best Single of 2014'. Therefore, the researcher's professional and personal experiences inculcate a mixture of both the theory and practice of music brand and marketing management. Recently, Posner (2009) identified individuals with an integrated experience of both theory and practice as pracademics (2009). In this regard

the researcher's motivation is to execute research that appropriately addresses both the principles and practice of music brand and marketing management. So, it is important to note that the overall research motivation and goal has been influenced by the researcher's personal experience, consumption and lifelong interest in music. In addition, this motivation also emanates from a tacit professional experience of working in the music industry as a DJ, event promoter and more recently, a music manager. The researcher is also motivated to complete this doctoral research, as it is authentically intertwined with a lived experience as a professor of music business. Consequently, the researcher believes the research will fulfil personal intellectual goals (Maxwell, 2005). Finally, the researcher's own experience spans from the pre-millennial through to the millennial era, which was identified as a significant theme in the literature review.

3.1.2 Research: a general overview

As previously identified in the review of literature, the researcher has explored aspects of the branding of individuals. The researcher included the consideration of branding in relation to an individual's 'branded self' (Berger, 2011), CEO's (Bendisch et al., 2013), entrepreneurs (Fillis, 2003), fine artists (Schroeder, 2005; Fillis, 2003), visual artists (Preece and Kerrigan, 2015), celebrities (O'Reilly, 2005; Kerrigan et al., 2011; Fillis, 2015) and the female music artist (Lieb, 2013). However, a very limited amount of research exists in the area of music marketing management and as such, there appears to be even less academic inquiry that could meaningfully inform the researcher regarding the interest in the brand management of popular music artists. Therefore the former has led to this research focus that seeks to identify whether a suitable conceptual understanding and theoretical perspective can be established that can assist in the comprehension of any principles (theory) and practices employed in the perception and expression of popular music artists as brands. Therefore the convergence of music industry practice and brand management principles or theory will provide a unique integrated foundation and, motivation for the research interest, direction and intent.

As presented in the literature review, the researcher engaged in several areas of literature related to the music industry, music artists, the artist as brand, brand management, and personal branding to assuredly reach their research focus and intent. The following sections broadly depicted below in table 3.1.0 will uncover how the researcher arrived at the specific research position.

Table 3.1.0 – Research realm

General research structure	
Ontology:	<i>One's perception of reality</i>
Epistemology:	<i>Comprehension of theory and knowledge</i>
Methodology:	<i>Justification of research methods</i>
Concepts and Theory:	<i>Structure, arrangement and classification of ideas or observations</i>
Inductive and Deductive:	<i>Specific to general or general to specific reasoning</i>
Methods	<i>Explicit tools and perspectives of research</i>
Data Collection	<i>Sources of textual/data capture</i>

3.2 Research philosophy

3.2.1 Ontology

How one identifies and gathers knowledge from the world depends upon one's own perceived reality. The perceived reality of the world between human social entities is called ontology. As the researcher's inquiry is anchored in the realm of social phenomena, the ontological position will embrace a constructivist perspective to define the subject field.

The opposite would be objectivism, which is a realist position. This perspective believes the world can be completely measured. It views data as absolute real facts, separate from the researcher and which represent a totally objective existence. Munhall (1989) (cited in Laverty, 2003) expands objectivism by identifying that the world is seen as being definitively organised by predictable, fixed law-like generalities, emanating from scientific theory. This type of research seeks to admonish any kind of investigator influence or bias, as this could threaten the research viability (ibid, 1989). The absolute pursuit of a pure science resulting in a linear and absolute equation is a challenge when

examining the highly diverse and dynamic nature of this research situated in the popular music industry.

Thus the adoption of a constructivist approach in this research holds the belief that the popular music industry and the data or text within it, is socially constructed. So, the reality of the world being researched can be seen to be heterogeneous, where the researcher can individually inquire, experience and interpret the world (Bryman, 2008; Gilbert, 2008; Kumar, 1996). This is situated within the principle that existence is not fixed in one perspective of reality but it consists of 'multiple realities that are constructed and can be altered by the knower' (Laverty, 2003. p. 26). As a result, one can assert that the underlying research direction is consistent with those of a constructivist perspective. The researcher will seek to explore and understand the lived experience, which has been the catalyst to this proposed research investigation of brand management understanding in the social context of popular music artists.

3.2.2 Epistemology

Epistemology is about the comprehension and theory of knowledge. It can be said to be about '*what is true and how we come to believe that knowledge is true*' (Gilbert, 2008, p. 507).

The objectivist or constructivist perspectives are juxtaposed (Bryman, 2008; Gilbert, 2008). What divides them is how knowledge of the social world can be understood in the same way and principles of the natural sciences (Bryman, 2008; Kumar, 1996). So an epistemological viewpoint that is: '*rooted in the physical sciences*' is called the *systematic, scientific or positivist approach*' (Kumar, 1996, p. 12). In contrast interpretivism is an epistemology that views the '*subject matter of the social sciences - people and their institutions – as fundamentally different from that of the natural sciences*' (Bryman, 2008, p. 15).

The position of this proposed research is clearly seen to favour an interpretivist epistemology. This means that the emphasis is on '*understanding of the social world through the examination of the interpretation of that world by its*

participants' (Bryman, 2006, p. 366). To comprehend social phenomena in a marketing and brand management context, or more specifically that of popular music artists and their brand-like identity, it has been suggested that the interpretivist perspective is valuable in developing rich understanding (Carson, et al., 2001). Equally, it enables the researcher to engage in the phenomena and 'describe, decode, translate and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world' (Van Maanen, 1997, p.520).

3.2.3 Methodology

The methodology can be seen as '*a theory and analysis of how research should proceed*' (Harding, 1987, p.2 cited in Carter and Little, 2007, p.1317). Put simply the researcher will seek to make clear the justification of methods – and not the methods themselves (ibid, 2007). It is the underlying philosophy of the research (Jones, 1998). It embraces theoretical phases and belief systems connected to carrying out the research (ibid, 1998).

The ontological and epistemological perspectives situate the research in a constructivist and interpretivist position. Equally, the context (Bryman, 2008; Gilbert, 2008) is of critically importance, as it will help to identify and yield the most complementary methodological approach to the analysis for this research. As the research focus is related to lived experience and therefore a social context the research will be inextricably embedded within a social context. Therefore information will be gathered in and around a social phenomenon, with its focus being anchored to the lived experience of music artists (van Manen, 1997). To support this proposition, and reiterate the introduction to this chapter, the researcher also possesses an active and on going social experiential perspective related to music marketing and brand management.

The research is clearly rooted within a social issue, so the researcher will seek to embrace a qualitative (interpretive) research methodology as opposed to

one with a quantitative (scientific) focus. The research will emphasise the historic as well as the current conceptual understandings and theoretical perspectives of brand management as they pertain to popular music artist practice. This qualitative research will focus upon textual data derived from music artist practice and will seek to uncover the meaning behind the actions (Carter and Little, 2007).

However, Ehrich (2005) identified that in management research, the use of qualitative methodologies have largely been put to the periphery in favour of research approaches centred on quantitative or positivistic research. Van Manen (2007) qualifies this position by stating; *'In professional fields...the dominance of technological and calculative thought is so strong that it seems well-nigh impossible to offer acceptable alternatives to the technocratic ideologies and the inherently instrumental presuppositional structures of professional practice'* (p.19). Despite this there have been strong calls for qualitative research to be used more broadly in areas such as organisational and management research. In terms of marketing management, under which this research topic arguably sits, Hill and McGowan (1999) provide a range of possible reasons for the continued authority of positivistic research methodologies. The reasons identified, included the convention of management researchers using sciences such as economics and psychology that have established traditions in administering quantitative methods. Also the culture of research succession has meant that positivism has become the norm within many research environments. Finally, the expectations of stakeholders have historically been seen to be more in line with the ideologies of positivism. Hence Ehrich (1997) emphasises the powerful utility of a qualitative research approach when exploring *'human related experiences within management studies'* (p.8). Equally van Manen (2007) sees social study of practice as extending management research beyond the rationality of calculation.

The researcher found little research into the phenomena of music brand management practice and the vocation is relatively new in terms of industry standards - *'Ask any artist or band manager what they actually do and you will*

get as many different answers as there are managers' (O'Hara & Beard, 2011). Therefore the proposed research has the potential to provide a largely unique insight into the 'qualitative' understanding of music artist practice within a specific brand management context (van Manen, 2007).

The researcher's literature search revealed that current publications predominantly relate to music industry management practice in formal, 'instrumental', linear or rational methods (Bakir & Todorovic, 2010; van Manen, 2007; Fillis; 2003; Brownlie, 1998) of management approach. Music management is commonly described as a quantitative rational (quantitative) set of activities, where music managers plan, lead, organise and control (Allen, 2007).

As it was highlighted in the literature review, this approach has been generally representative of traditional music business practice, where, for example, the inability to acknowledge the early Hip-Hop phenomenon resulted in the emergence of Hip-Hop entrepreneurs, who subsequently developed a new music genre now worth billions of dollars (Emondson, 2008). Equally Graham, et, al., (2004) research on the 'internet' challenge to the adoption of a traditional (rational and forecast orientated) supply chain theory forms another juxtaposition.

The qualitative nature of this research methodology has the ability to *'shed light upon the meanings of human experience'* and therefore *'be used effectively to explore a range of human experiences within management'* (Ehrich, 1997 p.8). Consequently, It is hoped that this research will capture the essence of human experiences in the context of a music artist's explicit practice and the use of brand management principles. The researcher will then critically synthesise brand management concepts and theories that are seen to be relevant, in the search to discover new levels of meaning and understanding.

The researcher therefore intends to explore and examine the world of experiential 'practice' of the music artist in light of the shifting environment from

a pre-millennial era to a digitally infused millennial era (Sylvester, 2012). This has resulted in the growing importance of secondary income generation, that is to say; income other than the traditional recorded music. The researcher therefore wants to understand in practice what this means to a popular music artist and their identity, as they had historically derived their income from their recorded music output (Ogden, et al, 2011). Recorded music has ostensibly represented the singular product proposition of a music artist. However the BPI (2011) states that *'Artist related income from multiple-rights deals – so called '360 degree' deals – including concerts, merchandising and sales of music direct from artist and label websites, remained a significant source of revenue'*.

The researcher critically identified that ideally the research needed to seek and identify a music artist who had operated across both the pre-millennial and millennial eras (Sylvester, 2012), to explore the documented life of a commercially successful music artist to determine how they aggregated the changes in the music industry into their 'practice'. The process of selection of an appropriate research candidate can be found later in section 2 of 'Collection of textual data' on p.96. Practice is more than meaning, it also allows the researcher to explore, describe, explain and interpret or understand the scope of social inquiry van Manen (2007).

3.2.4 Concepts, theory and models

It has been suggested that concepts can be seen as the *'building blocks of theory'* (Bryman, 2008:143). Equally, Bulmer (1984) has postulated that concepts *'are categories for the organisation of ideas and observations'* (p.43). So concepts can be viewed as a structure of arrangement and categorisation (Reynolds, 1971). Consequently, conceptual frameworks identify and expose the relationships that exist between concepts (Cohen and Manion, 1989).

Furthermore, theory is seen as being derived from and composed of interconnected relational concepts (Gilbert, 2008). Each and every relationship between concepts creates potential points of research inquiry – which is 'a

candidate for an explanation which needs to be tested' (Gilbert, 2008, p. 508). A focused test, exploring and examining the social phenomenon, can be called theory building or 'conceptualisation' (Blalock, 1982) and ultimately the results can reveal a model (Reynolds, 1971).

So, the notion of a music artist is essentially the amalgam and relationship between music and an artist, who musically performs. Equally, brand management is a result of the relationship between brands and management.

So these relationships between concepts will enable the researcher to draw abstractions that foster propositions related to popular music artist practice as they speak to brand management paradigms that appear to be related to the social phenomenon of popular music artists being seen as brands.

The key concepts will therefore be evaluated and the research will consequently seek to examine whether a conceptual understanding, new theoretical perspectives and the establishment of a model can be derived and comprehended to inform the principles of the management of popular music artists as brands.

The research inquiry will bring clarity to the conceptual relationships that are identified (Blalock, 1982) and help to establish definitions and clarity around the conceptual framework. The subsequent inquiry and possible establishment of theory related to music artists as brands, will ultimately evolve through explanation (ibid, 1982) of the various interconnected concepts. This is why Bryman (2008, p.6) states that theory is '*an explanation of observed regularities*'. Similarly Gilbert (2008, p.25) sees theory as explaining '*something that one would otherwise not see, or would find puzzling*'.

So, the use of conceptual relationships and the development of theories and the establishment of models is always an essential part of good research practice (Cooper, 2008 cited in Gilbert, 2008). It develops new ways of looking at the social world and therefore provides the possibility of fresh perspectives and approaches to lines of research inquiry (ibid, 2008).

3.2.5 Deductive and inductive Theory

As theory is very influential in the collection and analysis of information (Bryman, 2008), the research has to embrace a viewpoint of theory conception that determines an appropriate perspective on the collection and analysis of information. As such, the researcher will be using an inductive theory as opposed to a hypothesis-led deductive theory position (Bryman, 2008; Gilbert, 2008; Merton, 1967). The inductive theory approach will emanate from the textual data found in through research analysis. The research will explore, describe and explain what is identified, wholly revealing the social phenomenon (Baxtor and Jack, 2008). This social observational position is seen as purely an exploration and description from the researcher's perspective (Michalski, 1983). Theory in relation to qualitative research has its principle orientation fixed to an inductive approach, with an emphasis upon the identification of concepts and generation of theory Bryman (2008).

Equally, the researcher will develop inferences and interpretations out of the lived experience (Bryman, 2008) of popular music artist practice. This information will enable the researcher to develop and embrace an 'iterative strategy' – where the researcher will move back and forth from the lived experience of the popular music artists, concept and theory analysis to critically integrate and reinforce the validity of emerging understanding (Srivastava and Hopwood, 2009). Such understanding can lead to the development of a conceptual and theoretical model.

3.2.6 Research Design: Methods

Bryman (2008, p4) declares that '*methods are not simply neutral tools*' they represent the individual perspectives of the researcher about how things are seen and how one should examine the social world. To achieve this, the researcher will need to identify methods that allow the social phenomena to be fully explored 'within its context using a variety of data sources' (Baxtor and Jack, 2008, p.544). Therefore the researcher plans to maintain an approach

that wholly embraces the phenomena, to allow its full nature and realm to be identified and assessed.

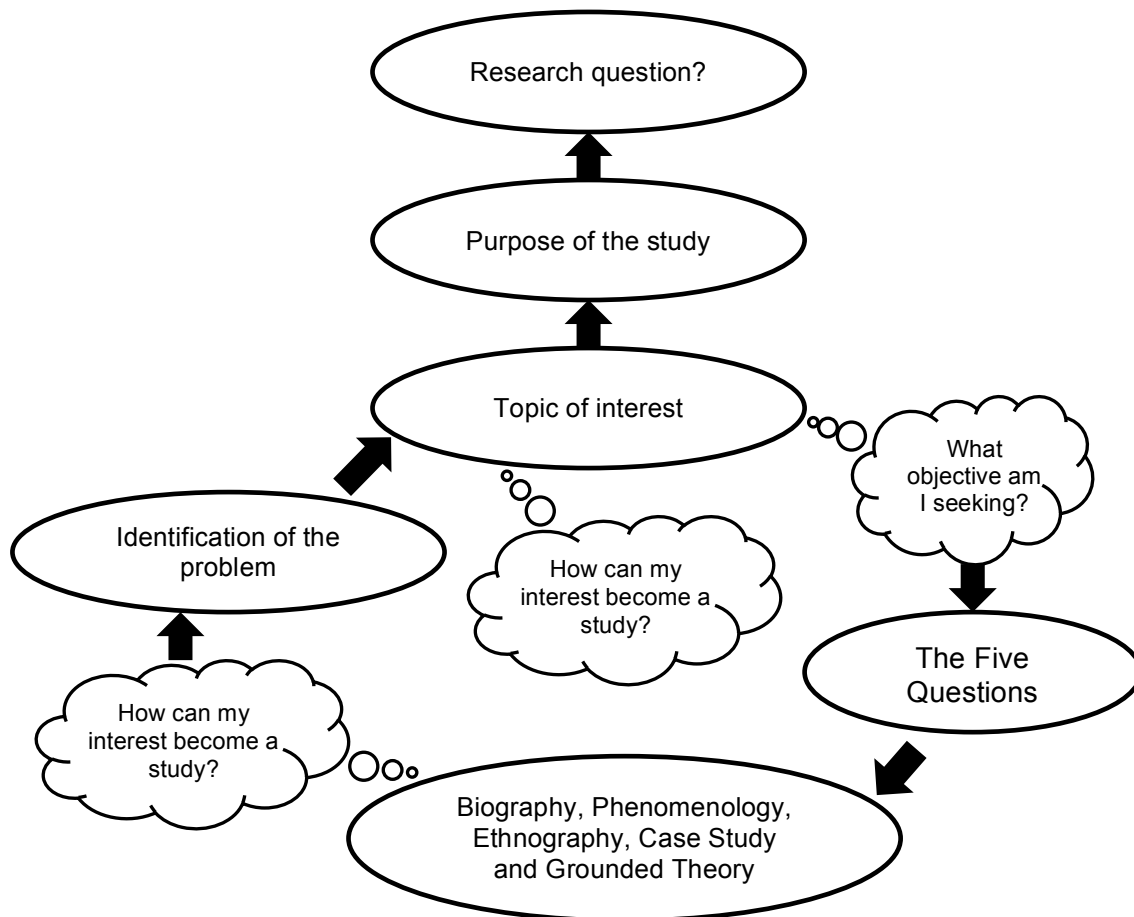
One must start with good design, where all the relevant parts work together in synergistic harmony (Maxwell, 2005). Equally, in qualitative research, good design is not ordinarily found in linear, one-directional sequences (ibid, 2005). Hammersley and Atkinson (1995) state that qualitative 'research design should be a reflexive process operating through every stage of the project' (p.24). As so many aspects of research happen simultaneously, it is not possible to treat each function such as idea generation, development of research question collection and analysis of data, development and modification of theory, in a singular chronological order (Maxwell, 2005). So, this qualitative research design is seen as being constructed in a real context of investigating multiple relationships between music industry practice and brand management principles. The researcher hopes to be very open and transparent with the research design, as 'it is important to make it explicit, to get it out in the open where strengths, limitations, and consequences can be clearly understood' (Maxwell, p.3).

The initiation of planning for this qualitative research study began with the researcher's interest and experience in both the theory and practice of music marketing and brand management. Therefore the topic of interest was relatively simple to identify. However, the identification of an explicit research problem, that could be comprehended and executed, within the confines of a research framework, was more of a challenge.

McCaslin and Scott (2003) state that a researcher needs to '*construct a canvas and frame upon which a study can be effectively and artistically painted*' (p.447). They go further to suggest that the canvas needs to incorporate a holistic fusion of a research problem, a purpose statement and the key research question. To accomplish this they propose that the researcher needs to answer five questions related to the selection of one of the five qualitative traditions of; biography, phenomenology, grounded theory, ethnography, and case study.

This process of framing the qualitative research was guided by figure 3.2.0 below, which presents an evolution through several stages involved in establishing an initial qualitative research design (McCaslin and Scott, 2003).

Figure 3.2.0 - The Five-Question method for framing the qualitative design



McCaslin and Scott (2003)

From the figure 3.2.0 above the researcher began with the identification of the research problem related to whether popular music artist practice could reveal any relationship with the principles of brand management. The problem had originally been identified via the relationship between theory and practice. It became a topic of interest when it was consolidated and validated by scholarship derived from the substantiating literature review of this research. As previously identified, no such research had been carried out with an explicit focus on popular music artist practice and its relationship to brand management. Therefore, the researcher's objective was to review the apparent

social phenomenon of artist as brands. The researcher then had to comprehend the most appropriate qualitative research design. Table 3.2.0 below presents the five-questions.

Table 3.2.0 Five-Questions to select the colour of qualitative design

Question to Act to Discover Preferred Approach	Associated Tradition
1. If I could discover the meaning of one person's lived experience, I would review a <i>music artist</i> in the context of <i>music artist branding</i>	Biography
2. If I could discover the shared lived experiences of one quality or phenomenon in others, I would want to know about <i>music artist branding</i>	Phenomenology
3. If I could experience a different culture by living/ observing it, I would choose to experience <i>being a music artist</i>	Ethnography
4. If I could discover what actually occurred and was experienced in a single lived event, that event would be <i>a music artist being branded</i>	Case Study
5. If I could discover a theory for a single phenomenon of living as shared by others, I would choose to discover the theory of <i>music artist branding</i>	Grounded Theory

(Adapted from McCaslin and Scott, 2003)

Upon answering the questions in table 3.2.0 above, it was evident that all of the questions could be answered in some way. In fact, McCaslin and Scott (2003) identify that it is very possible to provide '*different perspectives of a single topic of interest*' (p. 451). With their continuance of the metaphor of a painter, the researcher was able to view the research topic of interest from multiple viewpoints that would employ distinctive pictorial outcomes.

The subsequent findings provided invaluable content for discussion with supervisors and other peer group members. It became apparent that the research could primarily adopt any of the qualitative methods. The five-question process provided several critical perspectives and insight, however, the researcher needed to select the most appropriate answer that

complemented their topic of interest and future research objective (McCaslin and Scott, 2003).

The process encouraged the researcher to assess the nature of the research problem and the research purpose. As the researcher was both a practitioner and an academic the challenge was with the *'logic of building management practice from theory'* instead of *'building management theory from practice'* (Schultz and Hatch, 2005, p.337). It is therefore perhaps important to elaborate about *'theory'* and *'practice'*, as the research direction is chiefly the exploration of the music artist marketing and brand management practice to inform new critical levels of conceptual and theoretical knowledge and understanding pertaining to music brand management. Van Manen (2007) suggests that *"practice" has long been used in contrast with the term "theory"* (p.14). He therefore suggests that the value attributed to *'theoretical life'* is somehow inappropriately higher than that given to *'the life of practice'* (ibid). Gadamer (1998) challenges the notion of practice having to be the lesser of the two by stating: *'in the end all practice suggests what points beyond it'* (p. 36). This perhaps suggests that it is not theory that drives critical change but the exposure to everyday practice. Heidegger (1962) identified meaning being found in the actions and visceral connections in the world around us.

This proposition had always been influential in how the researcher integrated and articulated both the worlds of theory and practice. So the recommendations of Schultz and Hatch (2005) with regards to research derived from management practice proved invaluable in the selection and adoption of the most appropriate method for the research objective. The proposal that traditional management research could, when appropriate, be reversed and challenged was of significant interest to the researcher. Instead of interpreting theory for use in management practice, the notion of using practice to produce a theoretical explanation was very appealing. In this instance the researcher could become fully engaged in using the world of music artist practice to explore, describe and conceptualise whether emerging themes and theory related to the popular music artist could be explained in terms of brand management.

The researcher's starting point was as an individual who possessed an integrated experience of theory and practice. The researcher is a 'pracademic', possessing both a researcher and a practitioner profile (Posner, 2009).

The researcher applied and integrated four propositions by Schultz and Hatch (2005) in regards to the strategic use of practice to inform the management theory:

1. Reduce and distil information to produce simple theoretical frameworks to help music artists and industry practitioners comprehend the complexity of brand management in practice.
2. Always engage an interdisciplinary theory approach to fully appreciate the multiple realms of music artist and industry practitioner engagement.
3. Embrace and encompass the apparent paradoxical challenge of a music artist person and the traditional conception of an inanimate brand.
4. Appreciate the dynamic nature of music artist and industry practice to fully exploit findings to build theory from practice and produce actionable frameworks.

From the literature review, it was clear to the researcher that in recent years there had been an increasingly significant profile of marketing and brand management research that had employed qualitative research derived from inquiry into practice. So, from the specific focus of the artist – brand relationship in previous scholarship, it then emerged that biographical research was consistently being used as an actionable framework. So, the adoption of the five-question method enabled the researcher to review the research problem, establish a research objective and identify biographical research as primarily the most appropriate method for framing the qualitative research approach. The popular music artist's articulated lived experience would be '*both the source and object*' of the research (van Manen, 2007: p.53).

The iterative nature of the research design clearly assisted in the identification and consolidation of the research problem, as well as the advancement and development of a clear and coherent research purpose and question.

The research purpose or intent is therefore to explore, describe and explain popular music artist and affiliate industry practice and critically assess whether it possesses a relationship with brand management principles. The resultant question is:

‘Can popular music artists be conceptually and theoretically seen as brands?’

3.3 Biographical research

3.3.1 Biography: An overview

This research will embrace the traditional approach to history or biographical research of using rich descriptive, interpretive, processes, which allow for an intuitive and creative sense of telling a story (Jones, 1998). Equally, the adoption of a qualitative interpretive ideology *‘is more appropriate for biographical research, because it is based on developing a detailed historical account of unique events’* (p.163).

So is biographical research an appropriate research tool? Well, it can be seen that biographies have been one of the most common literary genres of the last century (Jones, 1998). Such literature has been particularly popular with readers and observers of the good, great, and the notorious (ibid, 1998). This can be seen in the literary texts of many public figures, including politicians, movie, and sport stars. Their individual accomplishments have created a point of intrigue and fascination throughout modern times (ibid, 1998). Just think about how much textual narrative exists around David Beckham. He has become a cultural brand icon (Holt, 2004). Equally, in terms of the planned research, music artists, whose accomplishments have been the focus of many spectators of popular culture, have in large part driven the music industry. This form of research seems to therefore be more than appropriate in getting to an understanding of the career of a music artist.

The interpretive biographical research approach has become increasingly popular (Fillis 2006a, 2006b; Roberts 2002; Silverman 2001; Wengraf, 2000). This method will enable the researcher to critically break down, review, and

analyse the content of biographical narrative of the research subject. This research seeks to establish whether popular music artist and affiliate industry practice possesses a relationship with brand management principles. The research will consider the proposition that popular music artists, as others, can be interpreted and seen as (people) brands (Bendisch et al, 2013), or personal brands (Peters, 1997; Hodgkinson, 2007; Shepherd, 2005) and therefore equally music artist brands. It has been noted that biographical research can enhance marketing management theory in the context of marketing (Jones, 1998; Fillis, 2003), brand meaning and identity (Hackley, 2006), celebrity branding (Kerrigan, et al, 2011) and (fine) artist branding (Schroeder, 2005). However, to date there are no specific research outputs that relate to the conception of a popular music artist brand.

The research will not possess an explicit and formal research hypothesis, but instead it will seek to identify and engage with notions of causality, derived out of the reflection of thick description (Geertz, 1973) from events, circumstances, behaviours and decision-making of the popular music artist. Therefore, the interpretive research will simply explore, describe and explain emerging themes or patterns from the past and present history, covering the background, evolution and development of a popular music artist. It is hoped the research will provide a contribution to knowledge about a popular music artist and any relevant relationship to the realm brand management of individuals. As derived from a review of the most pertinent literature, the brand management areas of brand identity, brand community and brand value were critically examined and identified as being the most appropriate areas of investigation against the biographical analysis of a popular music artist. As such, this biographical research focus will produce highly relevant, accurate and useful sources of knowledge (Jones, 1998).

Jones (1998) presents a very basic but helpful guide to conducting biographical research. He identifies four key framework aspects that they believe should be part of biographical research. They are the selection of a subject, the collection of textual data, the examination and interpretation of the text and finally, the writing-up of the biographical findings.

1. Selection of a Subject

The researcher possesses a personal and professional interest in the marketing and brand management of popular music artists. Jones (1998) suggests *'the most appropriate biographer of a marketing scholar may be another marketing scholar—perhaps even someone with ties to the subject in question'* (p.164). So, the researcher's academic, practical and tacit knowledge and understanding of the music industry and popular music artists is consequently seen as very important in establishing an effective foundation for the interpretation of a biographical text. Consequently, the researcher is well placed to identify, access and frame suitable available textual information regarding a pertinent popular music artist.

Access to the phenomena of the music artist will be a research challenge. The availability of suitable sources of popular music artist text and the cost associated with generating meaningful research information will potentially impact the choice and type of method used. The researcher hopes that personal knowledge of the industry will be a significant advantage in being able to extrapolate the most appropriate data source.

Equally, it was imperative that the biographical research was able to encapsulate the essence of popular music artists' expressions of themselves. The selection of a single music artist, had to fulfil the ability to wholly examine the social phenomenon of popular music artist in the context of brand management. The researcher's initial plethora of popular music artist candidates was shortened when applying the following three criteria:

1. The researcher acknowledged the desire to identify a research candidate from the United Kingdom (UK)
2. The textual narrative needed to be accrued from an active and successfully globally acknowledged popular music artist career
3. The music artist's career should span from the pre-millennial (up to the end of 1999) to the millennial (2000+) era

After the inclusion of these requirements, the pool of relevant research

candidates was significantly reduced. The filtering process created a challenge, but the researcher was convinced that such a selection criterion was imperative to provide the most appropriate UK popular music artist, who could provide thick descriptive content (Geertz, 1973).

In addition, the research needed to extend and be more than just the expression of the research candidate's textural narrative. As Mills (1959) states that the context and the interpretive subjectivity will always need to be accounted for.

Eventually, a few potential candidates were identified. However, there was one who stood out. They fulfilled the criterion of being a UK citizen, they were still actively engaged in the music industry as a music artist and probably the most important aspect was that they had significant record-breaking success originating from the pre-millennial era, of the mid-1990's. Their debut album secured unrivalled success with sales in excess of 7 million worldwide. The popular music artist selected was Craig David.

The biographical research will enhance the detail relating to the accomplishments of Craig David, as they will incorporate a rich range of ideas, dispositions, and motivations behind his musical achievements (Topolski, 1991; Jones, 1998; Fillis, 2003). Craig David's history and his creative ideas, will offer a penetrative insight into the research, uncovering his ideological trajectory. It will also serve to explain the origin of the researcher's effort, how they came to embrace the evident ideas, ideology and thoughts of the subject within their specific socio-economic and political environment (Walker, 1983).

2. Collection of textual data

The sources of biographical material can be found both implicitly as well as explicitly in many forms (Bornat and Walmsley, 2004). The collection of biographical text could be via the use of primary and/or secondary data. The interesting challenge in biographical research is that the apparent difference between the two collection origins can often be blurred. The customary division between unpublished and published textual data is not as relevant in

biographical research. This is because although, primary collection is ordinarily unpublished textual data, primary biographical collection can also be published textual data.

Therefore, in regards to this research, the researcher weighed up the advantages and disadvantages of different types of data collection methods. Five key points were identified that would shape the collection of textual data:

1. The researcher had the difficulty of gaining appropriately reliable access to Craig David as he had moved to live in Miami from 2010.
2. The researcher was concerned about the ability to gain an honest depiction of 'thick description' (Geertz, 1973) from the research subject, as they were such a high profile candidate and might therefore be tempted to provide what they thought would benefit their identity.
3. The researcher wanted to observe, capture and assess Craig David's presentation and promotion of self in an uninhibited, conventional, and unfiltered approach.
4. The collection of published data would become primary collection under the scrutiny of the biographical research, as the data would be analysed for the first time in a wholly unique context of its relationship to brand management.
5. The management of Craig David was not approached partly due to points 1 and 2, but also because the biographical research method has its focus solely upon Craig David.

Therefore biographical research of the popular music artist Craig David would be using the collection of published textual data that would include his personal and professional history, covering his development, growth and evolution as one of the UK's most successful popular music artists. The personal biographical data, or personal biography, will include demographic, family, and personality characteristics of Craig David. Sources of such textual data will include published filmed documentaries, interviews and music performances with the subject, as well as with friends and relatives. This data source will enable the researcher to explore, describe and explain what they see and hear

in the audio-visual content related to Craig David. It is expected that this will provide critical insight and vision into the career of the popular music artist, Craig David. The professional aspects of the biography will cover all areas related to his music career. From music releases, sales and performance environments, the researcher will seek to understand their living world of practice. As well as insight into Craig David's personal biography, the research will also explore his environmental biography, which will include aspects of the social, cultural, political, and economic conditions during his life. These will provide some valuable context.

As the textual data was being collected from secondary sources, in all of the various biographical forms, the process of analysis had already commenced. The researcher was almost immediately engaged to managing data sources that covered a span of Craig David's whole life, as well as that of his popular music career. Indeed, as clusters of information about Craig David's life come in, they will provide the building blocks of the biographical research.

3. Examination and interpretation of the text

One of the biggest challenges in biographical research is, interpreting and analysing the nature of textual data and narrative (Wengraf, 2000). The researcher will be examining and interpreting the biographical text of Craig David, which will require a keen interrogation. Jones (1998) has it likened to detective work. The substantiation of the textual narrative about Craig David will arrive from the analysis of all the historical events that present themselves as evidence. The researcher will embrace a consistent reasoning when interpreting the textual data from Craig David's biography. It will provide an accurate and authentic reflection and explanation by sensitively managing any gaps between facts and the researcher's interpretation. In terms of interpretation, one must find a consistent process that allows for the honest expression of the research candidate and the wholehearted interpretation by the researcher. Fullerton (1988) suggests that a biographical researcher has to use the researcher's imagination to critically construct explanation and meaning from textual source materials.

The communication of this biographical research will be unique in that it will allow for the inclusion of a wide range of expression from Craig David. This will enable the researcher to effectively capture the essence of the research subject. Therefore the biographical research will include both an integration of subjective and objective interpretations. Additionally, the narrative will inculcate a critical integration of textual data, interpretation and exemplification. This will allow the narrative to maintain thought provoking and noteworthy content, helping to maintain sound reasoning to any emergent themes.

So, the shaping and forming of material is critical in conveying and establishing meaning to the facts that emanate throughout biographical journey of the research subject. Meaning is therefore contingent on the way biographical facts are presented. This is very analogous with the literature review, which uncovered that brands are packed full of meaning and association. In this case, it could therefore be inferred that Craig David's biography could express brand-like aspects, conveying and establishing meaning around his biographical story.

4. Writing up the Biography findings

The challenge of writing up findings in biographical research is that often there is not a well-defined division between '*the analysis and interpretation of textual data and the writing of results*' (p.169). There is often a blurring between the two research areas (Jones, 1998).

Equally, Witkowski (1993) provides critical insight into the challenges of writing and presenting biographical research findings. They identify the narrative structure and style to be of significant importance. They suggest four fundamental features of narrative structure in biography. These will be Craig David's character, his settings, his actions, and lastly the happenings. All of these aspects of narrative biographical structure will be acknowledged in the writing-up of the biographical findings as their relative connection largely governs the narrative structure. In this research instance the biographical

structure will integrate and combine chronological (through time) and topical (popular music artist and brand management) analysis approaches, which will examine logical patterns.

Consequently, the biographical research will begin from Craig David's chronological origin or trace (Hatch and Rubin, 2006) and then integrate topical themes as they emerge, such as background, experience, personal life set-up and professional standing.

The story telling nature of biography, should truthfully express informative textual narrative that can be analysed, challenged and coherently expressed by the researcher to identify thematic insight. The comprehension of a story in context, adds to our understanding of how brand management might apply to the nature of popular music artists.

As has been established in the literature review, biographical research has been used in assessing the marketing and brand management. It is hoped that these biographical research findings will make a contribution to knowledge in the area of music marketing and brand management.

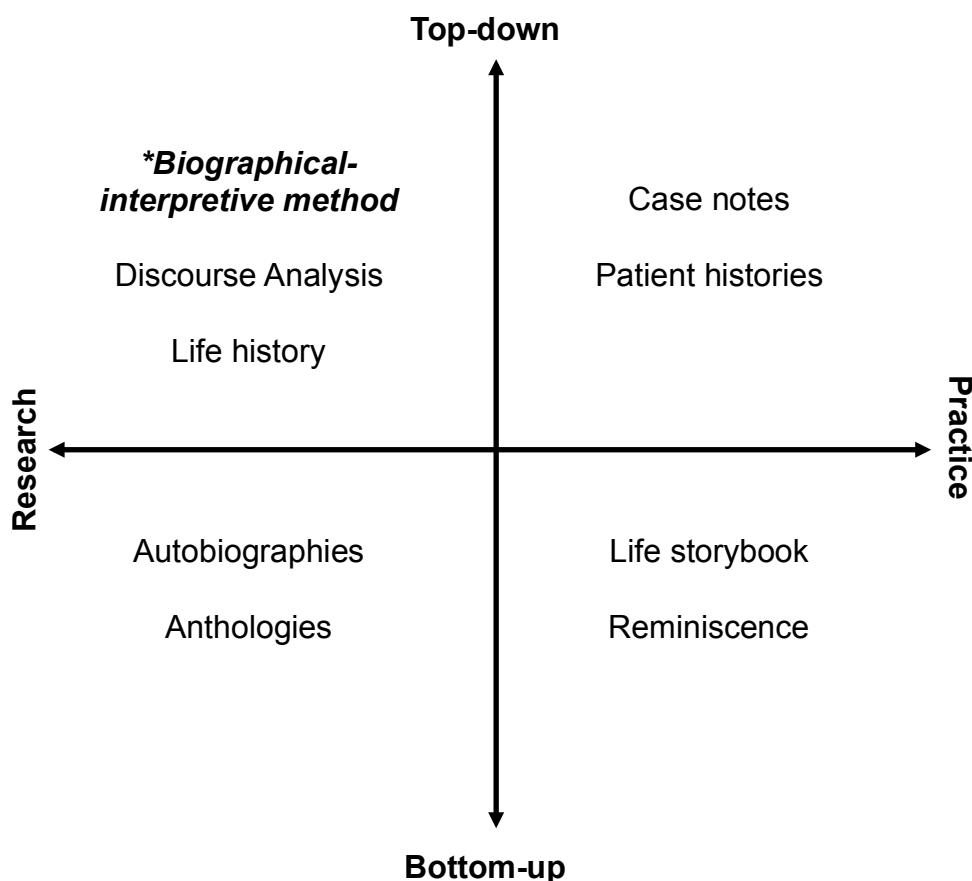
3.3.2 The Biographical method Matrix

Bornat and Walmsley (2004) developed a biographical matrix for understanding the position or perspective of the biographical method. The matrix allows the researcher to evaluate where the research is explicitly situated.

Key to this research is the ability to reveal textual narrative that might be related to the phenomena of contemporary popular music artist practice and its relationship to brand management. Where popular music artists might be seen as possessing brand-like commercial identities. With increased empowerment of popular music artists, this research seeks to identify any emerging themes that speak to this evident trend. Although Bornat and Walmsley (2004) claim their biographical matrix is simple to comprehend, they offer the caveat that it

speaks to the complexity of a 'wide range of practices and definitions of (biographical) research' (p. 222).

Figure 3.3.0 Biographical research matrix



Adapted from Bornat and Walmsley (2004)

The research and practice tangent is intersected with the top-down and bottom-up approaches. In essence 'Research' relates to a problem-solving activity or a question using a distinctive method to attain a conclusion, which is carried out by an individual or group. 'Practice' are the common, observable characteristics, roles and interactions set in an acknowledged social relationship network. It can be formal rules and procedures or informal actions. 'Top-down' is in relation to research where the researcher is not connected to the research subject. The recipients of practice are normally the producers of 'bottom-up' research.

3.3.3 Research matrix positioning

Although the matrix was designed predominantly for use in health and social care provision, it does provide significant insight in terms of the rationale and specific focus of the efficacy of biographical research in marketing and brand management. In terms of the use of the matrix positioning, three questions, seen below in table 3.3.0 can be asked which will provide positioning clarity:

Table 3.3.0 Biographical positioning questions

	Question	Answer
1.	Who instigated the research and why?	<i>The researcher for interpretation</i>
2.	Who completed the research and how?	<i>The researcher using B.I.M</i>
3.	Who owns the research findings?	<i>The researcher</i>

One can see immediately from the answers to the three questions that the biographical interpretive method in the top-down/research quadrant is the most appropriate method of biographical research.

3.4 Biographical interpretive method [BIM]

3.4.1 BIM: From the general to the specific

As the biographical matrix had identified BIM as the most appropriate method the researcher began a review of the biographical research form. So, the identification of the biographic interpretive method (BIM) was the researcher's first task. The researcher found a very important dimension to this particular form of biographical research when reading a contribution by Wengraf (2000). It will allow the researcher to use a method of triangulation through a quadrilateral thematic research method. The matrix will be used to analyse the textual narrative of Craig David. The case analysis will enable the researcher to identify any general themes related to the articulation of music artists as brands.

The research article by Wengraf (2000) was entitled:

Uncovering the general from within the particular:

From contingences to typologies in the understanding of cases

Wengraf (2000) identified two key prevailing issues with biographical research that the researcher perceived to be relevant to this research inquiry:

1. Biographical research should not be limited to just what Craig David states about himself.
2. The analysis of Craig David's biography can provide a source of critical information that can help to establish understanding of common themes that may impact other popular music artists.

The researcher identified with the challenges presented by Wengraf (2000). However could the BIM espoused by Wengraf (2000) minimise the possibility of confounding research issues related to solely gathering Craig David's biographical narrative and opinion? Similarly, could the BIM framework allow the researcher to be confident in the deliberate selection of one research case subject, producing depth analysis from multiple sourced textual narratives?

This BIM incorporates principles of grounded-theory method that allows for one case analysis to produce themes of generality. Consequently, it would allow the researcher to develop an iterative and inductive process from the use of a singular case related to the popular music artist Craig David. This could yield considerable generalities that could be mapped to produce typological models (Wengraf, 2000) for other popular music artists. This is of critical importance to this research as the exploration, description and explanation of Craig David's biography against the context of brand management could quite possibly generate themes that could be seen as applicable tools for other popular music artists. This potentially has significant implications for the management of music artists.

So, this process of analysis could facilitate the generation of themes that could be mapped as tools across other cases. In other words, the researcher could use the findings of this research to potentially generate concepts from the case to build theory (Bryman, 2008).

3.4.2 Craig David's story and laddering

The uninterrupted biographic narrative of one music artist could provide a significant profile of information regarding their life. The examination of published accounts of Craig David's textual narrative is a 'pivotal focus of analysis' (p. 141) and it is known as the research candidate's told story (Wengraf, 2000). The initial narration of an individual begins the journey of understanding. Craig David's told story would provide textual data that yield the attainment of understanding through a '*process of social and societal contextualisation*' Scheff (1997, p.142).

Biographic narrative provides an opportunity for the subject of the research inquiry to express themselves, through an '*uninterrupted narrative of their own life*' (Wengraf, 2000, p.141). The textual sources will provide a chance and opportunity for Craig David to share and tell his story in his own way (Wengraf, 2000). The biographic narrative can be seen as text. The researcher will be required to correctly apply Craig David's told story in the situational and circumstantial context of that time. In some regard, this has been previously addressed in the literature review chapter, where the socio-cultural and economic history of music business was presented. However, it will be important to critically review and apply rich contextual parameters to the pertinent textual themes extrapolated from the narrative text analysis.

This text should be rich in both reflective and reflexive information about Craig David. This text will be seen as his '*told story*' and is a central pillar of this research analysis.

3.4.3 Biographical laddering

To avoid such narrow research myopia, Scheff (1997) developed a ladder for analysis of narrative text. He clearly sees both the micro and the macro elements as being inextricably connected to the contextualisation process.

Using aspects of a process known as a part/whole ladder (Scheff, 1997), the following adapted part/whole ladder of conceptual framework and theorisation has been seen to exist related explicitly to Craig David:

- Craig David's single words and gestures
- Craig David's sentences
- Craig David's exchanges
- Craig David's conversations
- Craig David's relationships
- Craig David's life history
- Craig David's relationship networks
- The history of the music industry
- The structure of the music industry
- The future of the music industry
- The history and destiny of Craig David
- The relevance and applicability of brand management to Craig David

All levels are seen as being important, with the researcher moving up and down the list to enable the appropriate level of pertinent analysis. This allows the researcher to place the part of biographical narrative into a suitable context of the whole. In the context of the research method, both the narrative text and the situational context will be integrated to maximally derive insights that are well reasoned and balanced. It can be seen that the inclusion of chronological history and structure analysis allows for cross-cultural and cross-time comparison. Craig David's own explicit remarks, those of others and the resultant interaction of both micro and macro relationship contexts are seen to be vital ingredients in the examination of BIM of a single research candidate (Wengraf, 2000). Therefore, it is essential that biographical research be derived from the past and the present, to provide explicit textual information for the derivation, development and forecast of typologies and generalisations

regarding popular music artists at large with regards to their present and the future (Hatch and Rubin 2006) possible evolution as a popular music artist.

The research will not run from, or attempt to hide the specific background of the researcher. Contrarily, the researcher has already acknowledged a pracademic (Posner, 2009) identity and resultant journey at the beginning of this chapter. These precise experiences can be seen as providing legitimacy to the researcher's ability to execute and manage the research process.

In terms of this research, the cross-cultural dimensions relate to the nature of the popular music industry over two distinctly recognized time periods, of the pre-millennial and the millennial era, to achieve cross-time comparison (Wengraf, 2000). It will also acknowledge the social, cultural and eventual economic role and function of music genre (Fabbri, 1982) and its impact upon popular music culture.

3.4.4 BIM and biographical research and history

It may seem obvious, but the historical significance of biography should never be understated. Consequently, it is an important element of the part/whole ladder of conceptual framework and theorisation suggested by Scheff (1997). Therefore, the laddering technique (Scheff, 1997; Fillis, 2003) delves into the essence of an individual's life from birth to present. It is an evaluation of their past, present and forward gazing future. This text is immediately important, as this is reminiscent of how brands are often perceived (Hatch and Rubin, 2006). Therefore, the biographical research will attempt to acquire the broadest scope of the individual's biography (Scheff, 1997; Fillis, 2003).

Although biographical information is collected in the present, it is worth noting that the researcher will not only be fixed on the immediate issue of trying to deliver current pertinent information. The researcher does not intend to lose sight of the research subject's history and the context that brought them into their current identity and situation (Wengraf, 2000). Therefore the research will

attempt to locate and capture a solid grasp of the Craig David's personal and inter-personal history. As a consequence this research uses textual narrative that specifically covers the history or brand past (Hatch and Rubin, 2006) of Craig David. Again, ultimately this biographical research needs to present a holistic understanding of Craig David, providing critical insight of his past, present and possible future brand evolution (ibid, 2006) as a popular music artist and possibly as a popular music artist brand.

In this regard Fischer-Rosenthal (2000) provides a very insightful look into self, when they state:

Given the precariousness of communication, presenting and creating oneself as a 'person' seems to be possible only by telling how one became what and who one is now. I can only understand myself and communicate myself in a narration if I conceive myself as someone who is constantly changing and yet still me, i.e. as an integrated person, including my biographical transformations and contradictions. The individual as a dynamic system of plural sub-selves is realised in his or her life stories.

This commentary about self and identity, speaks loudly to this particular research intent. The researcher will need to identify pertinent documentation that exhibits a research candidate's life story. The researcher wants to critically analyse existing narrative projected by Craig David. Therefore, the researcher will attain textual narrative from Craig David's perspective that is as much as possible; untrimmed 'biographical transformations and contradictions' of themselves. In this way, the use of textual narrative or communication will be textual data that is outward facing and consequently orientated toward public consumption.

3.4.5 BIM, the self and subjectivity

The research will capture Craig David's commentary about himself or the self. This relates to the theoretical area of symbolic interactionism. Goffman (1959) identifies that all individuals are involved in a dramaturgical approach to performance or social interaction with others in specific environments, with the view to shaping the 'impressions' (p.17). Interestingly, the performance is constantly present at all times where an individual's persona is represented in every performance, whether private or public. Equally, Goffman (1959) identifies that an individual's deliberately presented social identity can be described as their 'front', an idealised self, which could be seen as Craig David's desired impression upon others (p.22). The research will seek to identify the what, how and why of Craig David's presented front. In terms of authenticity, an individual's persona could arguably be seen to represent their whole and true identity. This is supported by an orchestrated 'back stage' involving a 'team' (p.79), who assists in the intention performance, known as 'impression management' (ibid, 1959). Equally, Mead (1934) speaks of our identities being split by our own internal dialogue; the 'I' and our social selves; our 'me'. It is evident to the researcher that the biographical interpretive method will be the most appropriate research method to encapsulate the ever-emerging phenomenon of the branded self (Berger, 2011).

The collection of research text from published, public sources can be said to draw focus to Craig David's social identity. It could be argued that published sources will possess strong elements of 'impression management' by Craig David and his team (Goffman, 1959). However, the research data collection was designed specifically to capture, explore, describe, explain and interpret his social identity. Equally, it is hoped that the range of textual narrative collected will, as identified earlier, capture inconsistencies and reveal Craig David's persona (ibid, 1959). The researcher believes that the design, by nature eliminates the extent to which an interview setting might have inappropriately encouraged the research candidate to provide inaccurate reflections (Maxwell, 2005).

So, this particular research was designed to account for the unconscious bias that presents itself to avoid uncomfortable biographical narrative. An interview, if at all possible, with the research candidate, specifically about themselves, could well have produced different textual data than narrative that was presented and performed for the whole social world to see.

Equally, the researcher front stage (Goffman, 1959) might go through a process of 'defence and anxiety' during data analysis and findings (Wengraff, 2000, p.144). To avoid this weakness of subjectivity Wengraf (2000) suggests that all areas of bias or subjectivity should not only be acknowledged but also be critically integrated into the biographical research process. In other words the researcher plans to confront the notion of subjectivity head on by specifically including it in the research design (ibid, 2000).

So the researcher's values will emanate from the researcher's basic beliefs and attitudes about the social world around them. The researcher's own 'pracademic' (Posner, 2009) music business teaching and industry experience will reflect a particular set of objective and subjective beliefs and values. It is important that the researcher openly presents their background. Such disclosure has happened in the introduction, literature review, methodology and the forthcoming discussion chapter in this research. Such openness is deliberate, so as to reinforce trustworthiness (Decrop, 2004). This is very important as interpretive research is not typically associated with objective experimental facts, but with subjective truth (ibid, 2004). The biographical research will be examining published text expressed by the research subject, Craig David. Therefore the objective content of Craig David's narrative is available for public review and consumption. The subjective truth identified by the researcher is open to interpretation, but the foundation of the research findings will be inextricably linked to the trustworthiness established by the researcher. This is achieved through the triangulation of their disclosed background and the multiple textual narrative sources (ibid, 2004). Therefore, the researcher will be able to distinguish between the collection of textual facts that generate inter-subjective truths and that of the development of arbitrary

myths that can often be generated when interpretive research has not established a robust research design framework, which includes triangulation. In terms of this research, the researcher's preconceptions are inherently positioned and attached to several relevant and convergent areas, including the conceptual, theoretical and practice aspects of the music industry. However, the objectivity notion of values will always be relative - we all carry and possess preconceptions or bias (Michrina and Richards, 1996). So, *'there is a greater awareness today of the limits to objectivity'* (Bryman, 2008, p.26). Subsequently the lived experience of the researcher will possess, by definition, inextricable preconceptions, bias or subjectivity. As has been stated, such subjectivity does not necessarily suggest weakness, conversely, at the very least, it is seen to be an important element to a sound interpretive research process (Wengraf, 2000; Dahlberg, K. et al, 2008) and the encouragement that the researcher possesses the appropriate knowledge, experience and trustworthiness required to sensitively and accurately manage interpretive research (Decrop, 2004). So, the researcher openly recognises and acknowledges that this subjectivity will be both systematically and positively challenged to fully reduce negative bias and apply a consistent process that encourages the generation of inter-subjective truth and new insights and the reduction of subjective myths. This was also significantly advanced and accomplished through additional discussions with supervisors, academic peers, as well as music industry associates, which also helped to reduce myths. This arbitrated and triangulated analysis process, helped to reveal the motivations of the researcher, as well as challenges related to the consistent acknowledgement of subjectivity. The notion of subjectivity should always be acknowledged as an attempt to diminish its role and significance. The realm of subjectivity has accepted relationships to both social and symbolic value judgements, so it will always be linked and compared with objectivity (Marshall and Forrest, 2011).

3.4.6 Lived life and history – as told by others

Scheff (1997) makes it clear that biographical research without the inclusion of context and history misses vitally important elements of any person's story.

As a consequence, the researcher will broaden the textual narrative to include input from other sources other than the research candidate, Craig David. These sources will derive from both 'hard biographical data' (Wengraf, 2000, p.145) as well as from the commentary from others regarding the research subject. This will act to balance or mediate the popular music artist's presentation of self (Goffman, 1959), with the contextual knowledge of others and unambiguous factual information. BIM will embrace the alternative sources of biographical data, which may complement or contradict the told story of the research candidate. In terms of interpretation, the researcher can now critically integrate the textual narrative derived from the research subject with that of hard facts and commentary from others. This will provide a broader picture that inculcates the whole/part nature of a laddering technique (Scheff, 1997; Fillis, 2003).

In essence the told story is continually and systematically interpreted against the views of others, objective facts and comparative context. It will enable the researcher to embrace all of the social environmental factors involved in the biographical narrative of the popular music artist (Fillis, 2003). Put another way, the research subject's words, gestures, sentences from Scheff's (1997) part/whole ladder will be mediated with the rest of the ladder, which includes the research subject's interaction with the social world around them, and in particular their interconnection and relationship with others.

3.4.7 BIM and context

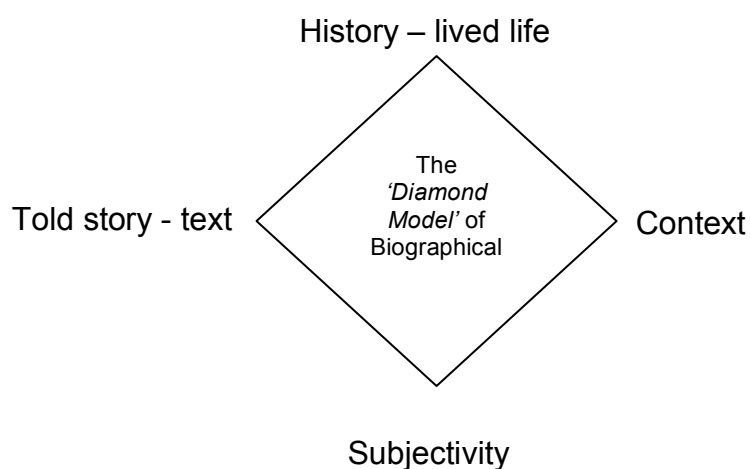
The BIM will help the researcher frame biographical text from Craig David to provide relevant historical and comparative context (Wengraf, 2000). The researcher will need to consistently integrate the external contextual elements outside of Craig David, as the absence of external situational context would result in a very limited profile of textual narrative and the drawing in of inappropriate inferences and conclusions (ibid, 2000). This would diminish the

ability of the researcher to carry out depth analysis and arguably lead to 'formal-textualism', where the research only produces textual narrative from Craig David (Wengraf, 2000). It is also important to reduce researcher myopia, where a lack of contextual knowledge of the 'cultural sphere' produces weak biographical research findings. The researcher has already revealed their background and together with the adapted part/whole ladder (Scheff, 1997; Wengraf, 2000) the researcher is confident that a solid knowledge and understanding of historical and comparative context exists with all relevant externalities.

3.4.8 The BIM Model

The biographical interpretive method [BIM] analysis tool identified by Wengraf (2000) will be used to undertake the research. As previously stated, the tool postulates that biographical narratives are implicitly expressed in four ways. These distinct but interrelated points of biographical expression form what is described as the diamond model (See Figure 3.4.0 below). The four areas are the 'self *told story* of the subject', the '*history – lived life* of the subject as expressed by others', the 'knowledge of historical and comparative *context*' and finally the 'researcher's /inter-subjectivity'.

Figure 3.4.0 The components of the biographical diamond research tool



Wengraf (2000, p. 148)

The adoption of the diamond model of biographical analysis allows the researcher to critically capture, frame and analyse any emergent themes related to the evolution of three theoretical and conceptual areas of brand identity, brand community and brand value identified as pertinent in the previous review of literature chapter (Please refer to Chapter 2). Consequently, any pertinent reference to any of the four component tools of the diamond model or the aforementioned brand management areas are critically acknowledged, highlighted and integrated through the use of *italics*. These inductive research outcomes serve as identification points, where clear patterns and regularities to the research are acknowledged. The acknowledged themes are used to establish whether a conceptual and theoretical understanding can be achieved that might build theory and modeling specifically within the realm of the popular music artist as a brand.

3.4.9 The Craig David case and textual data collection

The popular music artist Craig David is the research subject. His meteoric rise to popular music artist success and the subsequent public recognition make him an ideal candidate. Therefore, the research critically observes the biographical narrative of Craig David as published via TV documentary archive material.

The textual data is derived from various published multi-media forms.

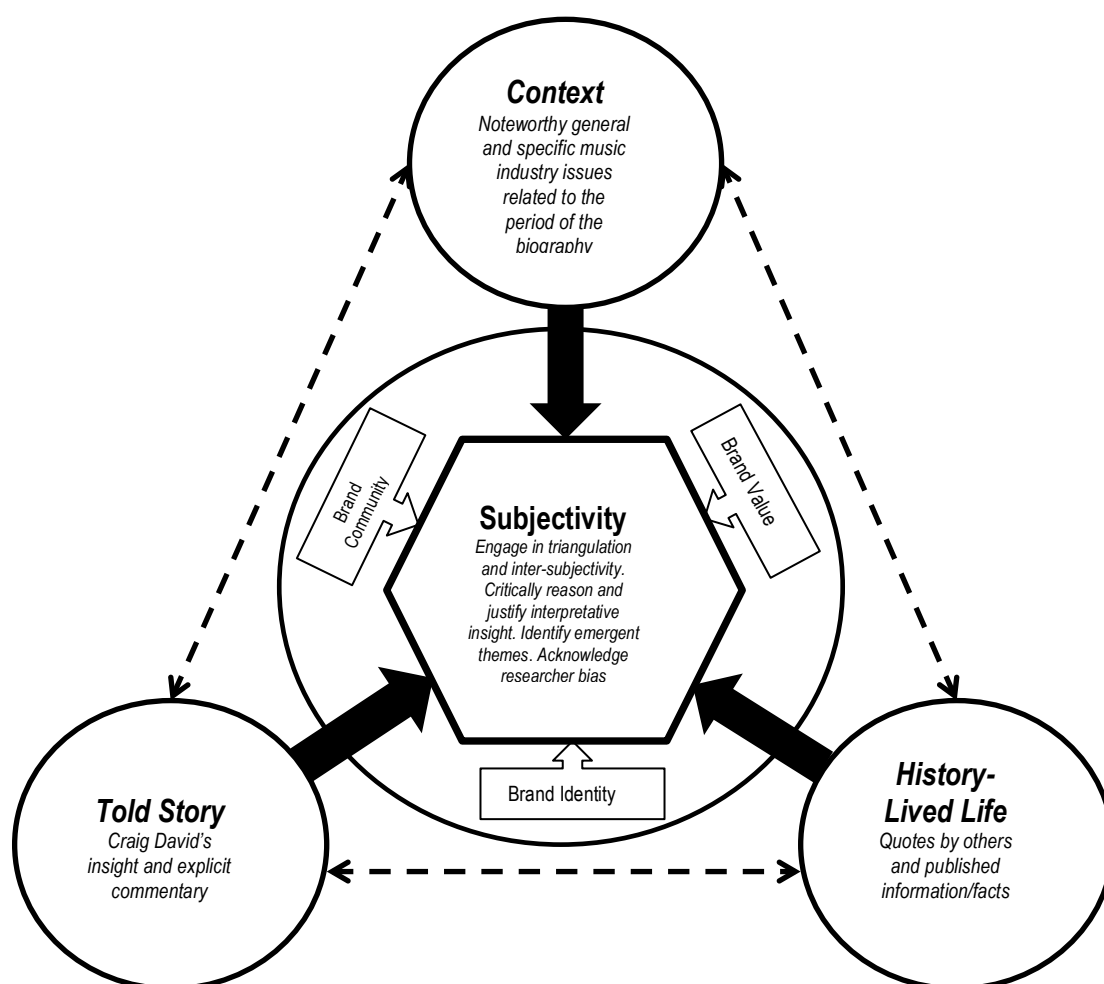
Recent research suggests that artistic biography has grown to include a number of valid channels of information sources (Fillis, 2003). These include 'multimedia output such as videos of artists at work, taped interviews, film biographies and use of the internet to disseminate pertinent information' (pp.30-31).

It is precisely this aspect of biographical research that the researcher wishes to embrace. The research will utilise published multimedia output in the predominant form of film biographies, and Internet broadcasts via YouTube. To supplement these principal sources, the research will also use magazine and

newspaper interviews, news articles, and music artist videos. These channels have become increasingly more pertinent in the millennial era, where TV programming and the Internet postings have the adopted biographical talent and life stories to form branded entertainment (Hudson and Hudson, 2006). It can be seen that the hermeneutic principle of assessing the part (Craig David) in the context of the whole (the popular music artist and brand management) can produce new interpretive understanding and knowledge.

3.5 A revised '*Diamond Model*' of Biographical Interpretive Method

Figure 3.5.0 Adapted biographical research model



Adapted from Wengraf (2000)

3.5.1 Biographical subject, model, and focus

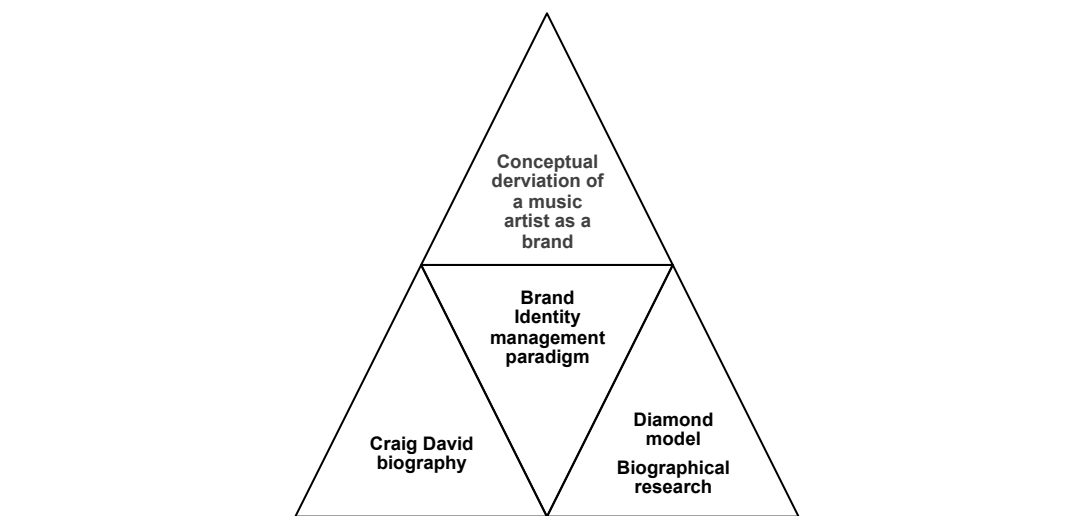
The research subject; Craig David is presented as the source of his textual narrative or his *told story* (Wengraf, 2000). In addition *History-Lived* (ibid, 2000) life will identify textual narrative from others and published information / facts about Craig David. The *Context* (ibid, 2000) will acknowledge noteworthy general and specific micro and macro environmental factors related to the music industry and the period of biographical textual narrative.

The researcher's *Subjectivity* (ibid, 2000), is shown in the middle of the diamond, along with the adapted elements of the model, which present the three brand management paradigms of brand identity, brand value and brand community, as they have been identified as pertinent in the brand articulation and management of people. The elements of the model will be italicised within the copy to critically acknowledge, highlight and integrate their role as points of analysis.

In line with the adapted biographical interpretive research model, the following sub-questions have been generated to specifically review and critique Craig David's biography in the context of his popular music artist's relationship to the three brand management paradigms of *brand identity*, *brand community* and *brand value*.

1. Told story: What does Craig David say about his *brand identity*?
2. Told story: What does the brand identity framework of Craig David say about his *brand community*?
3. Told story: What does the brand identity framework of Craig David say about his *brand value*?
4. History - lived life: What do others say about Craig David's *brand identity, community and value*?
5. Context: What was the context under which Craig David's popular music artist *brand identity, community value* evolved?

Figure 3.5.1 Biographical subject, model, and focus



An iterative analytic filtering research process will allow the researcher to explore, describe, explain, analyse, isolate and generate themes from the sources of reference that produced compatibility with the biographical interpretive method framework. The four highlighted research case areas of ‘The South Bank Show’ documentary (ITV); ‘Tim Westwood TV’ (YouTube Channel); ‘Fearne and Craig David’ documentary (ITV2), and ‘MistaJam’s Sixty Minutes Live Takeover’ (YouTube Channel) were identified in table 3.5.0, below and identified to be of particular importance when identifying with the biography interpretation of Craig David.

The broadcasts essentially captured Craig David’s presentation of self (Goffman, 1959) via multimedia channels such as film biographies, videos of artists at work, interviews, and use of YouTube to convey relevant textual narrative (Fillis, 2003). Craig David’s audio and visual *told story* (Wengraf, 2000) or textual narrative is seen as very important, in that audio and visual expression is directly aligned to the production, distribution and consumption of popular music artist identity in music marketing terms (Ogden, et al, 2011). Additionally, the identified media platform channels also derive the thick descriptive (Geertz, 1973) textual narrative required to build and establish key themes.

Table 3.5.0 Biographical sources of reference for Craig David

Media type: title	Presenter /Journalist	Title: description	Date
Newspaper: The Guardian	Anna Chapman	Two Steps Forward: <i>Highlights the rise and popularity of UK Garage¹</i>	14/04/00
Newspaper: Los Angeles Times	Phil Sutcliffe	Will We Dance To His Tune? <i>Reviews how Craig David successfully mixed R&B with house-garage in the UK. Can he get the U.S. to like it?</i>	15/04/01
Online Magazine: Billboard	Kwaku	RnB/Hip-Hop: Words and Deeds <i>Short editorial insight into the UK Garage scene</i>	25/05/02
Television: The South Bank Show (ITV) (26 th Season: 4 th Episode)	Melvin Bragg	Craig David: <i>Documentary about the popular music artist Craig David, chronicling the meteoric rise to professional success and the subsequent public recognition.</i>	10/11/02
Newspaper: The Guardian	Merope Mills	Shadow over Craig David's US tour: <i>Reviews the racial challenge to Craig David's two month US tour</i>	15/11/02
Online: www.andpop.com	Adam Gonshur	Craig David Releases Slicker Than Your Average: <i>Interview about new album.</i>	29/11/02
Online Newspaper: The Telegraph	Bernadette McNulty	Craig David: Why I had to put the ridicule behind me. <i>Interview regarding his challenge facing comedy jibes and drop in popularity</i>	19/06/08
BBC News Online: www.bbc.co.uk	Anon	Craig David's Southampton <i>Reviews Craig's background and love of his hometown and the recognition of his honorary degree.</i>	03/11/08
Online: YouTube Tim Westwood TV. Radio1 video	Tim Westwood	Craig David freestyle on Radio 1 <i>Craig David shares his biographical journey to date via showcasing his unknown rapping skills</i>	19/11/08
Online: mtv.co.uk	Babatunde	Craig David: The Interview! <i>Reviews his music, DJing and new album</i>	19/03/10
Online: officialfearnecotton.com	Fearne Cotton	Blog: World Exclusive <i>Fearne announces the broadcast of her Craig David documentary</i>	24/09/10
ITV2 Fearne and... (2nd Season: 4 th Episode)	Fearne Cotton	Craig David Documentary <i>Fearne Cotton spends time with Craig David in Miami, getting an insight into his lifestyle.</i>	29/09/10
Newspaper Online: metro.co.uk	Lewis Bazley	Fearne and Craig David went from an intimate profile to an episode of cribs: <i>A critical review of how a documentary on Craig David lacked depth and insight</i>	29/09/10
Online Newspaper: The Guardian	Dan Hancox	UK Garage¹ Goes Pop with Bo>Selecta! <i>1999: Number 35 in our series of the 50 key events in the history of dance music</i>	15/06/11
Online Magazine: Soul Culture	Soulculture.c om	Craig David's debut LP Born To Do It revisited with producer/writer Mark Hill Return To The Classics	13/11/11
Online: YouTube BBC 1Xtra - Mista Jam's 'Sixty Minutes Live Takeover' video	Mista Jam	Kurupt FM Takeover feat. Craig David <i>Amongst other guests Craig David provides a seminal guest performance on the popular radio/YouTube broadcast.</i>	10/09/15
Newspaper Online: Independen.co.uk	Harriet Gibson	Re-rewind: is the Craig David revival upon us? <i>A decade since his career fizzled out, the UK garage star is taking himself less seriously. Is he ready to mount a public comeback?</i>	14/09/15
Online Newspaper: Independent.co.uk	Sally Newell	People Just Do Nothing producer Ash Atalla on Kurupt FM growing up and why the show could be as big as The Office	17/08/16

¹ Garage. 3. (Mass Noun) A form of dance music incorporating elements of drum and bass, house music, and soul, characterized by a rhythm in which the second and fourth beats of the bar are omitted. (Oxford Dictionaries)

3.6 Conclusion

Table 3.6.0 below provides a complete overview of the research realm. It can be seen that the research follows an ontological perspective that is constructionist in nature, and therefore the epistemology is anchored in interpretivism. The methodological position is qualitative, with concept and theory being derived through an inductive approach. The method found via the five-question qualitative framing and the reflection upon the prevailing literature resulted in the selection of a biographical research. The biographical matrix identified and positioned the research in the biographical interpretive method quadrant. Finally, the textual narrative will be collected via published multimedia channels, as these have been identified as capturing artist biography (Fillis, 2003).

Table 3.6.0 – Research realm

General research structure	Specific research structure
Ontology	Constructivism
Epistemological	Interpretivism
Methodological	Qualitative
Concepts and Theory	Inductive
Method	Biographical/Biographical Interpretive Method
Specific Data Collection	Published Documents/Multi-media

The researcher will be able to critically capture textual narrative from a quadrilateral biographic interpretive method (Wengraf, 2000). The forthcoming analysis will endeavour to identify salient textual narrative that provides insight into Craig David's strategic intent and projected cultural meaning, associations and interpretation (Schroeder, 2005; Holt, 2003) received by others. Moreover, Geertz (1973) suggests that meaning is derived and constructed from social rhetoric expressed over time. Therefore, this biographical interpretive method of research is seen to appropriately capture, situate and exemplify Craig David's history, social context and explicit textual narrative.

Chapter 4

'Re-Rewind' – Craig David's told story' (part 1)

The Artful Biographic Perspective (1981 to 2002)

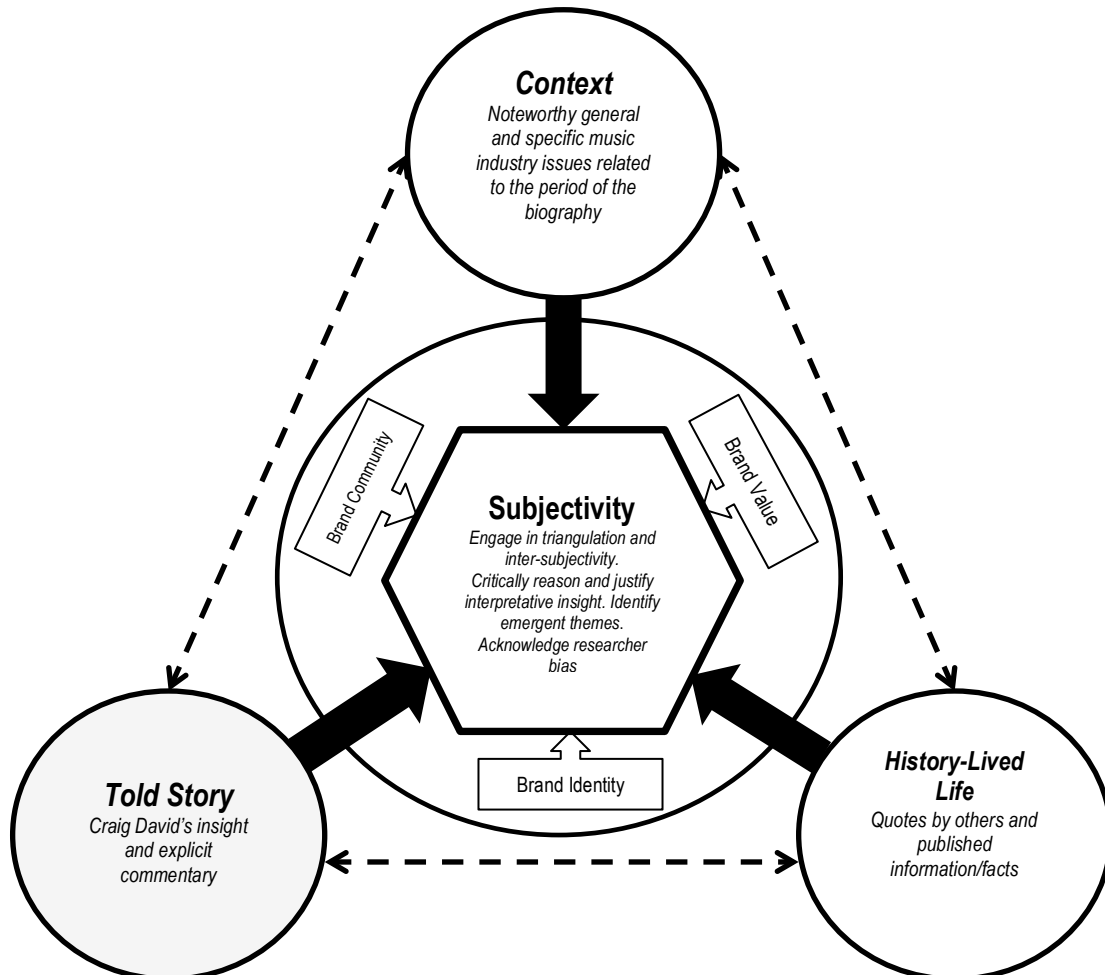
4.0 Synopsis:

This chapter will provide an insight into what the research subject Craig David says about himself via the South Bank Show documentary in 2002.

4.1 The adapted biographical research model

This chapter will use an adapted 'Diamond Model' (Wengraf, 2000) discussed in the methodology. The 'Told Story' element of the iterative model is the first to be used in the context of Craig David's textual narrative. It is highlighted in a grey box with black bold lettering in the overall figure 4.0 shown below.

Figure 4.1.0 Adapted biographical research model



4.1.1: Biographical subject, model, and focus

The research subject; Craig David is presented, in this section, as the complete source of textual narrative. The information shared by Craig David is known as his *told story* (Wengraf, 2000). Craig David's textual narrative will form the first part of an interpretive basis of research. This overall research will identify emergent themes that emanate from multiple sources. Consequently, the researcher's subjectivity is acknowledged, and shown in the middle of the diamond model, along with the three-brand management paradigms of brand identity, brand value and brand community. These brand management elements represent the context through which the research on Craig David will be conducted. As such, they will be italicised within the copy to critically acknowledge, highlight and integrate their role as points of analysis.

The *told story* element of the adapted diamond model of biographical research (Wengraf, 2000) is the chapter's precise focus. The critical analysis will only address and stem from the textual narrative from the research subject; Craig David and the subjective interpretation of the researcher (bid, 2000).

The following sub-question has been generated to specifically review and critique Craig David's own personal narrative or *told story* related to his popular music artist identity.

1. Told Story: What does Craig David say about his brand identity?

The iterative research process will allow the researcher to examine, analyse and isolate the most appropriate sources of textual narrative. The research case for this chapter relates to 'The South Bank Show' documentary (ITV). This is the first of four key biographical sources identified by the researcher, as it appropriately captures his audio and visual *told story* (Wengraf, 2000) or textual narrative. Please see table 4.1.0. This media platform channel also produces the thick descriptive (Geertz, 1973) textual narrative required to build and establish key themes. The researcher is able to critically capture Craig David's brand story (Hatch and Rubin, 2006) or *told story* (Wengraf, 2000).

Table 4.1.0 Biographical sources of reference for Craig David

Media type: title	Presenter /Journalist	Title: description	Date
Newspaper: The Guardian	Anna Chapman	Two Steps Forward: <i>Highlights the rise and popularity of UK Garage¹</i>	14/04/00
Newspaper: Los Angeles Times	Phil Sutcliffe	Will We Dance To His Tune? <i>Reviews how Craig David successfully mixed R&B with house-garage in the UK. Can he get the U.S. to like it?</i>	15/04/01
Online Magazine: Billboard	Kwaku	RnB/Hip-Hop: Words and Deeds <i>Short editorial insight into the UK Garage scene</i>	25/05/02
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Newspaper: The Guardian	Merope Mills	Shadow over Craig David's US tour: <i>Reviews the racial challenge to Craig David's two month US tour</i>	15/11/02
Online: www.andpop.com	Adam Gonsbur	Craig David Releases Slicker Than Your Average: <i>Interview about new album.</i>	29/11/02
Online Newspaper: The Telegraph	Bernadette McNulty	Craig David: Why I had to put the ridicule behind me. <i>Interview regarding his challenge facing comedy jibes and drop in popularity</i>	19/06/08
BBC News Online: www.bbc.co.uk	Anon	Craig David's Southampton <i>Reviews his background and love of his hometown and the recognition of his honorary degree.</i>	03/11/08
Online: YouTube Tim Westwood TV. Radio1 video	Tim Westwood	Craig David freestyle on Radio 1 <i>Craig David shares his biographical journey to date via showcasing his unknown rapping skills</i>	19/11/08
Online: mtv.co.uk	Babatunde	Craig David: The Interview! <i>Reviews his music, DJ career and new album</i>	19/03/10
Online: officialfearnecotton.com	Fearne Cotton	Blog: World Exclusive <i>Fearne announces the broadcast of her Craig David documentary</i>	24/09/10
ITV2 Fearne and... (2nd Season: 4 th Episode)	Fearne Cotton	Craig David Documentary <i>Fearne Cotton spends time with Craig David in Miami, getting an insight into his lifestyle.</i>	29/09/10
Newspaper Online: metro.co.uk	Lewis Bazley	Fearne and Craig David went from an intimate profile to an episode of cribs: <i>A critical review of how a documentary on Craig David lacked depth and insight</i>	29/09/10
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Online Magazine: Soul Culture	Soulculture.com	Craig David's debut LP Born To Do It revisited with producer/writer Mark Hill Return To The Classics	13/11/11
Online: YouTube BBC 1Xtra - Mista Jam's 'Sixty Minutes Live Takeover' video	Mista Jam	Kurupt FM Takeover feat. Craig David <i>Amongst other guests Craig David provides a seminal guest performance on the popular radio/YouTube broadcast.</i>	10/09/15
Newspaper Online: Independent.co.uk	Harriet Gibson	Re-rewind: is the Craig David revival upon us? <i>A decade since his career fizzled out, the UK garage star is less serious. Is he ready for a comeback?</i>	14/09/15
Online Newspaper: Independent.co.uk	Sally Newell	People Just Do Nothing: Producer; Ash Atalla on Kurupt FM growing up and why the show could be as big as The Office	17/08/16

¹ Garage. 3. (Mass Noun) A form of dance music incorporating elements of drum and bass, house music, and soul, characterized by a rhythm in which the second and fourth beats of the bar are omitted. (Oxford Dictionaries)

4.2 An Introductory background to Craig David

In the late nineties, a new music wave or genre of music (Fabbri, 1982) was beginning to emerge in the United Kingdom. In December 1999 an act known as Artful Dodger reached number two in the UK charts with music emanating from a relatively new UK underground dance music scene (Thornton, 1995). The act that featured the singing and song writing of Craig David narrowly missed the number one spot, which was taken up by the inimitable Cliff Richards (Chapman, 2000). However, this new music phenomenon continued to grow into 2000 and began to dominate the UK charts (ibid, 2000). Craig David was becoming one of the most recognised popular music artists to come from this new UK underground music scene (Thornton, 1995). Craig David and equally this new music scene received their biggest news to that date, when he went straight to number one in the UK charts in April 2000 (Chapman, 2000).

4.2.1 Biographical research of Craig David

This investigation will uncover 'general themes' (Wengraf, 2000) from the explicit case analysis of Craig David. Can a generation of specific biographical research themes from Craig David produce a general conceptual brand management understanding of a popular music artist as a brand?

Inadvertently, Craig David certainly seemed to appreciate this proposition, when he stated:

Every artist is a commodity and if you aren't making money you will be dropped. It's not that they have a love and passion for you. (Cited by: Sutcliffe, 2001)

Craig David's quote clearly reveals that he perceives an artist as being part of a commodity market. In particular, a popular music artist market, where the financial return is the primary barometer of success for a record label.

Craig David's *told story* (Wengraf, 2000) is juxtaposed by Schroeder's (2005) research findings from the analysis of three renowned visual artists:

Artists often criticize marketing, branding, and consumer culture, shedding light on negative implications of consumption and market forces (p.1302).

As Craig David's expressed view acknowledges the existence of a market, it presupposes, that to be successful; an artist cannot be an indistinguishable commodity (Wernick, 1983). Craig David's statement, strongly suggests that an artist needs to create a strong label or *brand identity* relationship (Aaker, 1996; 2003; Preece and Kerrigan, 2015) with market *brand value* (Wood, 2000) that the consumer or *brand community* (Muniz and O'Guinn, 2001) member will choose and pay more for, over that of a commodity (Norberg, et al., 2011).

Therefore, Craig David's own *told story* (Wengraf, 2000) as expressed through media channels, is seen to be significantly important. Craig David, as a popular music artist, is part of the UK music industry sector (DCMS, 2013). In turn, the music industry is part of a world-leading UK creative industry sector. The definition for the creative industries relates closely to this case analysis, in that the research utilises biographical research to examine whether the expression of Craig David's individual 'creativity, skill and talent' (DCMS, 2013), can be interpreted in brand management terms.

Consequently this chapter will chart his commentary regarding the origins, inception or trace (Hatch and Rubin, 2006) of his music artist career. Consequently, it will review his textual narrative related to his popular music career's entry, impact and market evolution from the late 1990's until his commercial break-through to 2002. In essence, this initial analysis chapter will capture Craig David's pertinent biographical *told story* (Wengraf, 2000). In effect, what does Craig David say about himself? Such textual narrative will develop a cogent thematic appraisal of his personally expressed past, present and future brand (Hatch and Rubin, 2006) identity as a popular music artist.

4.2.2 Craig David's Product Life Cycle (PLC)

Figure 4.2, depicts the Product Life Cycle (PLC) (Levitt, 1965) concept in the context of this research, namely; can a popular music artist be seen as brand? The PLC concept inevitably inculcates the supposition of the parallel between products and people. One could consequently say that the PLC concept possesses a biographical narrative over time, as the PLC depicts that a product is created or born, they grow, they mature and eventually they decline and die (ibid, 1965).

Therefore, the theoretical proposition of the PLC (ibid, 1965) can be meaningfully integrated to help bring clarity to the main research examination of whether the evolving popular music artist identity of Craig David, can be conceptually understood as a brand. Can Craig David's past, present and future *brand identity* (Hatch and Rubin, 2006) be mapped across the phases of the PLC? (Levitt, 1965).

The first two phases of the PLC (ibid, 1965) is shown below in the *context* (Wengraf, 2000) of the analysis of Craig David, derived from his expression of his own life or *told story* (Wengraf, 2000) from his childhood, to entry and initial growth within the popular music market:

1. Birth and childhood: 1981-1998
2. Music artist introduction and market growth: 1999-2002

Figure 4.2.0 Product Life Cycle or Popular music artist brand Life Cycle

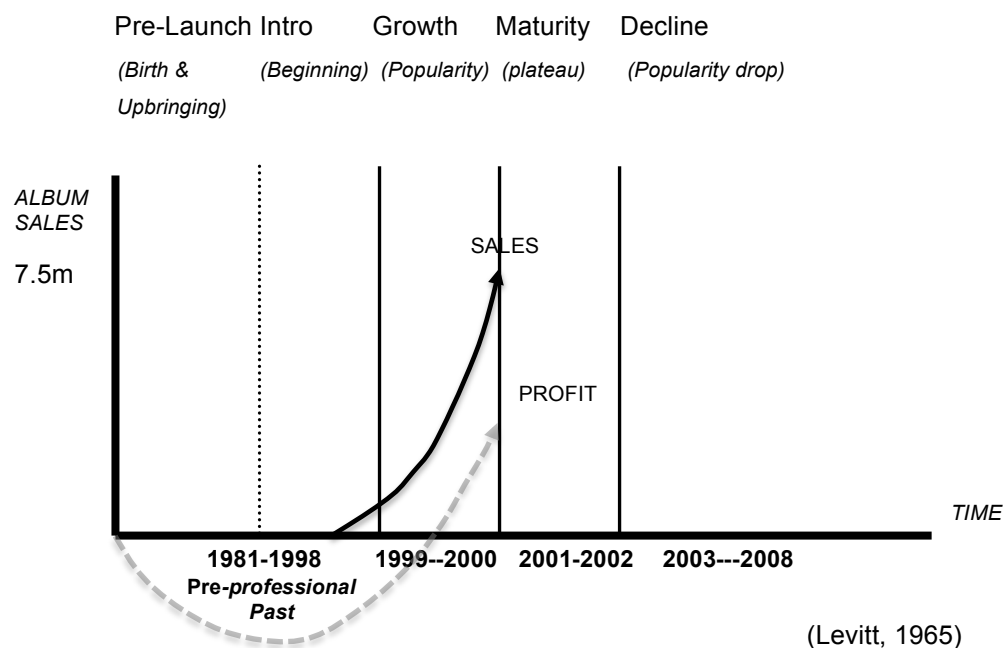


Figure 4.2.0 above, supports Aaker's (1996; 2003) proposition on *brand identity*, that a brand can be seen as a person, that posits relationship characteristics. So although Craig David could be called a popular music artist brand, he is also still very much a person (Milligan, 2004). A person, who was born, had a childhood, and as such, possesses a past (Hatch and Rubin, 2006). This biographical phase could also be called his pre-professional past (see figure above). Therefore, Craig David is clearly depicting congruence with the proposition of the product life cycle (Levitt, 1965), through both his biographical background, and his emergence as a popular music artist.

4.2.3 Craig David and the South Bank Show documentary

This chapter will provide a critical analysis of Craig David's *told story* (Wengraf, 2000) predominantly derived from the first-ever biographical account of his life and career, produced for mass T.V. media broadcast. The South Bank Show TV documentary (referenced earlier in Table 4.1.0) was the result. Greater insight into the show is detailed in chapter 7, where what others say about Craig David is critically reviewed and analysed.

4.3 Told story: Craig David's physical brand identity

Instantly, the show begins with Craig David, appearing and presenting himself in person. One could say that his presentation of self (Goffman, 1959) is in line with the proposition of the brand-as-person (Aaker, 1996; 2003). At this immediate point, it also represents a 'kinesic' or non-verbal form of communication (Ekman and Friesen, 1969) to his *told story* (Wengraf, 2000). He appears to be of African Caribbean decent, although his explicit racial origin is not known or immediately stated. He seems to be deliberately turned-out, with a black beanie hat covering his head, while his face possesses an immaculately groomed and presented pencil thin beard and moustache. He is seen standing against an austere grey concrete wall wearing a black woollen scull cap, black t-shirt and a black Adidas zip fronted hooded sweater. Equally, Craig David is wearing a single gold necklace chain, which is hanging between his open hood-top. His necklace has a pendant on the end, but this cannot be seen in the camera shot. His physical attire/look could be seen as a symbolic articulation of his brand (Aaker, 1996; 2003).

The explicit use of his image and environment can be seen to be congruent with a dramaturgical (Goffman, 1959) narrative or performance (ibid, 1959), as it includes his 'appearance' or physical look and 'manner' (p.27). Craig David immediately begins his *told story* (Wengraf, 2000) by attempting to create an ideal, first impression (Goffman, 1959). His introductory appearance and the surroundings, present an immediate personal brand image (Shepherd, 2005) or visual *brand identity* (Schroeder, 2005; Heding, et al., 2016) and *context* (Wengraf, 2000). It presents Craig David's *brand identity* as being related to his physique (Kapferer, 1997). He is also making his physique (ibid, 2007) or his physical self (Sylvester, 2012; 2013; 2016) the initial point of reference to an audience of the South Bank Show, who may not be familiar with him.

So, the presentation of his visual (Schroeder, 2005; Heding, et al., 2016) or physical *brand identity* (Kapferer, 1997) is a purposeful and considered use of his appearance as a tool of impression management (Goffman, 1959). It

provides a meaningful visual *context* (Wengraf, 2000) to his identity as a popular music artist or music artist brand (Sylvester, 2012; 2013; 2016). It creates an opportunity to project and fashion a point of connection (Yazıcioglu, 2008) and articulate a relationship between his past and present brand representation (Hatch and Rubin, 2006). In other words, the emerging world-view brand (Stern, 2006) of his popular music artist identity (Portelli, 2006) is presented to a new, traditionally unfamiliar TV audience.

Craig David could also be said to be using his fashion and affiliate culture (Berger, 2011; Holt, 2003) to establish his visual image (Park, et al 1986; Aaker, 1996; 2003; Heding, et al., 2016) related to his *brand identity*. Consequently, his *brand identity* could be said to possess a 'sign value', which is subsumed in his image (Fillis, 2015). As an artist, the visual or physical aspects of Craig David's *brand identity* (Kapferer, 1997; Sylvester, 2012; 2013; 2016) possess a symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011), which could be seen as his brand-as-symbol (Aaker, 1996; 2003). It is conveying meaning, or a semiotic expression of his *brand identity* (Wiley, 1994; Berger 2011). His appearance acts as a signifier, which he uses to convey his semiotic branded self (ibid, 1994; ibid, 2011) and to articulate a distinct representation of self to develop a point of connection with the audience. Craig David's physical presentation of his *brand identity* (Kapferer, 1997; Sylvester, 2012; 2013; 2016) could be said to be the first part of his popular music artist *brand identity* (ibid, 2012; 2013; 2016).

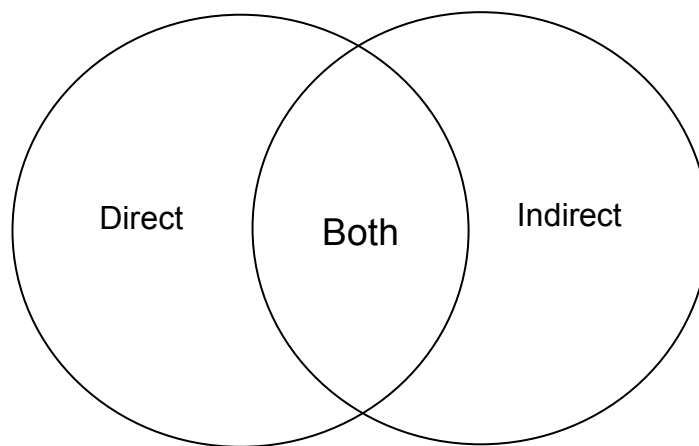
4.3.1 Direct and indirect told story narrative

Consequently, Craig David's non-verbal *told story* (Wengraf, 2000) communicates a consistent presentation of his physical self (Goffman, 1959; Kapferer, 1997; Sylvester, 2012; 2013; 2016) throughout the documentary in two distinct ways. The first could be called his direct (da Silveira, et. al., 2011) *told story* (ibid, 2000), which relates to any literal (Stern, 2006) presentation of himself (ibid, 1959; 2007; 2012; 2013; 2016) that was specifically recorded for the documentary. The second could be referred to as his indirect (da Silveira,

et. al., 2011) *told story* (Wengraf, 2000), which includes the use of any prior recorded collateral used to capture and present Craig David's physical self (Goffman, 1959; Kapferer, 1997; Sylvester, 2012; 2013; 2016).

In terms of the interrelationship between the use of direct and indirect (da Silveira, et. al, 2011) *told story* narrative, related to his physical self (Sylvester, 2012; 2013; 2016), Figure 4.3.0 provides an overview:

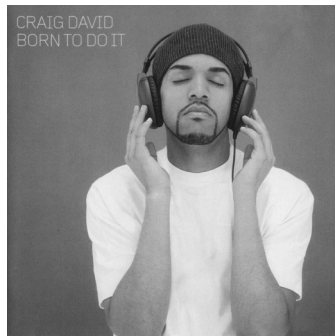
Figure 4.3.0: Craig David's physical representations in the South Bank Show



What can be noticed is that whether Craig David is directly or indirectly (da Silveira, et. al, 2011) presented, his characteristic look and attire remain distinct, which clearly differentiates him from other popular music artists (Keller, 2003). In *brand identity* terms both his direct and indirect (da Silveira, et. al., 2011) *told story* (Wengraf, 2000) related to his physical self are part of his core brand idea (Olins, 2008) or core *brand identity* (Aaker, 1996; 2003). Throughout the documentary, his physical self (Goffman, 1959; Kapferer, 1997; Sylvester, 2012; 2013; 2016) represents a fundamental expression of his personal brand image (Shepherd, 2005) and therefore generally the first point of connection with the viewing audience.

The picture below from his UK Album cover reinforces his key fashion props (Berger, 2011, p.237), namely, a beanie hat and highly groomed pencil thin beard and moustache to establish his visual image (Park, et al., 1986; Aaker, 1996; 2003; Heding, et al., 2016) and symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011) or brand-as-symbol (Aaker, 1996; 2003) related to his physical (Sylvester, 2012; 2013; 2016) personal brand image (Shepherd, 2005) or *brand identity*.

Figure 4.3.1 below provides evidence of his physical *brand identity*, via his 'Born To Do It' album cover.



Therefore, Craig David's physical representation or personal brand image (Shepherd, 2005) forms part of his *brand identity*, which could be seen as a tangible resource (Aslem and Kosteljik, 2008). It is inextricably linked to what Goffman (1959) calls his 'front', which is "that part of the individual's performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance" (p.22). So Craig David's front, is the projection of his desired set of literal (Stern, 2006) physical (Sylvester, 2012; 2013; 2016) performance (Goffman, 1959) or *brand identity* (Aslem and Kosteljik, 2008) characteristics, which sets out to establish a "collective representation" (p.27) to generate relationship (de Chernatony, 2010) and form a "collective interpretation" (Hatch and Rubin, 2006, p.41) of his popular music artist *brand identity* (Sylvester, 2012; 2013; 2016).

As such, this emergent theme has been identified as a core *brand identity* characteristic (Aaker, 1996; 2003). Consequently, reference to his physical self will be italicised in future to signify its contribution to the notion of Craig David's *brand identity*. Equally, relationship will be italicised to exemplify that it provides a point of connection or social structure between Craig David and the viewing audience (Muniz and O'Guinn, 2001; Preece and Kerrigan, 2015).

4.4 Told story: Craig David's professional brand identity

4.4.1 Professional singer brand identity

After his *physical* (Sylvester, 2012; 2013; 2016) appearance at the beginning of the ITV South Bank Show documentary, Craig David immediately sings an acoustic and melodic element of a popular music hit he featured on, called 'Re-Rewind' by Artful Dodger. This track reached number two in the official UK music charts in December 1999 (Chapman, 2000; Hancox, 2011). The song marks the beginning or brand trace (Hatch and Rubin, 2006) of his popular music artist career (Chapman, 2000; Sutcliffe, 2001; Portelli, 2006; Hancox, 2011). However, he changes the lyrics to include the name of the TV show.

Craig sings:

Its Craig David all over your South Bank Show' instead of
the familiar line; 'Craig David all of over your (the sound)
boink.

Immediately Craig David is openly leveraging his creative, skilful singing talents (DCMS, 2013) to share his *told story* (Wengraf, 2000). Therefore, Craig David could be said to be presenting his musical attributes as a product. In doing so, he is displaying a brand-as-product approach (Aaker, 1996; 2003). Consequently, he purposefully uses his explicit association with the popularity and commercial (recorded product) success of the 'Re-Rewind' song. As companies do, Craig David recognises the importance of constructing and developing an explicit *brand identity* precisely connected to his resources (Aslem and Kosteljik, 2008) or explicitly his 'achieved' celebrity (Rojek, 2001) as a popular music singer. Craig David is integrating his emerging popular music artist *told story* (Wengraf, 2000) in a distinct musical integration with the established South Bank Show's *brand identity*. Equally, the integration of the TV theme tune with one of Craig David's biggest professional (Sylvester, 2012; 2013; 2016) successes, demonstrates the integration of 'social texts', which are said to be part of a brand (O'Reilly, 2005).

So, Craig David communicates and builds a *relationship* (Preece and Kerrigan, 2015) with multiple stakeholders (ibid, 2015) through his associated 'values, capabilities and unique sales propositions' (Heding, et al., 2016, p.46). His popular music artist 'achieved celebrity' (Rojek, 2001) or *brand identity* may likely be partly recognised or known to some section of the viewing audience he is trying to build a *relationship* with (Linne and Sitkins, 2013). In essence, Craig David is using and leveraging his past and present (Hatch and Rubin, 2006) professional (Sylvester, 2012; 2013; 2016) brand reputation (de Chernatony, 2010) or brand reputation (Citroen, 2011) to attempt to build a *relationship* with interested stakeholders (Preece and Kerrigan, 2015) within the viewing audience. They represent a new stakeholder base that may not be cognisant of his past and present history (Wiess, 2009). However, there is a collective act of brand making happening during the documentary; where Craig David's 'performance' (Goffman, 1959) is being consumed by the viewing audience, as well as other 'stakeholders' involved in production (Preece and Kerrigan, 2015). Therefore, Craig David's *brand identity* is being collectively developed, maintained and changed over time (ibid, 2015).

The musical expression of his *told story* (Wengarf, 2000) is known in contemporary popular music terms as a 'mash-up'. This is defined as "a mixture or fusion of disparate elements" or "a musical track comprising of the vocals of one recording placed over the instrumental backing of another" (Oxford Dictionary, 2014). The definition can be seen to literally (Stern, 2006) articulate what happens in this introductory element of the documentary.

Furthermore, Craig David then finishes his musical introduction by bringing his two index fingers together. This is significant and quite deliberate, as:

The brand image of the South Bank Show TV show is an animated version of a detail from Michelangelo's Sistine Chapel ceiling painting, specifically the image of the Hand of God giving life to Adam. It shows the two hands meeting, generating a lightning bolt.

(World Heritage Encyclopedia, 2014).

Craig David can be seen to be using and integrating his achieved celebrity (Rojek, 2001) as a popular music artist singer, with the traditional and expected animated introductory *brand identity* of the South Bank Show. Such integration exists to present a 'unified identity' between both Craig David and the South Bank Show (Heding, et al., 2016, p.45).

This aspect of Craig David's biographical *told story* (Wengraf, 2000) is designed to expose and reinforce the distinct professional (Sylvester, 2012; 2013; 2016) capabilities (Heding, et al., 2006), competences (Aaker, 1997; Balmer, 2006) or the resources (Aslem and Kosteljik, 2008) affiliate to his *brand identity*, with that of the South Bank Show. Craig David's behaviour presents a uniquely distinct identity (Kennedy, 1977), which inculcates an exclusive musical amalgam of culture. In fact Grant (2006) sees brands as an intentional, collective group of cultural ideas. At the same time, it also reinforces the notion that there are distinct "interconnections between art, brands and culture" (Schroeder, 2005, p. 1301). This consistent *told story* (Wengraf, 2000) related to his proficiency or aptitude as a singer could be classified as being related to the projection of his professional self (Sylvester, 2012; 2013; 2016).

Again, as with his *physical self* (Sylvester, 2012; 2013; 2016) the documentary presents the professional self of his *told story* (Wengraf, 2000) in two distinct ways. Firstly, his direct *told story* (ibid, 2000), relates to any specific Craig David performance or presentation of self (Goffman, 1959) that was recorded specifically for the documentary. Secondly, his indirect *told story* (Wengraf, 2000) is the use of any recorded collateral that captured Craig David's 'achieved' singing 'celebrity' (Rojek, 2001) for the purpose of projecting his professional self (Sylvester, 2012; 2013; 2016).

The literal expression and sharing of Craig David's professional (Sylvester, 2012; 2013; 2016) popular music artist identity continues throughout the South Bank Show. His singing is culturally rich and relevant *contextual* (Wengraf, 2000) narrative related to his *told story* (ibid, 2000).

Table 4.4.0 below signifies the direct and indirect (da Silveira, et. al, 2011) expression of his singing capability (Heding, et al., 2006), which forms an element of his *brand identity*.

Table 4.4.0: Direct (D) and indirect (I) <i>told story</i> singing narrative		
Context	D	I
South Bank Show intro: Singing Re-Rewind integrated with show title.		
Singing in a studio: 'World Filled with Love'. Manager Colin Lester and collaborator Fraser T Smith seen at a music control desk.		
Song: 'World Filled with Love' synched while Craig David is driving through his old estate.		
Song: Re-Rewind with hook; 'Enter Selecta' synched while in mother's flat		
Singing on stage beside childhood friend DJ Flash at the community centre.		
MCing ² on stage beside childhood friend DJ Flash at the community centre.		
Singing 'Re-Rewind' to an audience		
Recording of T.V. Top of The Pops (TOTP) singing 'Re-Rewind' with Artful Dodger.		
Recording of TV (TOTP) performing debut track; 'Fill Me In' - Debut No.1 - April 2000		
Recording of concert Performing 2 nd single; '7 Days' at Wembley Arena in March 2001		
Recording of TV (TOTP) performing 2 nd single; 'Seven Days'		
Third single 'Walking away is synched with a montage of clips from the documentary		
Singing 'Hidden Agenda' in Mark Hill's studio in Ibiza - April 2002 (Potential new song)		
Singing 'You Don't Miss Your Water' in Ibiza studio with Mark Hill on keyboards		
Recording of live 'Fill Me In' performance singing and freestyle rap performance at Brit Awards February 2001, with Frazer, when he didn't win any of the 6 nominations		
Recording of live 'Fill Me In' performance on the MOBOs. He won multiple awards		
Recording of live '7 Days' performance on the Jay Leno Show (USA) - October 2001		
Americanised '7 Days' synched to a montage of clips from his travels across the USA		
Recording of live performance of '7 Days' on Saturday Today on the Plaza.		
Singing 'Come Together' at the 'John Lennon Tribute' (USA) concert - October 2001		
Singing 'What's Your Flava' in London studio with 'Ignorants' producers - October 2002		
Recording of live 'What's Your Flava' performance at MOBO's and a montage of clips		
Singing 'Rise and Fall' in a studio		
Singing 'World Filled With Love' in the studio		

As just stated, Craig David is using the expression of both his direct and indirect (da Silveira, et. al., 2011) *told story* (Wengraf, 2000) narrative to encounter and convey his explicit singing and related portfolio of music with

² MCing: a. *Short for 'master of ceremonies'* b. A person who provides entertainment at a club or party by instructing the DJ and performing rap music (Oxford Dictionaries)

this 'multi-stakeholder' (Preece and Kerrigan, 2015) consuming audience. Consequently, this delivery and sharing in the documentary is a form of music marketing communication (Ogden, 2011). Craig David explicitly uses his achieved celebrity (Rojek, 2001) singing capability (Heding, et al., 2006) and his competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) as an expression of his *told story* (Wengraf, 2000). So the articulation of his natural resources (Aslem and Kosteljik, 2008) is strongly reflective of his core brand idea (Olins, 2008). These achieved (Rojek, 2001) traits could collectively or cumulatively be referenced as his professional (Sylvester, 2012; 2013; 2016) *brand identity*. Therefore the word professional (ibid, 2012; 2013; 2016) will be italicised to signify its role in reflecting the resource-based aspects of his *brand identity* (Aslem and Kosteljik, 2008).

4.4.2 Professional DJ brand identity

Craig David also directs his *told story* (Wengraf, 2000) toward his self-confessed first love of being a DJ or disc jockey (Thornton, 1995). The disc jockey originally facilitated the playing of recorded music on vinyl to audiences via radio and subsequently through the emergence and growth of the discotheque in the 1960's and 1970's (ibid, 1995). The discotheque would latterly be known as the music club and then club music and the DJ has always possessed "a decisive role in conducting the energies and rearranging the authenticities of the dance floor" (ibid, 1995, p.58).

When Craig David's mother (Tina David) is seen early in the documentary carrying in a vinyl record box into the living room of her council flat in Southampton, it again clearly suggests that being a DJ has something to do with his previously unknown background or past (Hatch and Rubin, 2006) brand origin or trace (ibid, 2008). Again, there appears to be a continual narrative that helps this new stakeholder (Fill and Turnbull, 2016) base to understand Craig David's past and present popular music artist identity (Weiss, 2009).

So how important is the role of a DJ to Craig David? Well, Craig David immediately asks her whether she has seen the 'Biggie' album with the baby on the front cover. 'Biggie' refers to the *Hip-Hop*³ artist Biggie Smalls, aka 'Notorious BIG'. He was a globally acknowledged rap music star who was tragically shot and killed in 1997 (Huey, 2007). Craig is referring to his 1994 debut album which was called 'Ready To Die' which had quadruple platinum sales *revenue*, in excess of 4 million copies (ibid, 2007).

The album is both a literal and metaphoric brand (Stern, 2006) and therefore it is being used as a *physical* music product or cultural artifact (Habib, et al., 2007) that presents significant symbolic brand imagery and meaning (Berger, 2011) and brand value (Holt, 2003) amongst the fans or 'sub-cultural' *consuming* audience, that are 'in the know' (Thornton, 1995, p. 186).

It can therefore be inferred that, Craig David is referencing and presenting the 'Biggie' album cover, with its iconic (Holt, 2005) brand imagery (Berger, 2011) to garner some of the perceived authentic (Thornton, 1995), symbolic (Berger, 2011) and *professional* (Sylvester, 2012; 2013; 2016) brand meaning associated with Biggie Smalls' legendary or iconic (Holt, 2005) *brand identity* and cultural *brand value* (Holt, 2003). The album's sales *revenue* also generates and reinforces the commercial brand strength (Wood, 2000) of the Hip-Hop music genre (Fabbri, 1982) as "Hip-hop music and its ensuing culture is now a well-established industry that has enormous marketing power" (Edmondson, 2008).

Additionally, a framed picture is clearly shown on the wall with the heading "The Sun 2000' with a picture and name of Craig David, with the underscore of 'Best Newcomer'. One could assume that this picture is a physical artifact (Rafaeli and Vinnai-Yavetz, 2004), which possesses both positive aesthetics and symbolic associations (ibid, 2004) with Craig David's *professional* (Sylvester, 2012; 2013; 2016) success. As it appears immediately after

³ Hip Hop: Hip Hop: A style of popular music of US black and Hispanic origin, featuring rap with an electronic backing. (Oxford Dictionaries)

reference to a Biggie Smalls album, it could also be inferred that Craig David is attempting to create a brand parallel or similar trajectory (Hatch and Rubin, 2006) to that of the iconic (Holt, 2005) Hip-Hop artist of the past (Hatch and Rubin, 2006).

4.4.3 Professional DJ skill, talent and creativity display

Craig David also provides a literal (Stern, 2006) DJ performance (Goffman, 1959). The demonstration of his DJ skills takes place in his old or past (Hatch and Rubin, 2006) Southampton bedroom. He says:

“No headphones, am I the man?” “Ah man, if this music, the scene thing goes down the drain, I know what I can always come back to.” “Just hold tight, now we’re in the flow”. (South Bank Show, 2002)

This *told story* (Wengraf, 2000) integrates a literal (Stern, 2006) display of his DJ skills and his opinion of these skills. His *told story* (Wengraf, 2000) reveals aspects of his brand personality (Aaker, 1997) or more specifically, it presents his outward ‘excitement’ and ‘sophistication’ (ibid, 1997) about being a DJ. He reveals a very confident belief in his *professional* (Sylvester, 2012; 2013; 2016) DJ capability (Heding, et al., 2016), or competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) by mixing two vinyl tracks without headphones. It could be said that the audience is experiencing both his *physical* and *professional* (Sylvester, 2012; 2013; 2016) brand identities in a previously unseen or backstage (Goffman, 1959) context.

Craig David explains:

DJing for me played a massive part in just my whole psyche of how I interpret music, because growing up as a UK DJ my interpretation of RnB and Hip-Hop from America was very different from someone who lives in Harlem or the Bronx. So, I take what I wanted from it and then go on to the decks and do my thing. (South Bank Show, 2002)

Craig David's *told story* (Wengraf, 2000) is in essence conveying that his music artist brand possesses a unique *brand identity* with a 'zag' (Neumeier, 2006). He is purporting to occupy a distinctive *brand identity* market position (Aaker, 1991) by critically integrating and fusing two musical genres (Fabbri, 1982), that had their *History* (Wengraf, 2000) and brand origin or 'trace' (Rubin and Hatch, 2006) in (North) America within the *context* (Wengraf, 2000) of his UK upbringing. In essence it could be inferred that he was stating that he developed his own UK sub-cultural capital (Thornton, 1995) or cultural *brand value* (Holt, 2003). Craig David again appears in his childhood bedroom discussing the role of being a DJ. Again, this reveals the origin or 'trace' (Hatch and Rubin, 2006) of his present (ibid, 2006) *brand identity*:

This (bedroom) was the place before we went out to go clubbing, be it go out and DJ, everyone would congregate around here and it was such a vibe because I'd be here DJing. It was like you were doing a warm-up set at home, vibing (connecting in the atmosphere), I'm just getting myself ready to go out to DJ, what tracks you going to play. And next thing a few friends come round and it just builds in to this... hey, the whole crew is here, we're ready, we're looking sharp in my home, everyone's vibed because the music playing and we'd go out. It's funny because that experience, I haven't had for such a long time, because I've be doing all this travelling. There's a lot of jumping from here to there. So you can't really congregate in the same way as we use to. And we had some great laughs in here, man real funny times. (SBS, 2002)

Furthermore, one can identify the use of an underdog brand biography (Paharia, et al., 2011) by employing a strategy that reinforces his humble, past (Hatch and Rubin, 2006) performance (Goffman, 1959) background or *history* (Wengraf, 2000) in a small bedroom in his mother's flat in Southampton.

4.4.4 Professional integration of writing and singing for the DJ club scene

Craig David repeatedly uses his *told story* (Wengraf, 2000) to reinforce his *relationship* with both his *professional* (Sylvester, 2012; 2013; 2016) singing and the inextricable function of the DJ and the club scene (Thornton, 1995). As identified earlier in table 4.1, a video shows an early example, when a young

Craig David is seen performing (Goffman, 1959) in his bedroom with his childhood friend DJ Flash. Craig David is seen singing an original version or early brand trace (Hatch and Rubin, 2006) of verses from what would later become the formal lyrics of the popular music hit; 'Re-Rewind'.

Craig David's *told story* (Wengraf, 2000) clearly links the important influence of the DJ and its cultural authenticity (Thornton, 1995) with his past (Hatch and Rubin, 2006). The DJ influence and its associated performance environments (Goffman, 1959) clearly provided the stimulus for the diffusion of his music innovation (Rogers, 1983). It provides a clear insight into the background to his entrepreneurial creative practice (Fillis and Rentschler, 2010) and the subsequent *professional* (Sylvester, 2012; 2013; 2016) traits of his *brand identity* (Aslem and Kosteljik, 2008) evolution as a popular music artist.

4.4.5 Professional writing inspiration and style

Craig David seeks to qualify his position by sharing a *told story* (Wengraf, 2000) aspect related to his past (Hatch and Rubin, 2006) and historic -lived life (Wengraf, 2000). He articulates how influential his mother was upon his writing style and how this heavily influenced the narrative content of his 'Born To Do It' album, which possessed a consistent respect for the opposite sex. Again this speaks to his psychology (Fillis and Rentschler, 2010) and how he constituted his *context* (Wengraf, 2000) when engaging in *professional* (Sylvester, 2012; 2013; 2016) song writing.

He also reflects upon the fact that he is telling a story, and that he wants his lyrics to be easily comprehended, like reading a book. Holt (2003) sees brands as representing the 'culture of the product' (p.504). Consequently, a brand culture is seen as being filled with a narrative or a storyboard, which is rich in meaning and association (ibid, 2003). So Craig David's *told story* (Wengraf, 2000) as related to his *professional* (Sylvester, 2012; 2013; 2016) songwriting could be said to represent an element of the brand culture of his popular music artist identity (Holt, 2003). Equally, all elements of his popular music artist

identity could be said to represent a narrative or *told story* (Wengraf, 2000), which is filled with ‘stories, images associations’ (Holt, 2003, p.505).

4.4.6 Professional music supply chain

Craig David’s evolution is also unquestionably stated and re-stated through his *told story* (Wengraf, 2000) in terms of his anecdotal opinion on how the early integration of his active connection to DJ culture, his singing and writing opened-up the music supply chain (Graham, et al, 2004):

“The DJ thing for me was like a massive learning curve because it helps you out with the mentality of when you’re writing a song, who are you writing for? And there’s a substance to it, you know that, if the clubs are feeling this, it has this foundation, that hopefully will build, then hopefully radio will play it and so on. So if you kind of miss the clubs it’s like people are hearing it, but actually not feeling it, because it’s not really being played in the places where people go out every weekend”. (South Bank Show, 2002)

Craig David distinctly articulates the origin or trace and trajectory (Hatch and Rubin, 2006) of his music through an organic music supply chain of DJ, club, audience response, and radio-play to connect to music fans, *brand communities* (Muniz and O’Guinn, 2001) or music brand communities (Sylvester, 2012). This aspect of his *told story* (Wengraf, 2000) also provides an insight into the character of his psychology (Fillis and Rentschler, 2010) when engaging in his creative entrepreneurship (ibid, 2010).

In terms of the origin or trace (Hatch and Rubin, 2006) of his own *professional* (Sylvester, 2012; 2013; 2016) music supply chain (Graham, et al, 2004) or music channel intermediaries (Ogden, et al., 2011) Craig David states:

“I met Mark Hill in a club in Southampton where I was a resident at and he was playing a kind of UK two-step Garage set, which people weren’t quite familiar with at first but were like it’s kind of funky” (South Bank Show, 2002)

Craig David's *told story* (Wengraf, 2000) identifies the individual called Mark Hill, who would become important in the growth and commercial success of the music genre (Fabbri, 1982) known as UK Garage⁴. Craig David states that:

"Mark told me he was a producer and been looking for vocalists in Southampton to lay some vocals on tracks that he had done. And I was like this is great! I mean I'm a singer songwriter, I write, there're all these songs at home I am looking to being produced. It was like this perfect marriage". (South Bank Show, 2002)

Craig David clearly identified and aligned his *professional* (Sylvester, 2012; 2013; 2016) 'creativity, skill and talent' (DCMS, 2013) or *brand value* (Holt, 2003) with that of Mark Hill. Together, with his other half of the Artful Dodger act; Pete Dinklage, Mark Hill was able to feature Craig David on their debut release 'Re-Rewind' (Soul Culture, 2011).

In reference to this explicit release Craig David states:

"My mum, when she said "Craig 'Rewind Rewind" and I was like "it's cool, it's cool, just let it do its thing"

It is clear that Craig David is trying to play down the cultural brand (Holt, 2003) significance and the subsequent *professional* (Sylvester, 2012; 2013; 2016) importance of his feature vocals on Artful Dodger's 'Re-Rewind' release from its underground club music (Thornton, 1995) roots to popular mainstream anthem (Hardy, 2001). One can assert that his adoption and projection of humility in his *told story* (Wengraf, 2000) is an attempt to reinforce an underdog brand biography (Paharia, et al. 2011), which suggests that his apparent *professional* (Sylvester, 2012; 2013; 2016) ascension is not something that is going to overwhelm him.

Following the number 2 chart success of the Re-Rewind (Chapman, 2000), Craig David (as seen in table 4.1) provides a *professional* (Sylvester, 2012; 2013; 2016) *told story* (Wengraf, 2000) in the form of a singing performance (Goffman, 1959) of his first single from his own debut album called 'Born To Do

⁴ Garage. 3. (Mass Noun) A form of dance music incorporating elements of drum and bass, house music, and soul, characterized by a rhythm in which the second and fourth beats of the bar are omitted. (Oxford Dictionaries)

It' (Chapman, 2000). In addition Craig David then provides some specific textual narrative about the nature of the musical genre (Fabbri, 1982; 2012), which amalgamated UK Garage with the US centric R&B⁵ genre (ibid, 1982; 2012).

Craig David states:

"When the album dropped, I think people were first a little skeptical, is he trying to turn his back on the Garage scene? Is he trying to remove himself away from it?" (SBS, 2002)

It is clear that Craig David's debut album represented a change in music genre (Fabbri, 1982; 2012) direction for his *professional* (Sylvester, 2012; 2013; 2016) popular music artist identity. This was a subtle departure from that of his featured vocal contribution to Artful Dodger's UK Garage 'Re-Rewind' track (Chapman, 2000; Soul Culture, 2011; Hancox, 2011). Craig explains his music genre (Fabbri, 1982; 2012) position by stating:

"It's a hybrid of R&B and house-garage where you take the bass drum off the second and fourth beats of the bar. That gives a unique skipping feel." (South Bank Show, 2002)

Equally, in a newspaper interview, regarding this musical fusion, he also states:

"It (UK Garage) used to be just the breakbeat, the bass line and the snare. When I started writing material I realised you could take a ballad like Usher's Nice and Slow, sing the same melody over a garage track and everyone would be up and dancing. By fusing R&B with a UK garage sound you can create energy. 'Fill Me In' showed me that." (Chapman, 2000)

⁵ R&B. A form of popular music of US black origin which arose during the 1940s from blues, with the addition of driving rhythms taken from jazz. It was an immediate precursor of rock and roll. (Oxford Dictionaries)

4.4.7 Professional industry Award Recognition

A recording is shown of Craig David performing his debut single 'Fill Me In' live at the 2001 Brit Music Awards. His *told story* (Wengraf, 2000) performance (Goffman, 1959) containing a freestyle rap and lyrics inculcates a live acoustic guitar and also demonstrates his *professional* self (Sylvester, 2012; 2013; 2016). Craig David is nominated for six Brit awards and the documentary provides commentary that states that he does not win a single award (Sutcliffe, 2001)

However, Craig David is then seen performing the same debut single 'Fill Me In' live at the 2000 Music of Black Origin (MOBO) awards from several months earlier. Here he goes on to win three awards when he is announced as the winner of 'Best UK Single (Fill Me In)', 'Best UK Newcomer', and 'Best UK R&B Act'. His *told story* (Wengraf, 2000) performance (Goffman, 1959) was shown to be connected to the professional (Sylvester, 2012; 2013; 2016) sub-cultural capital (Thornton, 1995) of the MOBO's, which stood separate and apart from the establishment culture of the music industry Brit Awards (ibid, 1996).

4.5 Told story: Craig David's private brand identity

As stated earlier, Craig David's *told story* (Wengraf, 2000) has also consistently expressed information related to previously unknown disclosures regarding his *professional* backstage self (Goffman, 1959) or background. Both his *professional* and *physical* (Sylvester, 2012; 2013; 2016) *brand identity* have been derived or informed by his background. They help to form a cluster of functional and emotional values which fans experience. (de Chernatony, 2010). The documentary ultimately exists because there is a need and subsequent demand for more insight about the person that is Craig David (Linne and Sitkins, 2013). This could be identified as Craig David's origin or trace (Hatch and Rubin, 2006), or his private man (Milligan, 2004) or private self (Sylvester, 2012; 2013; 2016). The disclosure of private (Schiffrin, et, al, 2010; Sylvester,

2012; 2013; 2016) aspects of his life is because his long-term brand success is not just based upon what he can do *professionally*, but also upon who and what he does privately (Milligan, 2004; Schiffrin, et. al., 2010; Sylvester, 2012; 2013; 2016). His hitherto private *brand identity* uncovers a formerly hidden past and present (Hatch and Rubin, 2006) *told story* (Wengraf, 2000) rich in social text and symbolism (Hatch and Rubin, 2006). Glimpses of his private (Sylvester, 2012; 2013; 2016) *brand identity* express aspects of his emotional values (de Chernatony, 2010) or brand values (Milligan, 2004), such as the origin or trace (Hatch and Rubin, 2006) of his professional (Sylvester, 2012; 2013; 2016) self. It communicates that he is a son, friend and spirited individual, who possesses a determined drive to succeed despite the evidence of a humble background. Craig David's modest upbringing indicates and reinforces brand values (Milligan, 2004) that could be described as an underdog brand biography (Paharia, et al., 2011). As such, Craig David's *told story* (Wengraf, 2000) speaks powerfully about his *professional* (Sylvester, 2012; 2013; 2016) ascension and accomplishments in popular music culture. It reveals his private brand values (Milligan, 2004) of drive, passion and determination to overcome the apparent disadvantages (Paharia, et al., (2011) in his *past* (Hatch and Rubin, 2006) upbringing.

As a consequence, this *private* (ibid, 2012; 2013; 2016) representation of Craig David's *brand identity* will now be italicised, as it appears to be an appropriate descriptor to include all of his textual narrative or *told story* (Wengraf, 2000) not explicitly related to his *professional or physical* (ibid, 2012; 2013; 2016) *brand identity* (Aaker, 1996; 2003; Kapferer, 1997).

4.6 Told story: Connecting brand identity via persona

As Craig David's backstage (Goffman, 1959) or *private* (Sylvester, 2012; 2013; 2016) self is exposed throughout the documentary, the audience is exposed to a previously unknown side of his *brand identity* (Aaker, 1996; 2003; Kapferer, 1997). Such exposure creates an opportunity to engage and connect the *private* element of his *brand identity* (ibid, 1996; 2003; ibid, 2007), with the

physical and professional (Sylvester, 2012; 2013; 2016) elements of his *brand identity* (Aslem and Kosteljik, 2008).

These three aspects of his *brand identity* also correspond to the findings from recent *brand identity* research by Petek and Ruzzier (2013). They found that brand experts acknowledged 'visual identity' (physical attributes) most often, then 'brand performance characteristics' (professional) and 'values' (private), when ascribing the most appropriate exemplars of *brand identity*. In fact one interviewee even states that 'I believe a concept of brand identity is similar to the concept of human identity' (p.68). Again this supports the notion of a private, physical and professional (Sylvester, 2012; 2013; 2016) human identity.

As all three elements express Craig David's distinctive *brand identity* (ibid, 2008), although they are inextricably connected and represent the cumulative impact of Craig David's music artist brand.

Craig David's *told story* (Wengraf, 2000) undoubtedly integrates his literal or tangible *brand identity* with metaphorical or intangible aspects of his *brand identity* (Stern, 2006). In doing so, Craig David's *told story* (Wengraf, 2000) reveals distinctive traits to his overall brand personality (Aaker, 1997). His *physical and professional* (Sylvester, 2012; 2013; 2016) traits, reveal his literal capabilities (Heding, et al., 2006), or competences (Aaker, 1997; Fillis, 2000a; Balmer, 2006) as a popular music artist. While his *private* (Sylvester, 2012; 2013; 2016) *told story* (Wengraf, 2000) unveils his previously unseen brand values (Milligan, 2004), as they relate to his *past* and *present* (Hatch and Rubin, 2006) backstage (Goffman, 1959) self.

Collectively, it could be said that the audience are being exposed to Craig David's persona (Goffman, 1959) or perhaps his personal (artist) brand 'persona' (Hodgkinson, 2007; Fillis, 2015), which inculcates a summative overview of his *brand identity* (Hodgkinson, 2007). Craig David's persona

elevates his *professional* (Sylvester, 2012; 2013; 2016) popular music market position as it provides the 'artist brand aura' (Fillis, 2015, pp.648).

So, Craig David's persona (Hodgkinson, 2007; Fillis, 2015) provides a summative proposition of his *brand Identity*, so as such, it will be italicised to acknowledge its importance in representing the culmulative integration of his *private, physical and professional* (Sylvester, 2012; 2013; 2016) *brand identity*. His *persona*, therefore aims to foster a *relationship* with the viewing audience to assist in the establishment of his brand reputation (de Chernatony, 2010; Fillis, 2015) or personal brand reputation (Citroen, 2011).

4.7 The interconnectedness of the past, present and future brand identity

The documentary also reveals *told story* (Wengraf, 2000) narrative that exposes rudiments of Craig David's contextual (Wengraf, 2000) journey from his past, present and toward his planned future. This is significant as both brands (Hatch and Rubin, 2006) and thinkers on human identity (Wiley, 1995; Berger, 2011) have identified that issues of identity are inextricably linked to the past, present and future (Hatch and Rubin, 2006; Wiley, 1995; Berger, 2011). As a consequence, the terms *past, present* and *future* (Hatch and Rubin, 2006) will also be italicised to recognise their significance in reinforcing articulations about Craig David's *brand identity* (Aaker, 1996; 2003; Kapferer, 1997; Aslem and Kosteljik, 2008).

The interconnectedness of all three of these aspects related to the *context* (Wengraf, 2000) of time and Craig David's *brand identity* (Aaker, 1996; 2003; Kapferer, 1997; Aslem and Kosteljik, 2008) can be identified when he is seen performing a song in a music booth of a music studio, while two individuals are seen working in the control room. This scene connects his *physical, professional* and *private* (Sylvester, 2012; 2013; 2016) elements of his *brand identity* (Aaker, 1996; 2003; Kapferer, 1997; Aslem and Kosteljik, 2008), as it provides a backstage (Goffman, 1959) view of Craig David's *professional* self (Sylvester, 2012; 2013; 2016). It also provides *physical* evidence (Booms and Bitner, 1981) or the *physical* environment (Goffman, 1959) from which he is

seen and heard performing (ibid, 1959). The others in the studio can be articulated as his backstage 'team' (ibid, 1959) reinforcing a *told story* (Wengraf, 2000) of supporting his creativity by working in brand partnership (Chaffey and Smith, 2008). Craig David proceeds to sing a new song, in the *present for future* (Hatch and Rubin, 2006) release called 'World Filled with Love'. The lyrics are now shown to uncover explicit aspects of Craig David's biographical *told story* (Wengraf, 2000).

'World Filled with Love'

[Verse]

Saw some pictures in the paper,
of a girl I'd met the day before.
I couldn't believe that hours later,
I had reporters knocking at my door,
But I used to dream about,
the life I'm living now and,
I didn't think I'd miss those things from the past,
and I'm not afraid of leaving,
or letting go of what I had,
cause I realize that now there's no turning back.

[Chorus]

Cause I'm young heart living in a world filled with love,
so when tear drops fall from me like rain from above,
I can brush my troubles away,
know that deep down inside,
I've got sunshine in my life.

At the end of the verse, the song is synchronised with film clip scenes of an industrial port setting; an aerial shot of a school playground; another shot of cranes in the distance and finally the sun over an industrial area. These clips provide a performance environment (Goffman, 1959) *context* (Wengraf, 2000) and *told story* (Wengraf, 2000) that situates Craig David's background. The clips correspond with the song and suggest that a biographical narrative is being shared about his *history* (Wengraf, 2000) or his *past* (Hatch and Rubin, 2006) and his movement into a new *present* (ibid, 2006) environment, which possesses optimism for the *future* (ibid, 2006). The scene again contains the

re-occurring theme of employing an underdog brand biography (Paharia, et al. 2011) or metaphoric (Stern, 2006) brand story (Holt, 2003) narrative of journeys *past* (Hatch and Rubin, 2006).

4.7.1 'Re-Rewind' to Craig David's past

The documentary thread of integrating Craig David's *past* (ibid, 2006) and *present* (Hatch and Rubin, 2006) *brand identity* is evident throughout the documentary. Craig David's *told story* (Wengraf, 2000) consistently reveals *past* narrative presented in a *present* (Hatch and Rubin, 2006) context (Wengraf, 2000). The documentary provides consistent examples of the integration of him *physically* (Sylvester, 2012; 2013; 2016) in-person providing a *told story* (ibid, 2000) narrative that integrates his *past* (ibid, 2006) with his *professional* (Sylvester, 2012; 2013; 2016) success of his *present* (Hatch and Rubin, 2006).

An early scene provides an example of Craig David being driven through a familiar geographical area. A caption then comes up stating 'Southampton in March 2002'. Again, it is apparent that Craig David's *told story* (Wengraf, 2000) is about informing the viewing audience about the geographical location and *physical* environment (Goffman, 1959) of his *past* (Hatch and Rubin, 2006). As he looks out of the car window he shares the name of his old estate in Southampton as 'Holyrood Estate'. These *told story* (Wengraf, 2000) scenes are attempting to connect the audience with Craig David's previously unknown *private* (Sylvester, 2012; 2016) and seemingly humble *past* (Hatch and Rubin, 2006). Again, Craig David's underdog biographical narrative (Paharia, et al., 2011) is consistently revealed, reinforcing his personal artist brand *persona* (Hodgkinson, 2007).

His popular music artist reputation or personal artist brand reputation (Citroen, 2011) is being derived from his *relationship* with both *past and present* (Hatch and Rubin, 2006) music consumers, as well as the new viewing audience. Craig David's brand reputation creates a reciprocal process by which his brand

reputation continuously feeds his *brand identity* (de Chernatony, 2010; de Silveira et al., 2011). As reputation can be seen as an important emerging thematic outcome, it will be italicised.

The significance of Craig David's *told story* (Wengraf, 2000) as expressed through the integrated time focused contexts (Wengraf, 2000) of *past*, *present* and *future* (Hatch and Rubin, 2006) can be seen throughout the documentary.

4.7.2 Parents, music and growing up.

Craig also reflects upon his *past* (Rubin and Hatch, 2006) by referencing the supportive *relationship* he had with both of his parents, as he grew up. Despite them divorcing when he was eight, he is keen to assert that they both provided and maintained a strong *relationship* bond with him. He states that this made him feel very much part of a family. Again, one can see evidence of his once previously, *private* (Sylvester, 2012; 2013; 2016) *past* (Hatch and Rubin, 2006) and the underdog brand biography (Paharia, et al., 2011) where Craig David is reinforcing the challenges to his *private* self that he has overcome (ibid, 2012; 2013; 2016). However, the narrative of his supportive parents does not completely fulfil the narrative of social and economic deprivation often associated with the aforementioned Hip-Hop culture (Edmondson, 2008).

However, his narrative quintessentially helps to reveal a *private* (Sylvester, 2012; 2013; 2016) and *past* (Hatch and Rubin, 2006) brand image (Park, et al., 1986), which consequently exposes the *public* (Sylvester, 2012) audience to another previously unknown aspect to Craig David's character or brand personality (Plummer, 1985; Aaker, 1997) or his personal artist brand *persona* (Hodgkinson, 2007). It is presumably hoped that an understanding of Craig David's brand personality (Aaker, 1997), will help build his *brand equity* (Aaker, 1996; 2003) or *brand value* (Wood, 2000; Holt, 2003).

An old captioned film clip of his father, from 1980, Craig David provides a reflective *history* and *context* (Wengraf, 2000) on his father's musicianship skills as a bass player, for what he describes as a:

“Reggae⁶ roots revival type group back in the day (or the *past* (Hatch and Rubin, 2006)) called Ebony Rockers”.

This acknowledgement of his musical influence in the *past* (Hatch and Rubin, 2006), delivers evidence that acts again to validate Craig David’s origin or ‘*trace*’ (ibid, 2006) of his own *present* (ibid, 2006) *brand identity*. Although not explicit, this material develops the idea that his father’s musicality has been passed down to him, demonstrating a linkage between his *past* (Rubin and Hatch, 2006), *private* (Sylvester, 2012; 2013; 2016) or his backstage self (Goffman, 1959), and his *present* and *physical* and *professional* or front-stage self (Hatch and Rubin, 2006; Sylvester, 2012; 2013; 2016; Goffman, 1959).

Craig David’s *told story* (Wengraf, 2000) also explains the backstage (Goffman, 1959) role of his mother and how she was part of his *past* (Hatch and Rubin, 2006) ‘music crew’. He states that his mother provided transport in her Fiat, which Craig describes as being less than capable of transporting him, his crew and vinyl record boxes around. This provides evidence of her supporting role in Craig David’s early years or *past* (Hatch and Rubin, 2006) when he was a DJ and performing in and around Southampton environment (Goffman, 1959). Again this provides explicit evidence of the *context* (Wengraf, 2000), which emphasises the strategic use of an underdog brand biography (Paharia, et al., 2011). The meagre resources (Aslem and Kosteljik, 2008) seen at the origin or trace (Hatch and Rubin, 2006) of his career accentuate the growth and development that took place to determine his *present* (Hatch and Rubin, 2006) *brand identity* (Aslem and Kosteljik, 2008).

There is an attempt to demonstrate that Craig David’s upbringing that was at one level relatively poor and humble (Paharia, et al., 2011), while at another level, it was one with consistent supportive parents. The two are not normally typically integrated together when describing underdog brand biographies (ibid,

⁶ A style of popular music with a strong accented subsidiary beat, originating in Jamaica. Reggae evolved in the late 1960s from ska and other local variations on calypso and rhythm and blues, and became widely known in the 1970s through the work of Bob Marley; its lyrics are much influenced by Rastafarian ideas. (Oxford Dictionaries)

2011). At this stage it is too early to signify if such an apparent contradiction of themes could negatively impact his economic and cultural *brand value* (Wood, 2000; Holt, 2003).

Craig David continues to reveal insight into his previously *private* (Sylvester, 2012; 2013; 2016) and *past* (Hatch and Rubin, 2006) *history* and *context* via his *told story* (Wengraf, 2000). He references his musical influences as a child. Again the *relationship* with his mother seems instrumental, in that he cites her as being “a massive fan of the Stevie Wonders⁷ of the world, the Michael Jacksons⁸, and The Osmond’s⁹”. Again, Craig David attempts to append a positive symbolic brand image (Berger, 2011) to his outward facing personal artist brand *persona* (Hodgkinson, 2007), personal artist brand *reputation* (Citroen, 2011) or popular music artist brand (Sylvester, 2012; 2013; 2016).

One can also assume, like the reference to the renowned Hip-Hop artist Biggie Smalls identified earlier, that using the names of *past* (Hatch and Rubin, 2006) popular music artists or iconic brands (Holt, 2004) they might contribute to the positive perception of his own popular music artist brand (Sylvester; 2012; 2013; 2016). This would reinforce his *professional* (ibid, 2012; 2013; 2016) commercial brand strength and its subsequent *brand value* (Wood, 2000). He goes on to contend that his mother’s taste and influence was more at the popular end of music genres (Fabbri, 1982) than his dad, inferring that he received an integrated and balanced perspective from a breadth of popular music culture, from both mass and sub-cultural sources (Thornton, 1995).

Craig David specifically references how a *past* (Hatch and Rubin, 2006) musical experience helped shape his *present* (ibid, 2006) *brand identity* (Aaker, 1996; 2003; Kapferer, 1997). He cites his first experience of a live performance

⁷ Stevie Wonder is an iconic singer-songwriter, multi-instrumentalist, record producer and activist. (www.last.fm/music/stevie+wonder)

⁸ Michael Jackson the late singer-songwriter who was often referred to as The King of Pop, is the biggest-selling solo artist of all time, with over 750,000,000 sales. (www.last.fm/music/michael+jackson)

⁹ The Osmonds are an American family music group who achieved global music success as teen-music idols in the 1970’s. (www.bbc.co.uk/music/artists)

by the 1980-90's popular music artist Terence Trent D'Arby¹⁰ as an inspiration and influence. It was his mother, a fan of Terence Trent D'Arby, who took him to the concert at the Guildhall Southampton. Again, this does not necessarily fit the underdog brand biography (Paharia, et al., 2011) that has been employed in other biographical reflections. However, it could be said that Craig David is attempting to make his (Aaker, 1996; 2003; Kapferer, 1997) more accessible to the typical South Bank Show audience who perhaps would be more likely to know of Terence Trent D'Arby than the previously mentioned Biggie Smalls (AKA Notorious BIG). Additionally, it seems to infer that he believes that his *professional* (Sylvester, 2012; 2013; 2016) popular music artist brand expresses *professional* (ibid, 2012; 2013; 2016) competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) that is similar to that of Terence Trent Darby. His *told story* (Wengraf, 2000) in fact shares that he believes his ability to write and perform his own music live are crucial *professional* (Sylvester, 2012; 2013; 2016) skills.

Craig David is undoubtedly trying to demonstrate that his *private* and *past* (Hatch and Rubin, 2006) musical influences and experiences have had significant cultural and/or symbolic meaning (Larsen and Lawson, 2010; Schroeder, 2005), which he has evidently used in the construction of his own *professional* (Sylvester, 2012; 2013; 2016) popular music artist identity. A performance of Terence Trent D'Arby is shown simultaneously towards the end of the Craig David monologue in an attempt to reinforce and validate the supposed influence of Terence Trent D'Arby's *professional* (Sylvester, 2012; 2013; 2016) competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006).

4.7.3 The first stage: The African Caribbean Centre

A building, called the 'African Caribbean Centre' (ACC) is shown. This picture is used and presented as an explicit local community environment (Goffman, 1959), *context* (Wengraf, 2000) related to Craig David's *past* (Hatch and Rubin, 2006) in Southampton. It is therefore a literal (Stern, 2006) brand story that

¹⁰ Terence Trent D'Arby (born Terence Trent Howard, March 15, 1962 and known by other aliases) is an American singer-songwriter inspired by mixing funk, pop, rock, and soul who came to fame. (www.last.fm/music/Terence+Trent+D'Arby)

acts as a sign and subsequent signifier of Craig David's somewhat humble childhood *past* (ibid, 2006), which is yet another example of his underdog brand biography (Paharia, et al., 2011).

Craig David is attempting to increase the connection with his biography through reader response (Hatch and Rubin, 2006) interpretation of reflections on his early *brand identity*. The *told story* (Wengraf, 2000) of Craig David is enhanced by this *context* (ibid, 2000), which helps to reveal facets of his cultural or core idea (Grant, 2008; Olins, 2008). These are known as constituents of his brand (ibid, 2008; ibid, 2008). His *told story* (Wengraf, 2000) is articulated through his *physical* (Sylvester, 2012; 2013; 2016) presence, behaviour, environment and communication (Olins, 2008).

4.7.4 Present brand identity

The documentary also integrates a *told story* (Wengraf, 2000) narrative that exposes Craig David's *present* (Hatch and Rubin, 2006) *contextual* (Wengraf, 2000) transition to a celebrated popular music artist following his *professional* (Sylvester, 2012; 2013; 2016) accomplishments through his platinum selling debut album 'Born To Do It' (Gonshor, 2002).

The documentary lets the audience know that it has moved to the *present* (Hatch and Rubin, 2006) *context* (Wengraf, 2000) with a subtitle that provides a date of April 2002 and location of Ibiza. Craig David is seen travelling in a car in Ibiza with Mark Hill; the producer of his platinum selling debut album (Gonshor, 2002). They are going to Mark Hill's island home, where he has a music-recording studio. Craig David is then seen sitting by the swimming pool of Mark Hill's mountain retreat and his *told story* (Wengraf, 2000) focuses on his relationship or brand partnership (Sylvester, 2012; 2013; 2016) with Mark Hill. Craig David acknowledges the technical or *professional* (Sylvester, 2012; 2013; 2016) ability of Mark Hill and how it complements his 'I just got vibe' *professional* (ibid, 2012; 2013; 2016) competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006). The declaration of his non-technical ability and his subsequent interpretation of music creativity provides the audience with an aspect of his

sub-cultural capital (Thornton, 1995) or *cultural brand value* (Holt, 2003). Again it can be said to fulfil an underground brand biography narrative (Paharia, et al., 2011).

Craig also references his *professional* (Sylvester, 2012; 2013; 2016) writing style and emphasis by stating:

“Because I'm only twenty, the things I'm going to talk about are still going to be very young, I mean I don't know about marriage and having children and the later stages of life and things you do. I like to talk about things my age group can relate to but I put it in a format that adults' can kind of touch on”

It can be identified that Craig David uses his contemplations on his *professional* (Sylvester, 2012; 2013; 2016) writing ability to reflect specifically about his current trajectory or arc (Hatch and Rubin, 2006) in his career as a popular music artist. Firstly, he speaks about his relatively young age of twenty. This is clearly a reference to his *physical* self (Sylvester, 2012; 2013; 2016). He also reflects upon the fact that he is not married and he has no children. This is a direct reference to aspects of his *private* self (ibid, 2012; 2013; 2016). Finally, Craig David identifies his writing style with multiple target consuming groups, which is a reference to his *professional* self (ibid, 2012; 2013; 2016).

Lastly, Craig David continues this *told story* (Wengraf, 2000) by sharing how he believes his songs are written. He declares:

"I try to always write songs that people will say oh yeah, this guy is still in touch, he hasn't kind of gone off and forgotten what's really going on here"

Craig David is suggesting that his *professional* (Sylvester, 2012; 2013; 2016) accomplishments have not detached him from being relevant with his music fans. He is confident of still belonging to the sub-cultural (Thornton, 1995) group that initiated his popular music artist ascension.

4.8 The US Market

The documentary also shows Craig David walking in what appears to be an evening setting. Subtitles appear with the words: Los Angeles, December 2001. Craig David states:

Who'd of thought we'd be in LA? Walking through with your glasses on, you can't see

His *told story* (Wengraf, 2000) is again closely aligned to depicting an underdog biographical (Paharia, et al., 2011) journey from being unknown to becoming a *professional* (Sylvester, 2012; 2013; 2016) popular music artist with international appeal.

Craig reinforces this position by stating:

Going over to America, I felt I'm gonna put down my bags of all my success in the UK and Europe, I'm going to approach it like I'm a newcomer, who wants to show it's about songs. It's not about trying to please certain people, trying to make everyone, um, enjoy every aspect of my music because at the end of the day, there's gonna be some people that may not like my music because it's not to their tastes

Craig David explicitly identifies that his *professional* (Sylvester, 2012; 2013; 2016) accomplishments in the UK and Europe may not be immediately acknowledged in the US. He therefore speaks about the need to connect with a new market that would respond favourably to his popular music artist identity and particularly the *professional* (ibid, 2012; 2013; 2016) song writing competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) aspect of his *brand identity* (Kapferer, 1997; Aaker, 1996; 2003). Again, Craig David is adopting a resource-based perspective of his *brand identity* (Aslem and Kosteljik, 2008). He is embracing identity-based marketing strategy, where his *professional* (Sylvester, 2012; 2013; 2016) or explicit artistic competence (Fillis, 2000a) is balanced with the customer orientated needs and wants (Kotler and

Armstrong, 2016) concept related to market segmentation, targeting and positioning (Aslem and Kosteljik, 2008) of a new market.

Craig David's *told story* (Wengraf, 2000) helps to exemplify the challenge of the US market by stating:

Why do we need someone from overseas who kinda taken a diluted version of what we've already got. But I think if you can take better R&B or different over to America then I think people stand up and take attention.

4.8.1 Craig David's US performance and tour networking

The Craig David *told story* (Wengraf, 2000) is then expressed by a series of tour performance (Goffman, 1959) clips of him singing his new US release called '7 days' as well as a montage of clips portraying his workload in the US.

He is consistently introduced as a popular music artist with album sales in excess of seven million, which reinforces his *professional* (Sylvester, 2012; 2013; 2016) resource-based *brand identity* (Aslem and Kosteljik, 2008). The medleys of tour clips exhibit the presentation (Goffman, 1959) of his physical and professional *brand identity* (Aslem and Kosteljik, 2008) traits. Apart from singing engagements, Craig David is seen doing personal appearances or personal selling (Fill, 2013; 2016) at music retail outlets, providing editorial or public relations content (ibid, 2013; 2016) via interviews at TV, radio station and networking events.

At one of his tour locations, Craig David is seen looking uncomfortable when one of the senior members of an urban music station expresses excitement about Craig David's additional *professional* (Sylvester, 2012; 2013; 2016) competences (Aaker, 1997; Fillis, 2000a; Balmer, 2006) or resources (Aslem and Kosteljik, 2008) of being a rapper and DJ. It provides an example of how Craig David's *physical* and *professional* (Sylvester, 2012; 2013; 2016) *brand*

identity (Aslem and Kosteljik, 2008) was interpreted in a different way in the US.

The challenge of interpretation of difference between Craig David's expressed *brand identity* and that of certain constituents of the US music market was identified when reports came out that Craig David was advised by some US urban radio executives, to only use black musicians (Mills, 2002). There appears to be a US expectation that musicians or team (Goffman, 1959) members should be black if the music emanated from a predominantly black US music genre (Fabbri, 1981). From a US market perspective, Craig David could be seen to possess a black *physical* (Sylvester, 2012; 2013; 2016) identity and a *professional* (Sylvester, 2012; 2013; 2016) singing competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) related to the R&B music genre (Fabbri, 1981). So, when Craig David performs (Goffman, 1959) with an acoustic accompaniment of 'Come Together' at a 'John Lennon' tribute concert with his white guitarist; Fraser T. Smith, we can identify that his *told story* (Wengraf, 2000) is in conflict with the context (ibid, 2000) of some US music executives (Mills, 2002). Craig David acknowledges this difference by stating how disappointed he was with this sense of racial division in the US, as it shouldn't matter what colour someone is. He states that Fraser T. Smith is used because of his musicianship skills (ibid, 2002) or *professional* (Sylvester, 2012; 2013; 2016) competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) and declares; "They can lump it or leave it" (Craig David cited by Mills, 2002).

Craig David then refers to the writing that happened on this US tour. This also helps to reinforce the importance of Fraser to Craig David in this *professional* (Sylvester, 2012; 2013; 2016) writing process by stating:

Writing on the road was new for me because it has always been back home, in my bedroom comfortable and I know the environment. I like to sometimes sing melodies and have Fraser play them on the guitar which actually then makes the riff of a lot of the songs.

Craig David again draws us back to the origin or trace (Hatch and Rubin, 2006) of his humble (Paharia, et al., (2011) but familiar creative environment (Goffman, 1959) of his Southampton bedroom, where his popular music artist *brand identity* began.

4.9 Craig David prepares for new album

Upon Craig David's return to the UK, the apparent need to follow-up with a second album brings his *told story* (Wengraf, 2000) and *present* (Hatch and Rubin, 2006) *lived-life* (Wengraf, 2000) together when he states:

The time is ticking away to the point where; Craig you need an album now, you've been away for such a long time that it's like starting all over again.

Craig David is then seen working in a London studio in October 2002 performing a song called 'What's Your Flava' with UK producers. However, the song possesses a stronger US R&B genre style (Fabbri, 1981). This appears to be an attempt to relate more directly to the US market. This is somewhat of a contradiction to Craig David's comments of "They [US music executives] can lump it or leave it" (Cited by: Mills, 2002).

The song is a slight but significant departure from his characteristic expression of popular music subculture (Thornton, 1995). This subtle music genre (Fabbri, 1981) difference might well be insignificant to many, but it could change the sub-cultural capital or cultural *brand value* (Holt, 2003) of his music for others. To some fans, this new song may be quite different from his distinctive and typically UK infused popular music artist *brand identity*. It is clear that his recent US tour experience has allowed him to generate new *professional* (Sylvester, 2012; 2013; 2016) resources (Aslem and Kosteljik, 2008).

Craig David seems to address this apparent inconsistency by the following *told story* (Wengraf, 2000):

I look at the um, the origin of where my music comes from. Being very much influenced by black music, especially from America, um in its hip-hop and R&B but at the same time growing up in the UK, being British, having being from a mixed race background family. And, my mum, half Jewish, my dad, from Grenada it keeps you open minded about things, so I feel I write songs that I'm passionate about, um representative of where I sit in the mix.

Craig David clearly identifies that the musical inspirations behind his popular music artist identity emanate from black American music genres (Fabri, 1981) such as Hip-Hop and R&B. However, he also specifically qualifies his own racial or *physical* (Sylvester, 2012; 2013; 2016) identity, and therefore background or *past* (Hatch and Rubin, 2006). Craig David explains that he is of a mixed ancestry, deriving from two racial and two faith-based origins (ibid, 2006). As a consequence, he suggests that his distinct *physical self* (Sylvester, 2012; 2013; 2016) has had a direct impact upon both his *private* experiences and succeeding *professional* (ibid, 2012; 2013; 2016) song writing style. In other words, his entrepreneurial creativity (Fillis and Rentschler, 2010) stems from his explicit integration of his *physical, private* and *professional* (Sylvester, 2012; 2013; 2016) *brand identity* (Aslem and Kosteljik, 2008).

Craig David is then seen performing 'What's Your Flava' at the 2002 MOBO's. Then a montage of film shots is shown from around the venue, including still photos of Craig David being interviewed. Craig David is then seen leaving the MOBOs in a car and he declares:

Ah, as much as I've done it so many times now, it felt a little weird, with the new single and being back in the UK, you just never quite know what the feedback, the vibe going to be like.

This is a clear indication and acknowledgement that he was not sure how his new song would be received in the UK. Then a caption appears on screen stating 'Flava entered the singles chart at No.8, lower than expected'. Craig David then appears in a direct address to the camera and states:

As quickly as you have success, it can be taken away, you can be at fault. As soon as you try to step to the mark and you believe in your own ego is when you have a problem.

Again Craig David's *told story* (Wengraf, 2000) reflects some uncertainty about his *professional* (Sylvester, 2012; 2013; 2016) brand identity (Aslem and Kosteljik, 2008). He is suggesting that if your ego or *private self* (Sylvester, 2012; 2013; 2016) is predominant, it could extinguish your *professional* (Sylvester, 2012; 2013; 2016) brand identity (Aslem and Kosteljik, 2008).

At the same time a song is synchronised called 'Rise and Fall' and then Craig David connects himself to his previous foreboding narrative by saying:

It was very interesting for me to sit down and write a song about how the rise and fall of someone's career can be and having seen so many artists' that I'd been influenced by fall, um, at hurdles that I thought you, you've gone clear, you're fine here

Craig David's *told story* (Wengraf, 2000) clearly provides some insight into the rationale behind his recent *professional* (Sylvester, 2012; 2013; 2016) songwriting project called 'Rise and Fall'. He suggests that after some reflection, he believes he has the management of his *brand identity* under control.

The documentary then shows Craig David singing 'Rise and Fall', with a caption stating: 'Rise and Fall' takes its melody line from Sting's 1993 song 'Shape Of My Heart'.

Craig David then explains how he liaised with Sting to clear the sample, but then also asked if he would sing on the track. Craig makes reference to this by stating:

Lyricaly, whilst trying to say wow, it would be perfect with him (Sting) in the hook, actually being the more elder spokesman saying 'look at me, I'm someone with experience, Craig, don't get caught up on these things, cus it can be the rise and fall.

Craig David's *told story* (Wengraf, 2000) suggests that he believes that Sting's popular music artist identity could provide some validation and support to his current career or brand trajectory (Hatch and Rubin, 2006). It could be said that he is attempting to use the biographical journey of Sting as a parallel to his own. Craig David's *told story* (Wengraf, 2000) feeds the audience with rich meaning and insight into the social interaction between Sting and himself, which provides the foundation for Craig David's co-branding song with Sting (Kerrigan, et, al., 2011).

Craig David is also seen at a photo-shoot creating visual imagery (Park, et al 1986; Aaker, 1996; 2003; Heding, et al., 2016) related to his second album release; 'Slicker Than Your Average'. He is presenting his popular music artist identity in both a 'brand-as-person' and 'brand-as-symbol' (Aaker, 1996; 2003) context. Furthermore, he is using "fashion and various props" (Berger, 2011, p.237) in the form of laying beside DJ decks, wearing headphones, skull cap and writing songs in a journal, to explicitly exploit the symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011) of his *physical* and *professional* and *private* brand identity (Sylvester, 2012; 2013; 2016).

Interestingly, as the documentary draws to an end, Craig David explicitly shares his view on how he sees the distinction between his *professional* and *private brand identity* (Sylvester, 2012; 2013; 2016):

You're in the limelight, you're, people are watching you, and you just have to make sure you are careful in what you do and just be confident and if you want to walk hand in hand with your girlfriend down the street and be loud and proud, be proud. If you want to be more private about your relationships, that's you as well.

Craig David is clearly trying to create separation between his *private* and *professional* (Sylvester, 2012; 2013; 2016) life. Therefore, his focus was on *relationships*, which infers that he would prefer to keep that aspect of his

private self (Sylvester, 2012; 2013; 2016) private, and away from the gaze of the public.

The documentary then captures Craig David's *told story* (Wengraf, 2000) with a clip entitled 'Craig's 21st birthday party London, 3rd May 2002'. At the function, you see people arriving at the private event. Therefore, it is providing some insight into an aspect of his *private self* (Sylvester, 2012; 2013; 2016) that has strong connection to the symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011) of his new *professional* (Sylvester, 2012; 2013; 2016) *brand identity*. The song 'We Are Family' by Sister Sledge is played by the DJ; Fraser T. Smith, one of his co-writers and producers, who's laughing and joking with Craig David.

Finally, the documentary and Craig David return to a song chronicled earlier in the documentary entitled 'World Filled With Love'. Craig addresses the camera in an interview context (Wengraf, 2000) to reiterate the importance of his *told story* (ibid, 2000) context of his lyrics by narrating some verses from the song:

I'm a young heart living a in a world filled with love, I've
come from these humble backgrounds in Southampton, I've
had all this success, and I don't regret where I am now but
at the same times, at the same time, I do understand that
there have been changes

Again the audience is exposed to the emerging song content of his imminent *professional* (Sylvester; 2012; 2013; 2016) album release. Likewise, it reinforces and lets the audience into Craig David's brand mission, values and philosophy (Petek and Ruzzier, 2013) or his *private* and *professional* (ibid, 2012; 2013; 2016) thoughts, reflections and outlook. In essence his *told story* (Wengraf, 2000) relates directly to his comprehension and articulation of on his *private* life and *professional* career (Sylvester, 2012; 2013; 2016) in the *past*, *present* and *future* (Hatch and Rubin, 2006). A notable repetition is the re-exposure of his underdog brand biography narrative (Paharia, et al., 2011).

The documentary then ends with Craig David singing a 'World Filled With Love' in the studio recording booth and then joking about being himself and authentic with his manager Colin Lester and producer Fraser T. Smith, who are sitting at the mixing desk of a music studio. The closing *told story* (Wengraf, 2000) narrative expresses, through humour, that Craig David believes that having a believable and authentic brand (Banat-Weiser, 2012) is the most important note to end on.

4.10 Conclusion

In summary, the analysis of Craig David's *told story* (Wengraf, 2000) confirms and reveals several important emergent themes. These themes have and will continue to be italicised for ease of comprehension. In the first instance the *told story* element of the biographical diamond research model (ibid, 2000) has established itself as an effective and appropriate analysis tool.

Craig David's *told story* (ibid, 2000) or his explicit narrative was analysed and classified as commentary solely about himself. The analysis clearly reveals his perspective of his own journey over time. In terms of brand management theory, Hatch and Rubin (2006) suggest all brands are an amalgamation of their *past*, *present* and *future*. Therefore, it can be asserted that Craig David's popular music artist status is also an amalgamation of the same ingredients. Consequently, this supports the proposition that a music artist can be articulated as a brand with a *past*, *present* and *future* identity (ibid, 2006).

Craig David also provides non-verbal *told story* (Wengraf, 2000) narrative explicitly through the presentation or performance (Goffman, 1959) of his physical presence, which inculcates his 'appearance and manner' (p.27). In brand management terms, Craig David was presenting his look as a point of visual *brand identity* (Schroeder, 2005; Heding, et al., 2016) or equally as the 'brand-as-person' or the 'brand-as-symbol' (Aaker, 1996; 2003). His look or physique (Kapferer, 1997) can be seen to be a purposeful and considered use of his appearance (Goffman, 1959). His *physical* (Sylvester, 2012; 2013; 2016)

presence, with its affiliate brand fashion and image (Berger, 2011; Park, et al., 1986) is also extended to include reference to his age and race, which are explicitly reinforced throughout the narrative. Therefore, his *physical self* (Sylvester, 2012; 2013; 2016) could be said to form part of his overall *brand identity*.

Craig David's *told story* (Wengraf, 2000) also integrates his *professional* (Sylvester, 2012; 2013; 2016) accomplishments or competence (Aaker, 1997; Fillis, 2000a; Balmer, 2006) by charting the biographical journey he undertook to become a popular music artist with renown. In other words, the documentary provides rich textual narrative about his perception of himself or in brand management terms, his brand-as-product (Aaker, 1996; 2003) *brand identity* (Aslem and Kosteljik, 2008). His *professional* popular music artist self (ibid, 2012; 2013; 2016) is clearly and consistently articulated through his recurrent vocal performances, writing and performance environments (Goffman, 1959) and the associated popular music market positioning (Aaker, 1991).

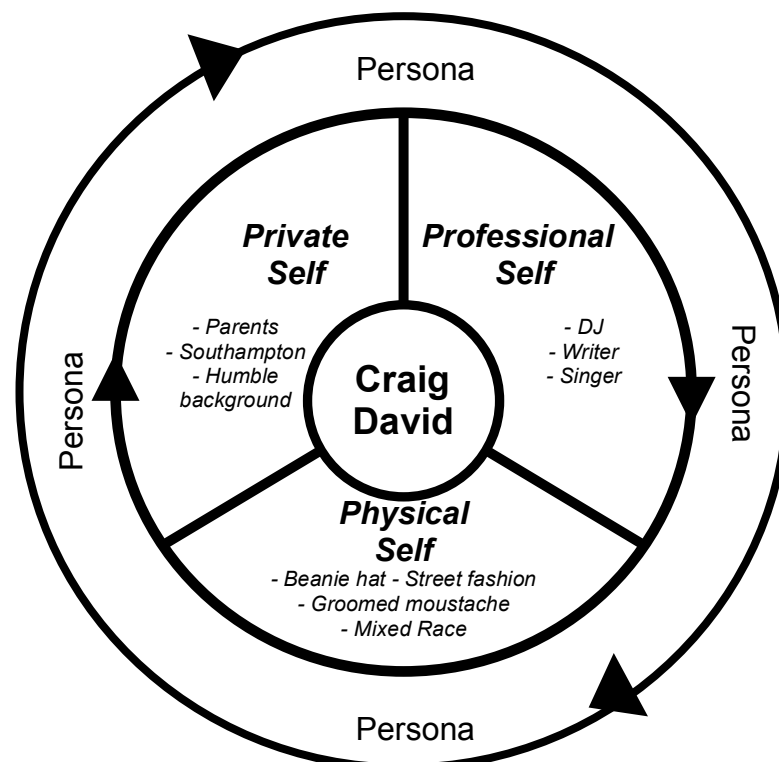
The biographical research also identifies his *private* self (Sylvester, 2012; 2013; 2016). It reveals previously unknown *past* and *present* (Hatch and Rubin, 2006) day aspects to his private life, which contributed to the formation of both his *professional* and *physical* presentation as a popular music artist. The documentary also identifies his humble origin or trace (Hatch and Rubin, 2006), and his evolving performance environments (Goffman, 1959). In doing so, Craig David's *told story* (Wengraf, 2000) continually embraces and infuses the narrative related to an underdog brand biography (Paharia, et al., 2011).

In summation, the analysis conclusively enabled the researcher to critically identify, acknowledge and justify several elemental characteristics that can be seen to represent Craig David's projected *brand identity*. The *brand identity* of Craig David is consistently expressed throughout the documentary in terms of his *physical*, *professional* and *private* self (Sylvester, 2012; 2016). Collectively, they produce his core brand idea or brand essence (Olins, 2008; Aaker, 1996; 2003), that cumulatively forms his brand-as-person (Aaker, 1996; 2003), brand

personality (Aaker, 1997) or *persona* (Hodgkinson, 2007). Within Craig David's 'told story' biographical research account (Wengraf, 2000), it can be seen that his *brand identity* conveys a personal artist brand *persona* (ibid, 2005). This *persona* (ibid, 2005) communicates his popular music artist competence (fillis, 2000a), or brand competence, excitement and sophistication (Aaker, 1997), related to both his first album release success and the subsequent expectancy around the launch of his second album.

Figure 4.10.0 provides a conceptual model of a music artist brand, derived from the biographical research analysis of Craig David. Therefore, it inculcates all of the thematic elements identified throughout the first iteration of analysis.

Figure 4.10.0 The concept of a music artist brand



Key:

The arrows represent the integration of past, present and potential brand identity.

Chapter 5

'The (Brand) Story Goes' – Craig David's told story' (part 2)

The 'unbelievable' biographical brand reprise (2002 - 2015)

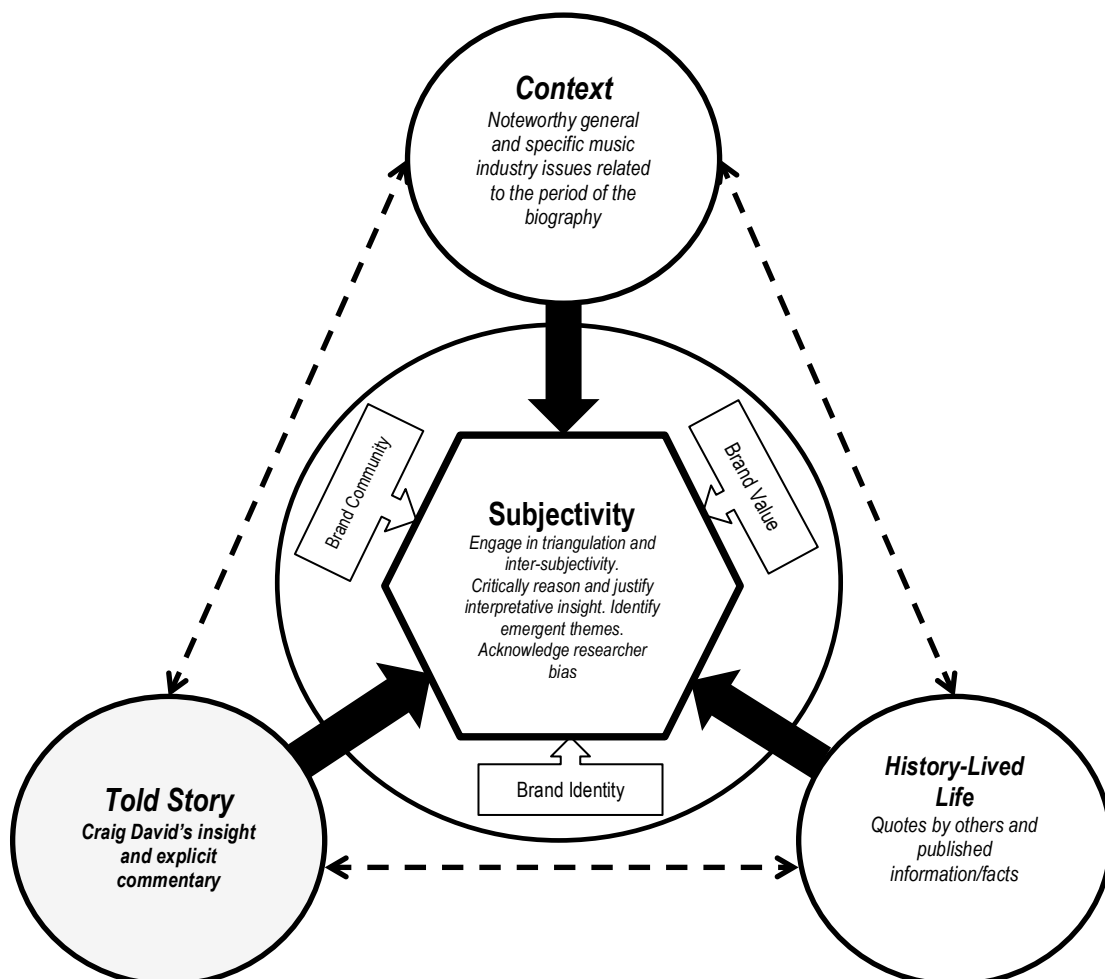
5.0 Synopsis:

This chapter provides additional insight into what the research subject Craig David says about himself via channels in from 2008, 2010 and 2015.

5.1 Adapted biographical research model

This chapter is a continuation of the focus on the *told Story* of Craig David (Wengraf, 2000) that began in chapter 4. Again, the specific area of research is highlighted in a grey box with black bold lettering in the figure 5.1.0 shown below.

Figure 5.1.0 Adapted biographical research model



The research subject Craig David, is again, presented at the bottom left corner of figure 5.0. This appropriately depicts Craig David as the origin or trace (Hatch and Rubin, 2006) or source of his own *told story* (Wengraf, 2000). The researcher's subjectivity is shown in the middle of the diamond, along with the three pertinent brand management paradigms of *brand identity*, *brand value* and *brand community*, which will be critically integrated where applicable to Craig David's biographical narrative.

This chapter will be principally equating what and how Craig David communicates about his own popular music artist identity or music artist *brand identity*. Once more, any pertinent elements of the model shown above will be italicised within the copy to critically acknowledge, highlight and integrate their role as points of analysis.

The primary premise remains; can the biographical research of Craig David, assist in the cultivation of a theoretical and conceptual model that can explain the increasingly stated but undefined notion of a popular music artist brand?

The chapter will therefore seek to confirm or refute the identified elements of Craig David's music artist *brand identity* acknowledged and documented in chapter 4.

Craig David's music artist *brand identity* elements were identified as:

*Physical + Professional + Private = Persona**

*Where *persona* is the cumulative articulation of *brand value* from the previous three elements.

Consequently, the same sub-question is used as in chapter 4 to specifically review and critique Craig David's own personal narrative or *told story* (Wengraf, 2000) related to his popular music artist *brand identity*.

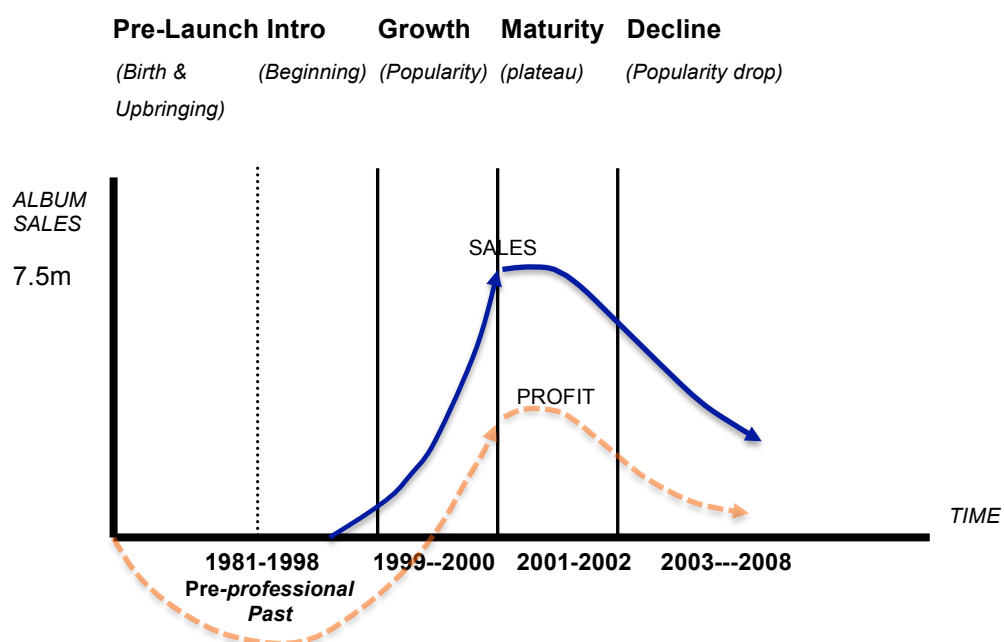
Sub-question:

Told Story: What does Craig David say about his brand identity?

5.2 The context: Craig David in 2008

Craig David's initial career trajectory (Hatch and Rubin, 2006) saw outstanding recorded sales and awards for an inexperienced 19 year old. However, his seminal and meteoric rise to public acclaim beginning with his vocal feature on Artful Dodger's 'Re-Rewind' and his own maiden album 'Born To Do It' had declined significantly by 2008. (McNulty, 2008). Figure 5.2.0 below provides a visual depiction of Craig David's career path from the late 1990's to 2008:

Figure 5.2.0 Product Life Cycle or Popular music artist brand Life Cycle



Typically, brand management advocates brand consistency as a key to successful market acceptance (da Silveira, et al., 2011). Therefore, one of the primary aspects of this chapter will be to identify whether Craig David's *told story* (Wengraf, 2000) remains consistent with the narrative of the previous chapter.

What is immediately clear is that the perception of quality (Aaker, 1991; Swinker and Hines, 2006) and the originally distinctive market position (Aaker, 1991) of Craig David's *brand identity* had not remained consistent (da Silveira, et al., 2011).

Subsequently, sales had consistently and successively dropped, as shown below in Table 5.2.0:

Table 5.2.0 Craig David albums from 2000-2010 (10 years)

Year	2000 (Aug)	2002 (Nov)	2005 (Sept)	2007 (Nov)	2008 (Dec)	2010 (April)
<i>Album</i>	<i>Born To Do It</i>	<i>Slicker Than Your Average</i>	<i>The Story Goes</i>	<i>Trust Me</i>	<i>Greatest Hits</i>	<i>Signed Sealed Delivered</i>
<i>Highest position</i>	1	4	5	18	28	13
<i>Weeks</i>	57	18	19	7	6	3
<i>Sales (approx.)</i>	7.5m	3.5m	500K	150K	-	30K

(Adapted from; Official Charts, 2015; 2016)

At the time of this research Craig David's last album launch was 2010. As previously stated, the commercial success of his featured release, 'Re-Rewind' and his own subsequent album, confirmed his *professional* (Sylvester, 2012; 2013; 2016) status as a popular music artist. Craig David had possessed a distinctive *brand identity* (da Silveira, et. al., 2011). As can be seen above in table 5.2.0, one could conclude that the success of Craig David's music marketing (Ogden, et al., 2011) and subsequent sales had progressively dropped. His popular music artist identity or music artist brand *persona* (Hodgkinson, 2007) had steadily lost sales favourability with the music market over a ten-year period (Ogden, et al., 2011).

What could cause such demise? Craig David's origin or trace (Hatch and Rubin, 2006) that began with the UK Garage music genre (Fabbri, 1981) had emanated from the UK dance music club scene sub-culture (Thornton, 1995) of the late 1990's and 2000 (Chapman, 2000; Sutcliffe, 2001). In this environment, the culture of the product is seen as superior to the economics of the product (Holt, 2003). Consequently, it is about meaning and association, a brand story that is compelling to those who engage with the proposition of cultural value (ibid, 2003).

The question then is; what had made Craig David's music marketing (Ogden, et al., 2011) less effective?

Some have suggested that his move from the UK Garage club scene (Thornton, 1995), that became associated with violence, to a US infused RnB pop, may have reduced his popularity with his original audience (McNulty, 2008).

5.2.1 Bo Selecta!

In 2002, the significance of his cultural brand (Holt, 2003) was challenged by satirical gibes from a TV show called 'Bo Selecta' (ibid, 2008). It arguably focused upon an exaggerated incarnation of Craig David's brand *persona* (Hodgkinson, 2007), which seemed to, at least in part, reduce his popularity (McNulty, 2008).

Craig David summed up the challenge of the comedic caricature of him in the TV show called 'Bo' Selecta!' by stating:

I'm not angry about 'Bo' Selecta!' I was flattered at first and even appeared on his show, but he just went on to become more vicious, knocking down everything I did. People would come up to me on the street and say, 'Craig Daavid' in that northern accent, but I didn't mind - it was like they had a form of Tourette syndrome. But it was the only thing I was becoming associated with. Even if people liked my records, I felt they might not buy them because I wasn't cool. People expected me to be sad, but I'm not at all. It didn't hurt me, but it hurt the brand. (McNulty, 2008)

This is very telling, and speaks to the heart of this research. Craig David is clearly articulating through his *told story* (Wengraf, 2000) that he believed that his own symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011) and cultural relevance as a music artist had lost him vital sub-cultural capital (Thornton, 1995) or *brand value* (Holt, 2003) with fans of his music. It reveals that Craig David is expressing his concern about how others might not see his brand as being relevant or authentic (Banat-Weiser, 2012).

Craig David's reference to an explicit distinction between himself and his own brand is interesting as Milligan (2004) states that "people aren't brands, but – and it is a fine distinction - brands can be a people" (pp.11 2004). In this context Craig David is saying that he is not a brand. However, did the 'Craiiig Daavid' caricature damage Craig David's own brand image (Schroeder, 2005; Holt, 2003; Berger, 2011)? Leigh Francis, the presenter of the 'Bo' Selecta TV show, had hijacked Craig David's signature line of 'Bo' Selecta from the Re-Rewind hit track, to redefine its cultural relevance and *brand value* (Holt, 2003). He wore the caricature mask of 'Craiiig Daavid', together with its affiliate comedic narrative (McNulty, 2008). His depiction did possibly damage Craig David's *brand identity*.

What is really interesting, is that the 'Craiiig Daavid' caricature reveals and presents a synthesis of concocted, extracted and/or exaggerated components of Craig David (McNulty, 2008) and his *told story* (Wengraf, 2000) related to his *physical, professional, private* and subsequently, his cumulative *persona* (Hodgkinson, 2007). His *persona* (ibid, 1005) can be seen as his *brand value* (Holt, 2003). In this instance the cultural (Grant, 2008) or core idea (Olins, 2008) of his *brand identity* was used by someone other than himself. This was understandably very challenging to him as it infers that others could contribute (negatively or positively) to the definition of his overall *brand identity* (Holt, 2003; Aslem and Kosteljik, 2008).

Consequently, his brand *persona* (Hodgkinson, 2007) was used to represent and communicate the behaviour of the 'Craiiig Daavid' caricature in an environment that didn't include the actual Craig David (Olins, 2008). This again qualifies the conceptual understanding of brand management from Petek and Ruzzier (2013). Namely, that the 'Craiiig Daavid' caricature exemplifies visual identity, brand performance characteristics and values (ibid, 2013) associated with the real Craig David's *brand identity* (Aslem and Kosteljik, 2008). In other words, his *physical, professional, private* (Sylvester, 2012; 2013; 2016) and cumulatively his *persona* (Hodgkinson, 2007) were impacted by the 'Craiiig Daavid' characterisation.

With the obvious challenges of both the progressive and significant drop in recorded music sales from 2002 and the popular culture phenomenon of the 'Craig David' caricature, this chapter continues to validate whether the derivation of the conceptual model of a music artist brand first identified in chapter 4 can still be upheld as a means to articulating popular music artist brands. Craig David's career trajectory continues to be the applied subject that tests the efficacy of the model.

5.3 Craig David performs on the Tim Westwood radio 1Xtra show 2008

The chapter's first biographical research analysis is derived from a YouTube posting by Tim Westwood, who was known and regarded as one of the most significant, opinion forming (Smith and Zook, 2011) underground Hip-Hop¹ and Grime² dance music club and radio DJ's (Thornton, 1995). His *professional* (Sylvester, 2012; 2013; 2016) radio broadcast for BBC Radio 1Xtra on Sundays between 10pm and midnight presented established or new, highly sought after rappers³ or MC's⁴ to perform on his radio show. The award winning DJ (Pool, 2008) would then post up the audio-visual recording of an artist's performance (Goffman, 1959) on his own media channel called 'Tim Westwood TV', following its broadcast on his radio show. The following video was uploaded on the 'Tim Westwood TV' YouTube on the 19th November 2008. At the time of the analysis, it had received just over 490k+ hits (TimWestwoodTV, 2008).

Consequently, the research critically observes the biographical *told story* (Wengraf, 2000) narrative of Craig David as expressed through the YouTube posting. As previously stated, Craig David's established popular music artist identity or *brand identity* market position (Aaker, 1991) had been challenged by both a progressive drop in recorded music sales and the parallel exposure of

¹ Hip Hop: Hip Hop: A style of popular music of US black and Hispanic origin, featuring rap with an electronic backing. (Oxford Dictionaries)

² Grime: A form of dance music influenced by UK garage, characterized by machine-like sounds. (Oxford Dictionaries)

³ Rapper: A person who performs rap music. (Oxford Dictionaries)

⁴ MC: a. Short for 'master of ceremonies' b. A person who provides entertainment at a club or party by instructing the DJ and performing rap music. (Oxford Dictionaries)

the regular 'Craig David' caricature (McNulty, 2008), which was broadcast on Channel 4 between 2002 and 2006 (Delaney, 2006).

In this instance, Craig David's *told story* (Wengraf, 2000) performance (Goffman, 1959) was a departure from his established popular music culture (Thornton, 1995) performance environment (Goffman, 1959). In other words, the 'creativity, skill and talent' (DCMS, 2013), of Craig David's *brand identity* (Aslem and Kosteljik, 2008) will be analysed in the *context* (Wengraf, 2000) of his popular music artist performance (Goffman, 1959) in a new market segment (Kotler, 2013).

5.3.1 Introduction by Craig David

The YouTube video begins with Craig David stating his name and introducing a well-known UK Garage dance music club DJ (Thornton, 1995) called DJ Spooky. Here, DJ Spooky is being presented as a visible music artist (Schroeder, 2005; Heding, et al., 2016) who appears to be a member of Craig David's backstage 'team' (Goffman, 1959). In brand management terms, DJ Spooky's presence is an example of co-branding (Kerrigan, et, al. 2011) or brand partnership (Chaffey and Smith, 2008) with another music artist, who possesses his own competences (Aaker, 1997; Balmer, 2006), which provide a distinct *brand identity* (Aslem and Kosteljik, 2008). Therefore DJ Spooky's *brand identity* (ibid, 2008) was being used to reinforce and help authenticate (Thornton, 1995; Banat-Weiser, 2012) Craig David's *told story* (Wengraf, 2000).

5.3.2 Physical brand identity

Craig David's *physical self* (Sylvester, 2012; 2013; 2016) had changed. He is no longer wearing a beanie hat or a highly groomed pencil shaped beard (McNulty, 2008) that was akin with his earlier *physical* (Sylvester, 2012; 2013; 2016) element of his popular music artist *brand identity* (Aslem and Kosteljik, 2008). Instead, he is seen sporting stubble and a grey and white hoodie. Craig David has made a deliberate decision to change his personal brand image (Shepherd, 2005; Berger, 2011) or look (McNulty, 2008).

5.3.3 Professional brand identity and partnership

Craig David's opening statement:

"Craig David, chilling with my boy DJ Spooky".

This acts to reinforce that he is associated directly with another who possesses his own established *professional* (Sylvester, 2012; 2013; 2016) symbolic status (Schroeder, 2005; Holt, 2003; Berger, 2011). DJ Spooky, could be viewed as also articulating a brand-as-symbol (Aaker, 1996; 2003) brand management perspective. His *physical* (Sylvester, 2012; 2013; 2016) presence assists Craig David to emphasise that his own *brand identity* is affiliate to the UK Garage club music subculture (Thornton, 1995).

He then diverts his focus onto another opinion former by stating:

"Up in the mix with Tim Westwood, right here on YouTube, so keep it locked. Keep it locked, right here, cus we're gonna, you know be... catching a little vibe".

Here, his intent is to literally reinforce to the viewing audience that he is with the iconic brand (Holt, 2004) or opinion former (Smith and Zook, 2011) Tim Westwood, and his performance (Goffman, 1959) is being broadcast via YouTube. He is using a vernacular that he obviously believes is affiliate to the brand culture (Holt, 2003) of those viewing the broadcast. This is an explicit use of impression management (Goffman, 1959) by Craig David. He attempts to add more perceived *brand value* (Holt, 2003) by stating that it has taken 10 years to get to this Radio show. He is explicitly referencing the importance of professional (Sylvester, 2012; 2013; 2016) partnerships (Chaffey and Smith, 2008).

5.3.4 Craig David, brand culture and language

Craig David, again, can be heard using a language style that could be construed to be an attempt to reveal a *private* self (Sylvester, 2012; 2013; 2016) that comes from the same subculture (Thornton, 1995) or brand culture (Holt, 2003) as the viewing audience. It is interesting to compare this with the South Bank Show introduction of chapter 4, where his language was expressed in a clear and concise manner, with limited language expression explicitly connected to the youth or club music subculture (Thornton, 1995).

The analysis will now breakdown the *told story* (Wengraf, 2000) narrative selected by Craig David. He is revealing a new language to his *professional* (Sylvester, 2012; 2013; 2016) *brand identity* (Aslem and Kosteljik, 2008). His performance (Goffman, 1959) is focused on his ability as an MC or rapper. This is a new proposition of value to his brand culture (Holt, 2003) and *brand identity*. The Tim Westwood show was a show for rappers and therefore, it is certainly what the viewing audience of that show would expect. However, why would Craig David, an established singer decide to go on the show to rap? One can assert that given his significant drop in the commercial sales of his successive albums, and the negative impact of the 'Craig Daavid' caricature, he was looking at ways of demonstrating that he was still valid and possessed the sub-cultural capital (Thornton, 1995) or brand culture and so *brand value* (Holt, 2003).

5.4 Craig David's rap narrative

5.4.1 Craig David's brand identity persona

Craig David begins his *told story* (Wengraf, 2000) rap performance (Goffman, 1959) with a 'check it out' proclamation, inferring that the viewing audience should be attentive to what is to come. It can be interpreted that Craig David is attempting to convey a confident *persona* (Hodgkinson, 2007). He immediately follows this edict with an additional *told story* (Wengraf, 2000) narrative that proclaims that it is time to change routine. This could infer that he is reassessing his own *brand identity*. The next line confirms this proposition, where he specifically mentions his *past* (Hatch and Rubin, 2006) *physical* (Sylvester, 2012; 2013; 2016) image management (Goffman, 1959), age (18 years) and fashion sense, as well as his previously undisclosed *private* dreams about his *professional* (ibid, 2012; 2013; 2016) *brand identity* (Aslem and Kosteljik, 2008).

5.4.2 Brand identity: past meets present

Craig David's *told story* (Wengraf, 2000) speaks into the transition of his recent *past* and *present* (Hatch and Rubin, 2006) when he provides a momentary glimpse into his *private* (Sylvester, 2012; 2013; 2016) self where he states: "*It's like I've been in the cold*". Craig David could be seen to be referencing the challenge to his *brand identity* and its inextricable relationship with his *brand reputation* (de Chernatony, 2010). In other words, he is making a brief acknowledgement of the unsuccessful *professional* (ibid, 2012; 2013; 2016) period, where his *brand identity* and *brand reputation* (de Chernatony, 2010) lost cultural and subsequently economic *brand value* (Holt, 2003; Wood, 2000). This period isn't explicitly stated, but it could certainly relate to the preceding period from 2002, where his consecutive drop in recorded music sales began. From 2005, the drop was the most significant, falling to 500k in 2005 to 30k in 2008. Therefore his *told story* (Wengraf, 2000) arguably expressed through his

rap narrative encapsulates a period between maximally 8 and or minimally 2 years.

Craig David then reverts to a *present* (Hatch and Rubin, 2006) *context* (Wengraf, 2000) with a positive personal brand *persona* (Hodgkinson, 2007), when he declares '*But now I'm fired up and all ready to go*'. Again he seems to be inserting a *told story* (Wengraf, 2000) narrative into his rap, which is full of symbolic brand imagery (Schroeder, 2005; Holt, 2003; Berger, 2011) related to a *private* (Sylvester, 2012; 2013; 2016) view and intent. This therefore could be seen as a form of marketing communications (Fill, 2013; 2016). He is using his musical expression to reinforce and promote his desired market position (Aaker, 1991).

Subsequently, Craig David's *told story* (Wengraf, 2000) continues to declare his *present* (Hatch and Rubin, 2006) and seemingly newfound command of his *brand identity* (Aaker, 1996; 2003) with its constituent *professional* (Sylvester, 2012; 2013; 2016) competences (Aaker, 1997; Balmer, 2006). He unequivocally affirms that he has always been in control, ever since he began his music artist career. So, his personal artist brand *persona* (Hodgkinson, 2007) could be said to exude resilience and a decree that he is the sole brand strategist. He seems to confidently and resolutely stand against anyone or any system possessing an ability to control or influence what he sees as his own *brand identity*. This contradicts an acknowledged perspective of the history of music marketing, where success was derived from a controlling supply chain mechanism fed by several players (Graham, et al, 2004; Ogden, et al., 2011). So, his explicit image management (Goffman, 1959) position of absolute control does not correlate with his album sales demise of recent years. This would suggest that Craig David does not perceive his *brand identity* to have an inseparable and co-dependent link to brand *reputation* (de Chernatony, 2010). Craig David is announcing that his *brand identity* is controlled and defined by himself (Aaker, 1996; 2003) and therefore his brand *reputation* is subsequently related to his own managerial decisions (de Chernatony, 2010).

5.4.3 Professional Brand identity and sub-cultural brand value

Craig David's reference to several terms specific to the sub-culture (Thornton, 1995) of the dance music club scene, suggests that they form a typical part of his familiar *professional* (Sylvester, 2012; 2013; 2016) performance environment (Goffman, 1959). The terms relate to the DJ music, DJ music equipment, and the role and function of the DJ. These are consistent with some of Craig David's *told story* (Wengraf, 2000) in chapter 4. His references could be said to have rich cultural and symbolic meaning (Larsen, et al, 2010; Schroeder, 2005). Equally, these terms could be seen to possess sub-cultural capital (Thornton, 1995) or cultural *brand value* (Holt, 2003) that Craig David is trying to assign to his *brand identity*.

5.4.4 Conspicuous consumption: Porsche Carrera

Craig David conveys information regarding his own conspicuous consumption (Veblen, 1899), made possible by his economic brand strength (Wood, 2000) that emanated from his *past* (Hatch and Rubin, 2006) *professional* (Sylvester, 2012; 2013; 2016) accomplishments. His narrative focus was on having enough money to purchase a Porsche Carrera. This is consistent vernacular related to rap music, which celebrates the ability to engage in luxury brand purchases (Rehn and Skold, 2005). His *nouveau riche*⁵ laden oratory of economic success despite his humble background again denotes the deployment of an underdog brand biography (Paharia, et al., 2011).

5.4.5 Sexuality and brand identity persona

Craig David makes reference to an Artful Dodger track from the *past* (Hatch and Rubin, 2006) that he had featured on called 'Woman Trouble'. Here, the suggestion is that he has woman trouble in the *present* (ibid, 2006). This appears to be a deliberate proclamation related to a specific image

⁵ Nouveau Riche - People who have recently acquired wealth, typically those perceived as ostentatious or lacking in good taste. (Oxford Dictionaries)

management (Goffman, 1959) market position (Aaker, 1991). The proclamation relates to an element of his *private* (Sylvester, 2012; 2013; 2016) self, which he obviously wants to infuse into his *present* (Hatch and Rubin, 2006) *professional* (Sylvester, 2012; 2013; 2016) brand image (Schroeder, 2005; Holt, 2003; Berger, 2011). He is aiming to add cultural *brand value* (Holt, 2003) to his overall brand *reputation* (de Chernatony, 2010). Craig David is endeavouring to be seen in a symbolic (Aaker, 1996; 2003) *context* (Wengraf, 2000), with the inference that he possesses a strong heterosexual *brand identity* (Aslem and Kosteljik, 2008) and character exhibited by a rap music culture (Thornton, 1995).

In a continuance of the theme of sexuality, Craig David makes specific and explicit reference to how he “gets down” in terms of his performance (Goffman, 1959) attitude and behaviour to female attendees he encounters in the club music scene (Thornton, 1995) environment (Goffman, 1959). This can be seen as being commensurate with a hip-hop and/or black music club culture (Thornton, 1995), as it unswervingly revels in narrative related to ‘money, sex and power’ (DeHanas, 2013). To support this, Craig David’s *told story* (Wengraf, 2000) in the form of a continued rap creatively uses popular culture brands and his music, to accentuate the brand imagery and associations (Schroeder, 2005; Holt, 2003; Berger, 2011) that are allegories to his purported experiences with female club attendees. The female gender is described in both literal and metaphoric (Stern, 2006) terms. They are likened to brands such as the shape of a Coca Cola bottle, the music of the late rapper; Biggie Smalls and super models; Elle and Giselle. Craig David also references females’ appreciation of his *professional* (Sylvester, 2012; 2013; 2016) economic success, his affiliate music in the *context* (Wengraf, 2000) of their *physical* (Sylvester, 2012; 2013; 2016) looks and desirability, and liking of recreational drugs. Finally, Craig David expresses their interest, his arousal and the eventual engagement in sexual activity.

5.4.6 Professional brand identity change

So, Craig David is attempting to create cachet by connecting through a *told story* (Wengraf, 2000) of suggestive sub-cultural capital narrative derived from the world of dance or club music (Thornton, 1995). However, his specific *professional* (Sylvester, 2012; 2013; 2016) *past* (Hatch and Rubin, 2006) success emanated from singing within a UK Garage genre (Fabbri, 1980). The feedback thread regarding his performance (Goffman, 1959) included many comments regarding their surprise at his new performance (ibid, 1959) and market position (Aaker, 1991). Most were generally expressed in a positive way, but there was a smaller, consistent negative stance regarding his movement from a UK Grime MC, to a US Hip-Hop rapper, to a US R&B singer respectively. It could be perceived that the negative comments were suggesting that Craig David was lacking legitimacy (Muniz and O'Guinn, 2001) or authenticity (Thornton, 1995; Banat-Weiser, 2012) amongst fans of all three genres, as each possesses their own rules (Fabbri, 1980).

Table 5.4.0 An extract of YouTube thread feedback from 7-8 years ago

Michael I – 7 years ago 'Craig David is an all rounder sings, dj's, and mc's and gd at all 3'
Aaron URIAH YASHARAHLA 7 – 7 years ago 'lol i see the look of a broken man. Avid fxxxxing ruined this dudes career'.
imseb 14 – 7 years ago 'first 'verse' sounds like he tryin to be american, 2nd was jamaican and his third bash just sounded a bit silly! this clearly aint him its more tryin to be other ppl - nothin original at all'
summerTheFuzzy – 7 years ago he can rap but couldnt make a hip hop album, it's not him
eastermanchester – 7 years ago i cant believe what im hearing, this is awful please people dont indulge this dude. theres something very desperate about shamelessly name dropping and switching accents, this isnt what the uk needs right now. deep down he knows hes shit too, you can see it in his face and eyes. those glances to westwood seeking some sort of approval after every supposed "punch line" backs up my point.
Georgina Morelle – 8 years ago I don't like his American accent at the beginning then he changes gets all rags I don't think he knows who he is! he should stick to singing.. I don't like his freestyle.
Laurie Canner – 8 years ago dont try it, your a pop star
Lewis Ingram – 8 years ago he didnt do too bad. brave doin it. if it was a true grime player spittin it he wld get so much more respect from the comments for the bars that he rapped. its just we all no him from R&B stuff so it seems awkward lol
xWaZuK – 8 years ago This wasteman needs to go back to the states where they dont know his past! This was hardly freestyle! Make your mind up CD are you from LDN, America, or jamacia? Just cuz Tinchy said its a rap dont make you safe on the streets, stick to RnB.. I prefered you on Bo Selecta! Where is kez by the way? Your right CD Giggs dun killed it so leave that where it is, theres no time for you on the streets! Arrrhg you make blood boil!
Dr23rippa – 8 years ago Craig David freestyle- Is a good attempt to get him heard and back on the scene maybe if he try very very hard he will get there.
duppymaker – 8 years ago hes trying. but its not him.. no need for the yankee accent its lame he can sing tho and shud stik to it
JamboApache – 8 years ago Go back to the garage scene craig =) Serious bars there tho!!!
jsem13 – 8 years ago I agree that his older stuff is better. I think he's trying to be someone he's not here...but you have to do that as an artist...try new things, it just doesn't always work.
Zacariah – 8 years ago how the fuck is anyone sayin anythin gd about my man hes a joker. wtf he goin on like a yank then switchin to d jamaican flow what is this? he should stick to singin not tryin to talk bad
JohnnyVanOwen – 8 years ago Smashed it. Craig David such a UK gem. People should quit hating and ignoring the guy all the time. Can sing, can rap, can mc. FACT. Dude is the best the UK has.

5.5 Brand identity comparison

Figures 5.5.0 and 5.5.1 below provide a comparison of the conceptual derivation of Craig David's music artist brand in 2002 and that of his projected brand in 2008. It is clear that although Craig David has changed the emphasis and meaning (Stern, 2006) of his *told story* (Wengraf, 2000), his overall *brand identity* still inculcates the same constituent elements, which remain relevant in the comprehension and understanding of his music artist brand.

Figures 5.5.0 and 5.5.1: Comparison between the Craig David music artist brand in 2002 and 2008

Figure 5.5.0 South Bank Show 2002

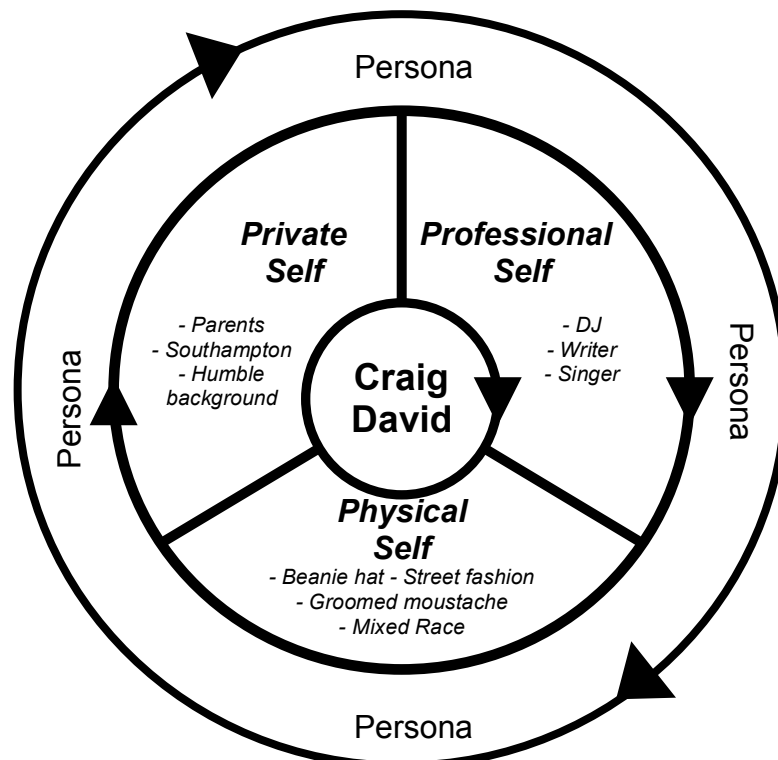
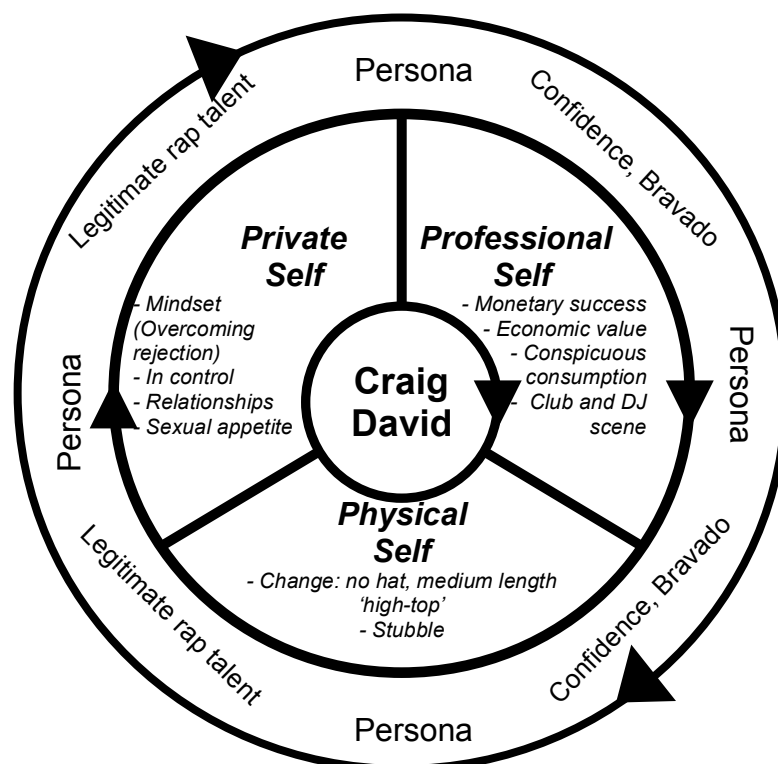


Figure 5.5.1 Tim Westwood 2008

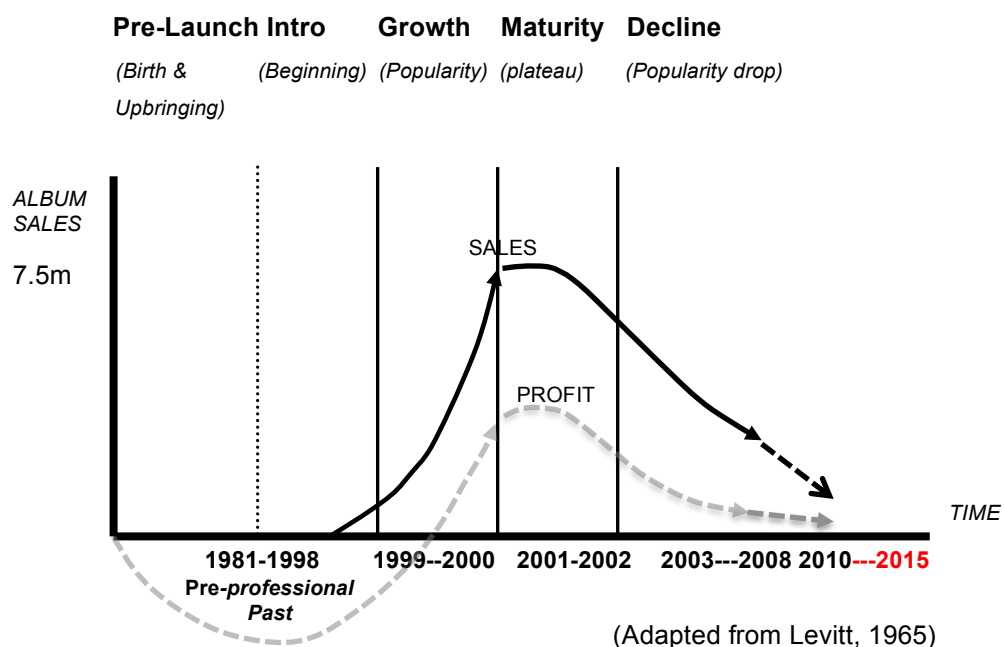


As previously stated, Craig David certainly changed his *told story* (Wengraf, 2000). His *physical* (Sylvester, 2012; 2013; 2016) representation was different, with a generally less contrived brand image (Schroeder, 2005; Holt, 2003; Berger, 2011). This was in keeping with the sub-cultural capital orientation of the consuming audience (Thornton, 1995). In terms of his *private* (Sylvester, 2012; 2013; 2016) *told story* (Wengraf, 2000), Craig David moved from his 2002 perspective of a humble background with solid parental support in Southampton, to a 2008 bullish stance of resilience and control over his career and an insight into his claimed sexual thoughts and behaviours. His *professional* (Sylvester, 2012; 2013; 2016) *brand identity* position switched from enlightening the audience about being a DJ, writer and successful popular music singer to the overt discussion of his success, the resultant conspicuous consumption and the revelation of the explicit subcultural capital characteristics of the adult orientated club music environment.

Despite the significant changes, it can be seen that the conceptual model is still very pertinent and therefore relevant in articulating the music artist brand aspects of Craig David.

Figure 5.5.2 below shows the continued deterioration in his album sales up to 2010. This was his sixth and most recent album at publication of this research. Again, this depiction of his product life cycle (Levitt, 1965) or his popular music artist brand life cycle, demonstrates the significant challenges that were ensuing in terms of his popular music artist career or music artist brand management.

Figure 5.5.2 Product life cycle of the sales of Craig David's six albums



5.6 Craig David in 2010

On the 29th September 2010, Craig David appeared on an ITV2 documentary called 'Fearne and (guest)'. The presenter Fearne Cotton; '*gets up close and personal with some of the world's biggest stars on this hit ITV2 show*' (Cotton, 2017). The documentary was in the fourth episode of the 2nd season and Fearne Cotton's guest was Craig David. The documentary followed the release of Craig David's 6th 'Signed Sealed Delivered' album, which only sold approximately 30,000 units (official charts, 2016). The apparent decline up to 2008 had continued to 2010. Consequently Craig David was witnessing a further deterioration of his sub-cultural capital (Thornton, 1995), and subsequently, his *brand value*. Given that the documentary was possibly filmed after the album release in April 2010 (official charts, 2015; 2016), it was probably hoped that the documentary would complement Craig David's album release and help to re-establish his popular music artist identity or music artist *brand identity*.

5.6.1 Fearne Cotton meets Craig David

Fearne Cotton, a popular music radio and TV presenter (Cotton, 2017) is seen arriving at the hotel room to meet Craig David. Their initial exchange includes reference to Craig David saying, 'did you get my twitter?' This infers that he is trying to show that he is social media literate or culturally savvy (Sylvester, 2012) and up to date. However using the term 'my twitter', suggests he isn't completely well versed with the specific technology, especially as Fearne Cotton subtly corrects his question by saying she did get his tweet. There is some interplay between them referencing Craig David's up market hotel. This reinforces the point that he has the continued ability to stay in the best accommodation due to his *professional* (Sylvester, 2012; 2013; 2016) success as a popular music artist in the *past* (Hatch and Rubin, 2006). However, this representation does not reflect his present (ibid, 2006) position or standing as a popular music artist.

5.6.2 Craig David living in the US

Fearne Cotton then provides some insight into Craig David's living in the US and shares her surprise about his living arrangements in Miami. Craig David confirms that he lives between London and Miami, but mostly in Miami by declaring:

“Miami's really where, I mean that's, that's like my little manor now”

Craig David goes onto to say that he has been there for two years. To put that in *context* (Wengraf, 2000) he has been in Miami since the release of his 5th album 'Greatest Hits' album in 2008. This was one of his lowest selling albums and suggests that his popular music artist *brand identity* no longer possessed the same *professional* (Sylvester, 2012; 2013; 2016) *brand value* (Holt, 2003; Wood, 2000) of his early career, when his first album 'Born To Do It' sold over 7.5 million albums (official charts, 2015; 2016).

Craig David then explains that he lives in a hotel. Fearne Cotton asks for qualification, as she explains that this was a dream of hers, as you get room service and a daily cleaning service. Craig David confirms his lifestyle but also how expensive it can be. Again, it can be assumed that he is trying to convey to the audience that he can only live in this way because of his *professional* (Sylvester, 2012; 2013; 2016) success.

5.6.3 Craig David; from Southampton to Miami

Fearne Cotton then refers to Craig David's journey from his early background of growing up on a council estate in Southampton. Just like Craig David's first documentary, six years earlier in 2002, it can be said that an underdog brand biography (Paharia, et al., 2011) is being employed to underline the humble, *past* (Hatch and Rubin, 2006), trajectory (ibid, 2006) and *history* (Wengraf, 2000).

Craig David is asked about the US culture and he responds by stating:

“There's still a buzz I think (in US). There's like um, American's do like to celebrate success, that's one thing I can tell it's a little bit different from back home. I know I've seen like guys in their car next to you and you can be like driving with a girl next to you and you're sort of going to dinner and they'd be like oh what a lovely car man, love the car, wow! Whereas back home there'd be some sort of abuse that gets thrown at you, something that's kind of, especially if you've got a girl next to you as well just to kind of put you in your place and you just think why, why now?”

Craig David is suggesting that his *professional* (Sylvester, 2012; 2013; 2016) success is not as well received in the UK as the US. He also uses a specific example that by default references him as being heterosexual. In terms of comparing the UK and US attitudes to *professional* (Sylvester, 2012; 2013; 2016) success, He states:

“I think there is a bit of jealousy, you know, but that's what I'm saying about culturally I think that in America they embrace success”

This perhaps speaks to the belief and previous rhetoric of Craig David that he was no longer as “cool” or put another way; his cultural brand (O'Reilly, 2005; Holt, 2003) was less relevant. In brand management terms, there is the charge that he had actually lost *brand value* (Holt, 2003) in the popular music market.

5.6.4 Craig David, success and conspicuous consumption

Following this reflection Craig David then explains that he possesses a Ferrari motor vehicle, which he reveals was part of his previously unknown or *private* self (Sylvester, 2012; 2013; 2016). He states:

“It was, I mean, and it was, it was always like a dream to have a super car like that, you know, a proper sports car you know and a red loud, proud Ferrari. The difference is like I said back in the UK you go for maybe a black coloured Ferrari to tone it down to be like, oh, ok, we'll get away with this. No. In Miami they just go red loud and proud, that's why you'll see yellow Lamborghinis', green Lamborghinis' because people just want to live it, live the dream”.

Again, Craig David reveals and discusses his own conspicuous consumption (Veblen, 1899) or the literal brand (Stern, 2006) purchase of a Ferrari. He remarks that this was a dream that he has always had. He references the vehicle as ‘a proper sports car’ which perhaps infers that he believes it is superior to his previous purchase of Porsche Carrera mentioned in his rap performance on the Tim Westwood show in 2008. In fact Fearne Cotton supports his reflections by stating that he “certainly seems to be living the dream”. As in 2008, his *present* (Hatch and Rubin, 2006) quality of life has been made possible by his *past* (ibid, 2006) *professional* (Sylvester, 2012; 2013; 2016) economic brand strength (Wood, 2000) that predominantly emanated from the recorded album sales of his first and perhaps, second albums.

Additionally, his rhetoric is communicating and revealing a consistent *private* (Sylvester, 2012; 2013; 2016) side and response to the consequences of his *professional* (Sylvester, 2012; 2013; 2016) economic success. Craig David’s vernacular is consistent with a sub-cultural narrative of the music club scene (Thornton, 1995), where he is communicating brand imagery and affiliate associations (Schroeder, 2005; Holt, 2003; Berger, 2011) related to economic success (Rehn and Skold, 2003; 2005) despite his humble background and underdog brand biography (Paharia, et al., 2011). However, it is equally

important that Craig David's *private* (Sylvester, 2012; 2013; 2016) *brand identity* is seen by his fans as legitimate (Muniz and O'Guinn, 2001) or that Craig David is keeping it real (Rehn and Sköld, 2007).

5.6.5 Craig David and his recent album sales drop

Fearne Cotton makes explicit reference to Craig David's failure in album sales and states that he must be anxious to produce hit music again. To this point, Craig David states:

I just know that if I just keep staying in the studio, do what got me into this in the first place, which was writing songs, it'll all be cool, all the rest of it doesn't really mean anything. The LA's and the Miami's and the houses and all that stuff, I didn't have any of that when I wrote my first album, which was by far the biggest album I had. It was just about making music and being passionate as this young kid who just loved making songs so if I keep that in my mind and remember that that's what got me here the rest of it is immaterial - you know.

It is clear that Craig David has had time to reflect on his *past* (Hatch and Rubin, 2006) success, his *present* (ibid, 2006) challenges as well as what will be required of his *future* (ibid, 2006) development as a popular music artist or music artist brand (Sylvester, 2012).

5.6.6 Craig David and Fearne arrive in Miami and pick up his Ferrari.

Upon arrival in Miami, Fearne Cotton explains that the first thing Craig David has to do in Miami is to pick up his car. They arrive at the Lamborghini Miami showroom. Craig David declares: "So here we are". Fearne Cotton looks confused and asks whether Craig David is going to buy a car? Craig David smiles and says "No, picking up my car. It's the red one". Fearne Cotton let's out a squeal and laughs, asks for confirmation and then points to a red car displaying the registration plate: CD UK. She then explains that: "it's no

ordinary car and no ordinary garage". Yes Craig David keeps his red Ferrari in a car show room!

Craig David's *told story* (Wengraf, 2000) appears to be a familiar and deliberate theme related to his conspicuous consumption (Veblen, 1899). In this instance it relates to the ownership of a Ferrari sports car. However, this insight into his *private* (Sylvester, 2012; 2013; 2016) background could be seen as both a repeat and a progression from his 2008 narrative, where some of his rhetoric was focused upon his ownership of a Porsche Carrera. Again, this narrative could be identified as an attempt to reinforce a brand *reputation* (de Chernatony, 2010) related to his successful *professional* (Sylvester, 2012; 2013; 2016) music artist brand of the *past* (Hatch and Rubin, 2006). In other words, Craig David is explicitly using financial resources and/or economic brand strength (Wood, 2000) derived from his *past* (Hatch and Rubin, 2006) to strengthen his music artist brand *reputation* (de Chernatony, 2010) in the *present* (Hatch and Rubin, 2006). In doing so, he is attempting to inextricably connect and authenticate (Banat-Weiser, 2012) his *present* music artist brand with that of the *past* (ibid, 2006).

Craig David's acquisition of a luxury brand vehicle is being used to accentuate his *professional* (Sylvester, 2012; 2013; 2016) ascension as a music artist brand. As in his 2008 rap performance (Goffman, 1959), he is using the *context* (Wengraf, 2000) of the hip-hop/black experience narrative, which celebrates economic power (Clay, 2003; Rehn and Skold, 2005; 2007; DeHanas, 2013) to reinforce *brand identity*. Furthermore, Craig David is again providing a *told story* (Wengraf, 2000) that fortifies his underdog brand biography (Paharia, et al. 2011).

Craig David reverses out of the showroom with Fearne Cotton as his passenger. Fearne Cotton, states: 'So here we go, Craig's just about to show me what lies underneath his bonnet'. This double-entendre from Fearne Cotton is an intimation related to both Craig David's Ferrari and his sexual or *physical* (Sylvester, 2012; 2013; 2016) *brand identity*. Craig David supports this innuendo while driving the Ferrari through Miami by sharing both his love for the

car and the positive attention it derives from female onlookers. Again, these subtle references are still commensurate with a narrative aligned to hip-hop and black music club culture (Thornton, 1995). Although, not as explicit as the content of his rap narrative in 2008, Craig David is still using a narrative related to his money, sexual interest in him and his resultant power' (DeHanas, 2013) as a popular music artist.

5.6.7 Craig David's Miami home

The theme of unambiguous *professional* (Sylvester, 2012; 2013; 2016) success despite his recent lack of album sales continues when he and Fearne Cotton arrive in his Ferrari at his home; the Penthouse apartment on the top of a hotel. Fearne Cotton states:

We've just arrived at Craig's house, which is a hotel, in a Ferrari, my mind has sort of gone brrrr, scrambled. But yeah, I'm gonna get freshened up and then get ready for pre-dinner drinks at Craig's er, apartment on the very top of the hotel. Whatever next?

Thus far, the documentary seems to be consistent with the conceptual understanding and articulation of a music artist brand found in both chapter 4 and the first analysis at the beginning of this chapter 5. Namely, Craig David's popular music artist identity or his popular music artist brand *persona* (Hodgkinson, 2007) is derived around his *professional, private and physical* (ibid, 2012; 2013; 2016) *past* and *present* (Hatch and Rubin, 2006). While Fearne Cotton's last words 'Whatever next?' are deliberately scripted to encourage interest in Craig David's *future* (Ibid, 2016) popular music *brand identity*.

5.6.8 Girls on the wall

The documentary then focuses on Craig David's *private* (Sylvester, 2012; 2013; 2016) *brand identity* when Fearne Cotton visits his penthouse accommodation. Fearne Cotton visits Craig David in his top floor penthouse and meets some of his new network of associates in Miami before they all go out on a night on the town.

Craig David's *told story* (Wengraf, 2000) is initially focused upon explaining the unusual décor on his penthouse walls, namely, pictures of naked girls on the walls. Craig David explains that one is 'a girlfriend I know from the UK' and that he tries not to go too far by filling his home with history. Here Craig David is sharing what he wants his audience to see and associate with his *private* (Sylvester, 2012; 2013; 2016) self. So, after Fearne Cotton asks about what 'a new lady' might think Craig David retorts by agreeing and jokingly saying:

And they're like, why have you got all these girls on your wall that you've had a little pre- conquest with.

Craig David makes this statement in a slightly awkward way and quickly states that they should move on.

5.6.9 The blokes and alcohol

Craig David introduces Fearne Cotton to 8 blokes (as she describes them) in his penthouse, who are apparently 'some of Miami's high rollers'. Again Craig David's *told story* (Wengraf, 2000) is revealing his *private* (Sylvester, 2012; 2013; 2016) self, which implies that he has become both established and embedded with a new network of friends/associates in Miami. This infers that he is liked and accepted by a new audience in a different geographical location.

Craig David then expresses his desire for Fearne Cotton to join them in drinking some tequila shots. He declares:

Before we go and get some food let's just give you a quick shot, let's not even just mess about, because otherwise we're kind of messing about.

Fearne, Fearne, Fearne, Fearne, Fearne. I'm sorry. You can do this. It is part of the - it's a ritual. You've got to get a good mouthful, that's why you're taking too... that's it, get a good mouthful, so you can taste the thing. Back in. No, no no. Bam, that's good, that's the one! Straight on with the pineapple juice. No one's looking, no ones' looking, stay confident, all elegant, lady like and turn around...

Here he is extending and connecting meaning and association between friends and the consumption of alcohol. He is obviously attempting to reveal this as being an authentic aspect of his *private* (Sylvester, 2012; 2013; 2016) *brand identity* (Banat-Weiser, 2012). However, in 2008, when he was filmed rapping on the award winning DJ Tim Westwood (MOBO, no date.) radio show, the consumption of alcohol had a different perspective. Namely, Craig David linked it explicitly with being part of the ritual and tradition (Muniz and O'Guinn, 2001) or the sub-cultural capital related to uninhibited sexual advances toward females in dance music club environments (Thornton, 1995).

Therefore, it can be seen that Craig David's *told story* (Wengraf, 2000) appears to have changed yet again. From the home loving, youthful boy from Southampton in 2002, to the rapper, with explicit money, sex, and power (DeHanas, 2013) narrative in 2008, to a person wanting to drink with his friends in 2010, Craig David has shown a consistent change to his *told story* (ibid, 2000).

5.6.10 The conspicuous consumption continues

Craig David then proceeds to show Fearne Cotton around his home. This includes showing off some of his toys, such as his virtual dog on a very large TV screen, his large roof terrace, accompanying Jacuzzi and a music studio. Craig David comments on his home being a retreat, which is so much bigger than his old home surroundings in Southampton. The reinforcement of his journey from Southampton to Miami is again projecting an underdog brand

biography (Paharia, et al., 2011). With this journey in mind Craig David states how humble he feels to be living in this beautifully equipped and situated penthouse. Craig David adds, his home, its indoor and outdoor activities, as well as its views over Miami, allow him to focus and write songs and make music. Craig David reiterates that the music he is talking about is not about ladies, despite Fearne Cotton jokingly referencing the pictures of 'fine ladies' on the wall. Again, the documentary is attempting to reveal or promote Craig David's *private* (Sylvester, 2012; 2013; 2016) self in specific regard to his heterosexual orientation.

In support of Craig David's projected single man *brand identity*, Fearne Cotton states that his 'penthouse is probably the most extraordinary bachelor pad that I've ever seen in my life'. However, perhaps in an attempt to engage the viewer's focus on Craig David's *past* (Hatch and Rubin, 2006) *professional* (Sylvester, 2012; 2013; 2016) success as a popular music artist, Fearne Cotton also asks; 'I did wonder though, how he got all this money?'

5.6.11 Craig David and Fearne Cotton go out in Miami

Craig David and Fearne Cotton leave the hotel and first go to a restaurant. Craig David references their earlier drinking by stating that:

'The tequila has destroyed me. Let's keep it rolling'.

Again his *told story* (Wengraf, 2000) seems to emanate from a need to project a *private* (ibid, 2012; 2013; 2016) self that is inextricably linked to the sub-cultural (Thornton, 1995) *brand value* (Holt, 2003) associated with the bravado of men and alcohol consumption. Craig David expresses a non-verbal cue, or *told story* (Wengraf, 2000) narrative through his greeting of a lady in the restaurant. Again, Fearne Cotton attempts to reinforce his implied management of image and performance (Goffman, 1959) by commenting that his previous drinking was really starting to expose his 'ladies man' *brand identity*.

After the restaurant, Craig David takes Fearne Cotton to the VIP entrance of a music club. Once again, Craig David's non-verbal cue or *told story* (Wengraf,

2000) narrative encompasses him greeting and kissing a girl. This literal behavioural aspect again appears to be a reoccurring and therefore important image management (Goffman, 1959) narrative of the documentary.

The documentary then provides a series of interconnected scenes that reveal Craig David's *private* (Sylvester, 2012; 2013; 2016) self. His performance (Goffman, 1959) includes Fearne Cotton, friends and Craig singing, dancing and drinking in a dance music club (Thornton, 1995) environment (Goffman, 1959). Again, the documentary continues to bolster an aspect of Craig David's purported *brand identity* when she exclaims: 'he's definitely a bit of a ladies man'.

5.6.12 Craig David's physical self

The next morning, there is a knock at Fearne Cotton's hotel room door. She opens her door to find Craig David dressed in tight fitting clothing. Craig explains that he has been working-out but now wants to take Fearne Cotton out for a run. When Fearne Cotton questions his ability to get up and work out following their drinking the night before, Craig David states:

Just a little workout, a little... It's beautiful outside. Just got to get up early and just kind of take it while you can.

Craig David persuades Fearne Cotton, and they are seen jogging on the beach. The profile of scenes from his early morning workout, to calling for Fearne Cotton in tight exercise gear and jogging on the beach, were orchestrated to explicitly exemplify Craig David's *physical* self (Sylvester, 2012; 2013; 2016). Craig David can be said to be unambiguously using his *physical* self (ibid, 2012; 2013; 2016), identified in the conceptual articulation of a music artist brand.

5.6.13 Return to Craig David's 'bachelor pad'

Fearne Cotton wants to revisit what she describes as Craig David's bachelor pad. One could suggest that this is yet another narrative focusing upon Craig David's single status. They tour his bedroom, bathroom, toilet, and roof terrace where hitherto, more naked women are seen on the walls, again underlining his apparent *private* (ibid, 2012; 2013; 2016) attitude to women.

Craig David also shows Fearne Cotton his wardrobe, which she describes as being like 'a shop!' His clothing is presented in transparent cabinets. Fearne Cotton references how ordered, neat and large his dressing room is. He possesses lots of footwear, as well as white t-shirts, jeans, caps, jackets and glasses. Craig David comments:

I love trainers, so I'm just a bit - I'm crazy on hi-tops, sneakers and stuff. Yeah so this is my dressing room.

Craig David also has a picture of a union jack, presenting a quintessential aspect of his literal (Stern, 2006) British *brand identity*. All of the references to his attire can be viewed as associated with his *physical* (Sylvester, 2012; 2013; 2016) self. In addition, he has a slogan printed both inside and outside (on the roof terrace), saying 'Beauty awakens the soul'. This also emphasises Craig David's focus on the *physical* (Ibid, 2012; 2013; 2016) representation of self. In reference to the slogan adorned across Craig David's penthouse he states:

Yeah, just to make sure that it's drummed into the head...

Also, in reference to one of the pictures of a naked lady adorned across Craig David's penthouse he states:

And it would be incredibly wrong, I think, in my opinion to not have her at the end with her arse out.

To Craig David's comments, Fearne Cotton narrates: 'Hmmm, I'm beginning to notice a theme here'. Would you say that you're a womaniser?'

Craig David comments:

No, but I enjoy women. I think when I was younger, maybe 17 or 18 and I'd just got into the music industry it was like wow, all this, this interest and so I embraced it, had loads of fun it was wicked, but now, not saying now that I'm crazy older but at 29 I just feel like it's conversation, it's being able to find out about women. I do find women incredibly fascinating; I think it's just like the mind-set of a woman. All my music has been very much about relationships; it's been about women. Why do you love? Women are great.

Fearne Cotton asks Craig David about being single. Craig David shares that he is not enjoying his single life:

No, no, no, ha. No I'm not enjoying being single. That's not the, that's not, I don't sort of like ah, I can't wait not to be single and just go crazy. Maybe being in the music industry's allowed me to meet so many exciting different types of women that it then makes it very difficult to lock one down. It might be just a cool sexy fun girl then you find a girl that's just really intelligent and is very career driven and you're just trying to find a bit of everything, which you never really find so I think I'm just like just enjoying the process of just meeting people, not thinking too much and hopefully it'll come into a relationship. Relationships are where I'm at, I don't want to be an old dad, I think about kids, I think about at some point I want to find someone who is the mother of my children. That's the girl I'm looking for.

5.6.14 Craig David's sexuality

Fearne Cotton, then directs a challenging question that is juxtaposed to the 'womaniser' *brand identity* used up until this point. She states "some people think you are gay". Now this is possibly a revelation about Craig David's *private* (ibid, 2012; 2013; 2016) self that has never been formally asked. Craig David makes the following comments:

I think the gay thing was from ages ago when I was starting off doing P.A's (personal appearances) in the club and I was like 14 years old, 15 years old and the guys that I was hanging out with who were like getting all these bookings for me, must have been like 25, 30. So I'm going in, a young kid doing the P.A's in a club, getting attention from older women and if I'm being fair I was just like scared

So, and they're (ladies) pushing for it and I think what they did is like they saw that I wasn't really jumping at these opportunities and they thought well obviously he must be gay so that little rumour sort of kicked out. But to be honest I kind of, um, each to their own, I think when you know what your sexual preference is, it is what it is, you know and I think everyone can have their opinion and I know what I do

Craig David is revealing aspects of his *past* (Hatch and Rubin, 2006) early *professional* (Sylvester, 2013; 2013; 2016) music artist identity. He is also informing the audience about his *private* (ibid, 2012; 2013; 2016) challenges as a very young and often sexually intimidated individual.

5.6.15 Craig David's professional accomplishments

Fearne Cotton reads an inscription on a plaque stating 'presented to Craig David to acknowledge sales in excess of 13 million units worldwide'. Fearne wants to know Craig David's thoughts on his *professional* (ibid, 2012; 2013; 2016) accomplishments. Craig David says the following:

You know it's weird, because you, you look back.
I know, it's, it's amazing to think 13 million people have my records but sold nothing on this new album so where we at?

Fearne Cotton comments that 13 million units is 'absolutely massive!' She also prompts Craig David to reveal what type of reception he gets from people on the street as he has been out of the spotlight for sometime. Craig David retorts by saying:

I always say that you know what, you've got to, you've got to one; feel inspired to write a record. I'm thankful that I'm in a position where I don't have to keep like churn out albums to a deadline and Colin (manager) respects the fact that there's, if he pushes, pushes for a deadline and the album's not feeling right well, you can put whatever you want out there but it aint gonna sell. "Born to do It" was amazing, all the albums, "Slicker than the average" was great. They're all my babies but I'm only as good as my last song. Don't believe the hype.

Craig David can be seen to share the *private* challenges of his *professional* creativity (ibid, 2012; 2013; 2016) and how time scheduling can inhibit creativity. He provides insight into the understanding intercommunications with his manager or backstage, team (Goffman, 1959) player.

In a similar theme from his first documentary in 2002, analysed in chapter 4, Craig David again shares his *private* (Sylvester, 2012; 2013; 2016) thoughts about not winning a Brit award. He states:

I'd still love to get a Brit (award).

In reference to the phenomenal *professional* success of his *past* (Hatch and Rubin, 2006) of his first album 'Born To Do It' and his *present* (ibid, 2006) music market position (Ogden, et al, 2011) as a music artist, Craig David shares:

Yeah I mean you can keep on, I can keep on going on, I should've, should've and to be honest, in all fairness I couldn't have done anything more, I couldn't have sold any more records, anymore No.1's it was like, you're peaking now come on, get, hand one out, but being nominated for 6 was wicked, did my little performance on air was cool, but I still would love a Brit Award, it's important.

Fearne Cotton suggests it could be via his next album and Craig David concurs by saying 'Absolutely'.

5.6.16 Craig David and Fearne Cotton in the studio

After being encouraged by Fearne Cotton, Craig David lets the viewing audience into his *private* world of creativity by asking Fearne Cotton to join him in a *professional* music studio session (ibid, 2012; 2013; 2016). Fearne narrates that she is worried she will be asked to sing. Craig David asks her to ‘just go ‘Oh’’

Craig David then leads Fearne Cotton through a session in his studio with his friend Kwame, who is playing a guitar and then goes on to play the piano. Craig David then sings several verses with Fearne Cotton intermittently singing ‘Oh’. Craig David’s *told story* (Wengraf, 2000) throughout the documentary can be seen through the lyrics of the song, which Table 5.6.0 chronicles below:

Table 5.6.0: Summation of Craig David’s <i>told story</i> in 2010
Thinking about girls since I’ve been in Miami
I’ve got lots of ladies all over my walls
They inspire me to write these songs
Kwame, your melodies really inspire me
When we drink tequila and go hard
We get in the Ferrari hard
We roll (live) it really hard
We should put our hands in the air
Like we’re at a festival or a concert
Everybody wants to hear my voice
We are rocking in Miami
Running on the beach, it feels good
When you’re sick and you got to go home on a plane. On a plane, on a plane and you are feeling, Oh
I think we’ve established this song’s called...(Fearne Cotton: Oh)
I think we’ve established that you can play
And I think we’ve established that we’ve come to the end of this song called ...(Fearne Cotton: Oh)

Fearne Cotton comments that it is ‘a good song, isn’t it? That’s a hit’. ‘It could inspire a real hit’. The whole song crafted by Craig David, with Fearne Cotton’s interspersed ‘Oh’ vocal embodies a reprise of all the key *brand identity* themes exhibited by Craig David during the documentary. His song cites issues related to his *private*, *physical*, and *professional brand identity*. He conveys their cumulative *brand value* via his personality (Aaker, 1997) or his personal brand persona (Hodgkinson, 2007).

5.6.17 Craig David the interior designer

The documentary now draws its focus upon another *private* (Sylvester, 2012; 2013; 2016) revelation of Craig David's life in Miami. Craig David is seen as moving into interior design of a music club in a hotel. His explanation for this opportunity is expressed in terms of the project amalgamating all of his *professional* (Sylvester, 2012; 2013; 2016) capabilities (Heding, et al, 2016) and competences (Aaker, 1997; Balmer, 2006). Craig David and Fearne Cotton are seen arriving in his Ferrari at the new hotel complex. This underlines his *professional* (Sylvester, 2012; 2013; 2016) *brand identity*. It is part of a development owned by one of the guests at Craig David's penthouse where Fearne Cotton first visited him. Craig David then shows Fearne Cotton to a meeting room, where they look at different pictures/designs of the development. Another individual on the project, states that 'He (Craig David) is a brilliant, brilliant, brilliant gentleman with some great ideas'. Craig David also shares:

Do you know I'd like to set it off properly but the thing is with the club, the technology side of it, which I've already got in my home, which you have seen some of the stuff already, is being able to turn this into something that's an interactive experience. When people come to a club it's not just there's a VIP area and I wish that I was in there and I can't get a drink at the bar, coz that's half the time I find it is like that.

5.6.18 Reinforcing– the womaniser brand identity

They then make their way to the elevator and again Craig David is extolled for being a womaniser by Fearne Cotton, as he smiles at a lady in the elevator. Fearne Cotton narrates; 'naturally Craig doesn't waste anytime'. Craig David adds; 'It's getting hot in here', which happens to be a hit hip-hop track of the past (Hatch and Rubin, 2006). Craig David is both continuing to reinforce the suggestion about his *private* (ibid, 2012; 2013; 2016) 'ladies man' brand *reputation* (de Chernatony, 2010), as well as demonstrating his sub-cultural capital (Thornton, 1995) *brand value* (Holt, 2003) or culturally savvy (Sylvester, 2012) nous related to the contemporary music hit. The banter between Craig

David and Fearne Cotton continues in the presence of the young lady who doesn't seem perturbed by their interaction.

5.6.19 Bo Selecta! and Miami

Upon returning to Craig David's penthouse Fearne is keen to ask him about 'the negative press and in particular Bo Selecta'. As she narrates, tabloid headline pictures are shown; 'Craig is snubbed by Brits', 'Craig David: Bo Selecta! Did not ruin my career' and images of Bo Selecta and the line 'Drop-a-Bo I tell thee'.

Fearne Cotton then addresses Craig David with these two issues; stating that she believes 'a lot of myths have definitely been dispelled' and that he's set up a great life in Miami and he's not run away from the UK. Craig David responds:

Even though I'm here in Miami, UK still feels like home but I do feel a form of escapism coming out here because there's a bit more freedom for me to venture in Miami and I think that that is refreshing.

In the UK sometimes people are fascinated by someone's downfall that is why I think here they do celebrate success so you can roll in that Ferrari and be cool with it but in the UK you have to play things down because you get slammed for it you know.

Craig David undoubtedly states that, at least in part, his decision to live in Miami was driven by both his *private* and *professional* (Sylvester, 2012; 2013; 2016) experiences. He wanted to get away from the UK mindset that had seemed to enjoy his *professional* (ibid, 2012; 2013; 2016) demise. In Miami he could enjoy the fruits of his *professional* (ibid, 2012; 2013; 2016) success in relative anonymity, without constant media ridicule.

In explicit terms to his *past* (Hatch and Rubin, 2006) *professional* (ibid, 2012; 2013; 2016) success, the challenge of public pressure and the negative impact of Bo Selecta, Craig David states:

First album had done like 7 million albums which was phenomenal, the second album did 3.5 million records which is a mad amount of records that is still a crazy amount of records. But it was like ooh, it's like on the down you're going on like 3.5 million it's not really going so good for you. I'm thinking you can't really win here, it's sort of, it's like they're looking it's already started you know.

The time with err, Lee Francis and the whole Bo Selecta thing as well it didn't help things because I embraced his joke at first and then after a while it just became really tiring. From something that was so important to me, being part of a movement with that UK garage scene, to then have this show which was completely undermining everything that I kind of put into making a song that was relevant and what it was all about and the culture of UK music to this joke and then to have a character in it that kind of continued on and on I thought, you're not letting this go, you're really almost living off of the success that I created and just slowly be trying to just let me just like oh go to America, album's not selling so well, let's highlight that, let's keep on, keep on going, keep on and I'm like bro' relax. I think he gets the fact that this has rolled out now and but yeah, I wish Lee, all the luck in the world, you know, it's like continue you're a comedian and that's your gig and that's what you did, but he rode that thing so hard the wheels came off!

5.6.20 Craig David's professional plan

Craig David's summative *told story* (Wengraf, 2000) clearly identifies the *private* challenges of his *professional* career (Sylvester, 2012; 2013; 2016). He is clear and lucid in terms of his *past* (Hatch and Rubin, 2006) sales highs and sales lows. He appears to be challenging the prevailing brand culture (Holt, 2003) of success and failure, as it relates to his *brand identity*. However, he then somewhat contradicts his previous told story (Wengraf, 2000) by stating how important the next *professional* career move will be, by stating:

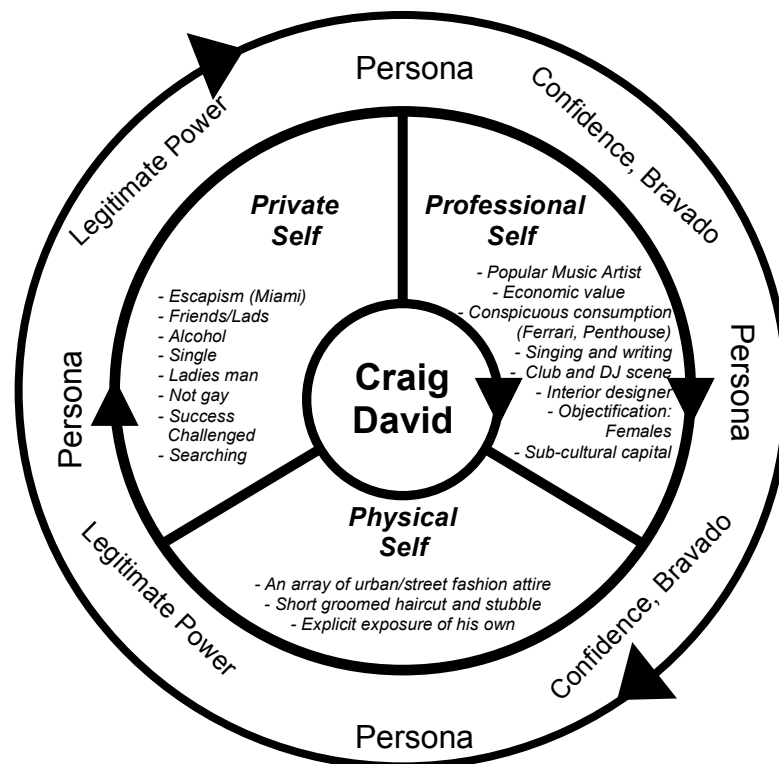
I really need for the next record to be, in all fairness, is for me to make a record that is relevant, that's why I'm feeling the coming through the club tip again, and coming through the DJ support is important. The taste-makers are saying you got to get on this, until it gets to the point where by the time you get to the radio, it's already got a buzz and hopefully you get that play, that's all you're looking for, you know, so you're in the hands of the gods, but I know that I

will always keep making music and keep on putting it there
and keep going, keep going.

Craig David is stating how important he believes it is for him to re-establish the *professional* (Sylvester, 2012; 2013; 2016) successes of his *past* (Hatch and Rubin, 2006). He believes that he is required to produce new music that he can get support from 'taste-makers' or opinion leaders (Smith and Zook, 2011). He is restating his *told story* (Wengraf, 2000) of 2002, where he believes his music can gain commercial success through the traditional music supply chain (Graham et al, 2004) from DJ, club goer, radio, and then listener. However, according to Craig David's *told story* (Wengraf, 2000) his *persona* (Hodgkinson, 2007; Fillis, 2015) or the cumulative *brand value* (Holt, 2003) of his *brand identity* is no longer seen as an authentic (music artist) brand (Banat-Weiser, 2012). From his comments, it can be said that Craig David is hoping that the capabilities (Heding, et al., 2016), and competences (Aaker, 1997; Balmer, 2006) of his *brand identity*, can reconnect him to a large audience. However, it could be concluded that his popular music identity is no longer seen as an authentic (music artist) brand (Banat-Weiser, 2012).

Figure 5.6.0 below presents the key aspects of Craig David's *told story* (Wengraf, 2000) conveyed during the 2010 documentary presented by Fearne Cotton.

Figure 5.6.0 Fearne Cotton Documentary



The presentation of his life in Miami seemed to be a conveyor belt of various symbolic articulations that suggested he was successful. The attempt to be seen as 'cool' is actually mentioned explicitly by himself, in the context of the caricature; 'Bo Selecta!' which is identified as an antagonist to his popularity or brand *reputation* (de Chernatony, 2010) as a popular music artist. Despite the unabashed attempts of the documentary to garner greater sub-cultural (Thornton, 1995) significance, there was little to no noteworthy growth in Craig David's *brand value* following the documentary. Subsequently, Craig David continued to see a reduction in media interest and/or engagements.

5.7 Craig David in 2013

Craig David continued to live in Miami and after a while he started hosting music pre-parties at his penthouse home (Wilson, 2013), where he performed (Goffman, 1959) as a DJ. Craig David states:

I lost the drive but in the last 18 months I've got back the hunger and the passion. I've come full circle. "I'm back in that place again. I'm DJing and just want to make music.

Therefore, one could assert that Craig David was reconnecting with his *past* (Hatch and Rubin, 2006) 'first love' of being a DJ and making it relevant to his *present* (Hatch and Rubin, 2006) popular music artist identity.

The Friday night event known as 'TS5', after the address; Tower Suite 5 of his Mondrian Hotel home, became somewhat popular amongst select celebrity guests, such as the rapper Lil Wayne and model Kate Upton (Wilson, 2013).

As a consequence, Craig David then uploaded his mixes onto the music and podcast-streaming platform 'SoundCloud' which enabled the global broadcast of his party mixes.

Then in September 2013 TS5 was launched on Friday evenings on the UK radio station Capital Xtra (Wilson, 2013; Global, 2013; Radio Today, 2013).

Craig David said:

I'm really excited about bringing my TS5 show to Capital FM and sharing my amazing party experience with the UK! It's also amazing to be working with Richard Park again. Having launched my career by signing me to Wildstar Records, Richard – along with Colin Lester – shaped me as a Recording Artist, enabling me to sell records and concert tickets all over the world! Going back to my original roots on Capital FM is a like a dream come true!

(Global, 2013; Radio Today, 2013)

5.7.1 Craig David and his physical identity

In the same year, Craig David also created additional media talk, when he posted a 'selfie'⁶ to his fans on the social media platform 'Instagram', displaying an astonishingly lean and ripped⁷ *physical* (Sylvester, 2012; 2013; 2016) body (Sampson, 2013). In response to the media interest Craig David explains the rationale to his photograph posting:

I just go to this photo on my phone...under the folder "Stay Focused" which reminds me instantly to get back on track and in this case reminds me how good it feels when I achieve my goal and don't listen to my "old inner weakness" voice...All I hear inside when I see this photo is "Stop being weak and fix up...you've done it before, you can do it again! Boom! This quickly throws me back on course and on to completing my goal."

(Sampson, 2013)

The presentation of his visual (Schroeder, 2005; Heding, et al., 2016) or physical *brand identity* (Kapferer, 2007) is a purposeful and considered use of his appearance (Goffman, 1959).

Craig David is using a social media-marketing platform (Chaffey and Smith, 2008), namely 'Instagram' to deliver a visual (Schroeder, 2005; Heding, et al., 2016) presentation of his physical *brand identity* (Kapferer, 2007). He is using the *physical* (Sylvester, 2012; 2013; 2016) element of his *brand identity* to reach and connect with fans to share his own *told story* (Wengraf, 2000) regarding his own *physical* (ibid, 2012; 2013; 2016) transformation to encourage others that might be struggling to maintain their goals and ambitions. He also professes, that he has pictures on his phone related to motivating him with his music, family and friends (Sampson, 2013).

⁶ A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media. (Oxford Dictionaries)

⁷ 3. Having well-defined or well-developed muscles; muscular. (Oxford Dictionaries)

5.8 Craig David in 2015

In 2015 Craig David performed on BBC 1Xtra's Sixty Minutes Live - 'Krupt FM Takeover' radio show presented by MistaJam on the 10th September (Gibson, 2015). MistaJam is an influential award winning UK DJ, who regularly showcases the broad profile of UK and global music genres (mistajam no date.). A video recording of the performance (Goffman, 1959) was uploaded on the 'BBC 1Xtra Channel' on the 15th September 2015. At the time of the analysis, it had received just over 1,700,000+ hits (BBC Radio 1Xtra, 2015).

Krupt FM were an ensemble of actors who had gained significant popularity through their BBC 3's mockumentary⁸, which followed a group of want-to-be UK Garage pirate-radio⁹ DJ's and MC's (Gibson, 2015; Newell, 2016).

Craig David appeared, following some comedy acting from the main MCs of Krupt FM. He seemed to be in good spirits, engaging in harmless repartee with the main Krupt MCs and several recognised music artists' from both the UK Garage scene of the *past* (Hatch and Rubin, 2006), as well as new music artists' such as Big Narstie, Stormzy (Gibson, 2015).

5.8.1 Craig David performance

Craig David then began to sing with the familiar intro to his first UK chart number 1 'Fill Me in', (official charts, 2015) with enthusiastic support from those in attendance. Craig David then asked for a rewind, where the intro track was stopped and supposedly restarted.

However Craig David states:

Even though it's 2001 and it's the jam, but I feel we need to just bring it like it's 2015, 2016. So if you got something, like a different instrumental we can jam with

⁸ Mockumentary - A television programme or film which takes the form of a serious documentary in order to satirize its subject (Oxford Dictionaries).

⁹ Pirate-radio - A person or organization that broadcasts radio or television programmes without official authorization (Oxford Dictionaries).

He then restarts singing his intro to the highly recognised former number 1 with a different musical accompaniment. Then when the expected musical drop¹⁰ is surprisingly replaced by the instrumental of the hit track 'Where Are U Now' by the global music artists Skrillex and Diplo, collectively known as Jack Ü (Gordon, 2015). The track originally featured Justin Bieber and hit number 3, being in the UK charts for a substantial 57 weeks (official charts, 2017). The immediate response from those in attendance was euphoric. So, Craig David's performance (Goffman, 1959) was immediately embraced by all of the direct *publics* (Sylvester, 2012; Fill and Turnbull, 2016) in attendance, reinforcing a brand authenticity (Banat-Weiser, 2012). This posting of the show on YouTube exposed Craig David's *professional* (Sylvester, 2012; 2013; 2016) competence (Aaker, 1997; Balmer, 2006) to both a direct and indirect (da Silveira, et al., 2011) *publics* (Sylvester, 2012; Fill and Turnbull, 2016). His seeming brand authenticity (Banat-Weiser, 2012) as a UK Garage icon (Holt, 2005) provides legitimacy (Muniz and O'Guinn, 2001) to his ever-evolving *brand community* (Muniz and O'Guinn, 2001) or *music brand community* (Sylvester, 2012).

5.8.2 Craig David rap interlude

Craig David then goes into a MC/rap flow to share his *told story* (Wengraf, 2000). He first raps about 'spit a 16', which is reference to 16 verses of a standard *professional* (Sylvester, 2012; 2013; 2016) protocol associated with a MC or rap flow (Hodges, 2015). This is a symbolic articulation of the genre or its familiar brand characteristics (Aaker, 1996; 2003). Craig David is immediately inferring that he possesses a *professional* (Sylvester, 2012; 2013; 2016) capability (Heding, et al., 2016), or competence (Aaker, 1997; Balmer, 2006) with the genre. Craig David then reveals his *private* (Sylvester, 2012; 2013; 2016) biographical reflections by referencing and integrating his *past* (Hatch and Rubin, 2006) music artist journey by rapping that 'I've been doing this since I was 16' and 'been a few years, let's call it 16'. Clearly the explicit reference to his *past* (Hatch and Rubin, 2006) 16-year music artist career is to provide legitimacy (Muniz and O'Guinn, 2001) to his *professional* (Sylvester, 2012;

¹⁰ Drop – *informal* (of a DJ) select and play (a record) (Oxford Dictionaries).

2013; 2016) *brand identity*. So the rap provides Craig David with the opportunity for the integration of 16 years with 16 bars and this is evident in his next verse, when he raps; 'a brand new flow – 2016'. This is interesting as the performance (Goffman, 1959) is in 2015. One could infer that the rap was pre-written and prepared for any given opportunity - like this show. This is validated by the fact you can see Craig David reading the verses from his phone. So 2016 worked well with the social text or brand symbolism (Hatch and Rubin, 2006) of 16. He then again references his (16 year) journey and reveals his *private* (Sylvester, 2012; 2013; 2016) reflections by rapping; 'It's like I'm living a dream' and '1999 when I first came on the scene'. Again, the symbolic articulation (Aaker, 1996; 2003) of his *past* (Hatch and Rubin, 2006) is delivered with the fact that the amended 'Fill Me In' hit song with this rap interlude, was number 1 nearly 16 years ago (official charts, 2015). Once more, he makes reference to his *past* (Hatch and Rubin, 2006) while integrating both his *private* and *physical* (Sylvester, 2012; 2013; 2016) *brand identity*. He raps; 'Skinny young bred from Southampton'; 'Lean and mean the body, the whole scene' and 'Packing on muscles with bars of protein'. He then focuses his *told story* (Wengraf, 2000) on his *physical* (Sylvester, 2012; 2013; 2016) self by making an allegorical link with his *professional* (Sylvester, 2012; 2013; 2016) rap capabilities (Heding, et al., 2016), and/or competences (Aaker, 1997; Balmer, 2006).

After repeatedly singing the 'Can you fill me in' hook, Craig David returns to his rap by repeating the first 8 bars related to the significant brand symbolism (Hatch and Rubin, 2006) of 16. The last 8 bars of his rap again relate to his arrival on the music scene (Thornton, 1995) in the *past* (Hatch and Rubin, 2006), as well as his *present* (ibid, 2006) ability to rap and the introduction of a declared and displayed *professional* (Sylvester, 2012; 2013; 2016) capability (Heding, et al., 2016), and competence (Aaker, 1997; Balmer, 2006) to beatbox¹¹ (ibid, 2006). Again Craig David is using this opportunity to showcase his 'creativity, skill and talent' (DCMS, 2013). Others guests, like Big Narstie rap over his beatbox display, providing authenticity (Banat-Weiser, 2012) and

¹¹ Beatbox – *verb*: Imitate the sounds of a drum machine with the voice. (Oxford Dictionaries).

legitimacy (Muniz and O'Guinn, 2001) to his *professional* (Sylvester, 2012; 2013; 2016) performance (Goffman, 1959).

Following the beat box performance (ibid, 1959), Craig David is then given the opportunity to briefly discuss and perform (ibid, 1959) two new songs. This appears to be an explicit interpersonal level of a music plug¹² exercise commonly used in music marketing (Ogden, et al., 2011). Craig David is using his overall and uniquely personal brand *persona* (Hodgkinson, 2007; Fillis, 2015) to emotionally connect with the viewing audience (Ogden, et al., 2011).

Finally, Craig David provides further legitimacy (Muniz and O'Guinn, 2001) of his rap and singing 'creativity, skill and talent' (DCMS, 2013) or brand capability (Heding, et al., 2016) by first rapping on a group performance (Goffman, 1959) with others guests on a track that was not his and secondly providing the concluding section of the show by singing a short section of his very first feature on the UK Garage classic hit from the *past* (Hatch and Rubin, 2006); Artful Dodger's 'Re-Rewind'.

Following the show there was much media discussion about Craig David's performance (Goffman, 1959) on the radio show. So, in reference to MistaJam's BBC 1Xtra show, Craig David told the BBC that:

It was too much energy in there. Big Narstie was doing his thing with Stormzy coming through and Shola Ama sounded amazing. When I did the Fill Me In combo it was just something I thought would sound cool on the drop but then people went nuts for it. I'm in that place of loving music again and not taking things too serious. To do something like this which is very off the cuff and to have such amazing love coming back - I haven't seen so much love like this since the day I was dropping Rewind.

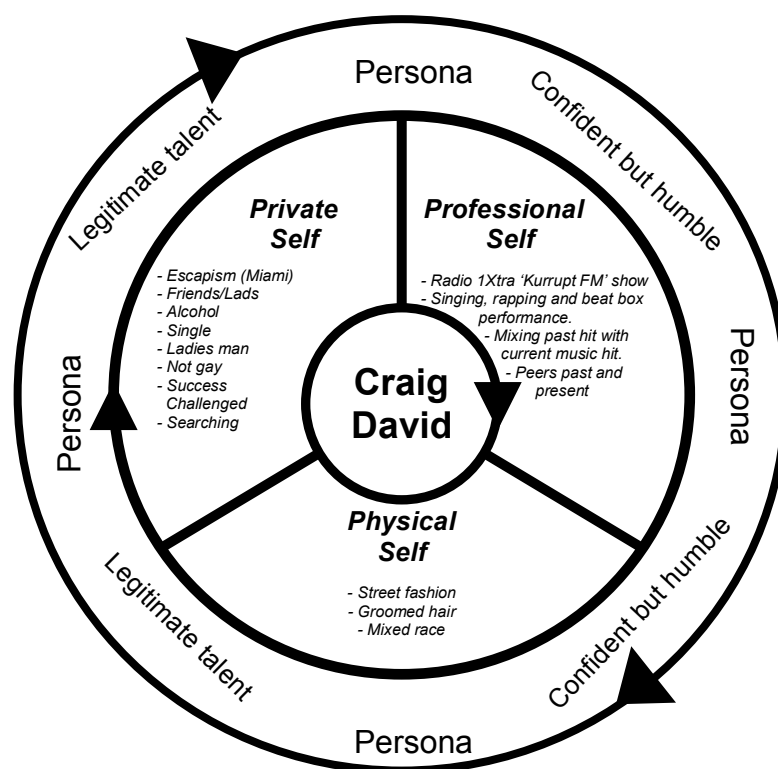
(Garvan, 2015)

The radio show existed on two levels; One to provide radio entertainment and two as a music marketing (Ogden, et al., 2011) opportunity to express and promote the interpersonal characteristics of popular music artists, including Craig David (ibid, et al., 2011).

¹² Plug - A piece of publicity promoting a product, event, or establishment. (Oxford Dictionaries).

Figure 5.8.0 below presents the key aspects of Craig David's *told story* (Wengraf, 2000) conveyed during his 2015 performance on Radio 1Xtra.

Figure 5.8.0 Radio 1Xtra 2015



5.9 Conclusion

Whatever his stance throughout his fifteen year career and particularly his *told story* (Wengraf, 2000) narrative across 2008, 2010 and 2015, Craig David exhibits a strategic combination of his *physical, professional and private* narrative (Sylvester, 2012; 2013; 2016), to form a cumulative outward *persona*, (Hodgkinson, 2007; Fillis, 2015) which invariably dictates his economic (Wood, 2000) and cultural (Holt, 2003) *brand value*. Consequently, it appears that the conceptual model is proving to be most appropriate in being able to identify and articulate a music artist as a *brand identity* as it has been expressed through mediated encounters (da Silveira, et. al., 2011) that produce interpersonal music marketing (Ogden, et al., 2011) opportunities.

Chapter 6

'Trust Me' – My told story' (part 3)

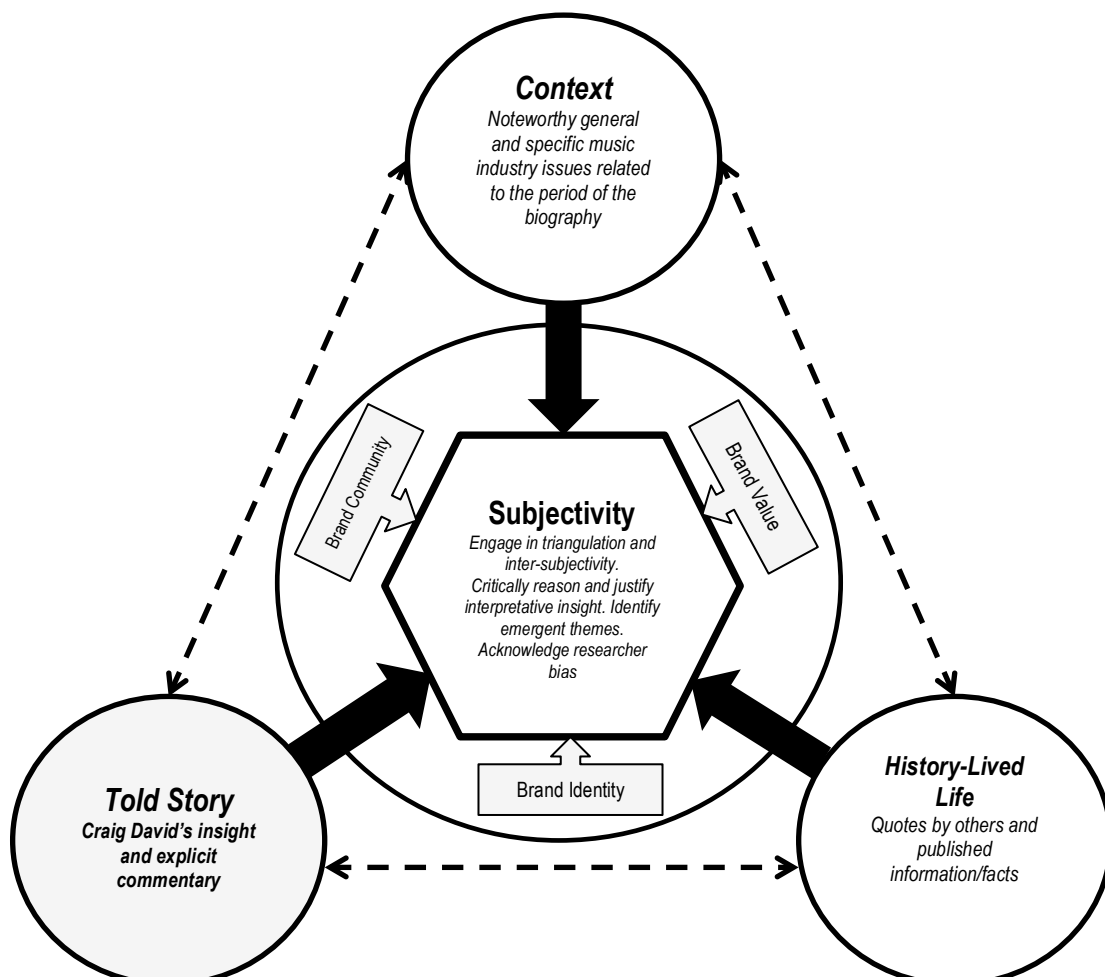
6.0 Synopsis:

This chapter provides additional insight into what the research subject Craig David says in the context of brand value and brand community.

6.1 Perspectives on Craig David's brand value and brand community

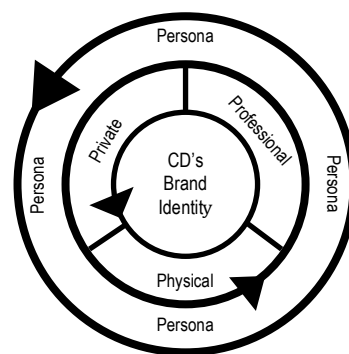
The chapter will generate questions to review and critique Craig David's own narrative or *told story* (Wengraf, 2000) in the context of the concepts of *brand value* and *brand community*. The specific areas of research focus are highlighted in the three grey boxes situated in the centre-circle and the *told story* circle at the bottom left with black bold lettering in the model below.

Figure 6.1.0 Adapted biographical research model.



Craig David's own biographical projection or *told story* (Wengraf, 2000) as a popular music artist was critically analysed in chapters 4 and 5. This analysis involved producing a critically synthesis between Craig David's own *told story* (ibid, 2000) regarding his popular music artist identity with that of the brand management concept(s) related to brand identity. The analysis sought to ascertain if his expressed popular music artist identity was in anyway analogous with that of the concept(s) of brand identity. The analysis produced the following conceptual and theoretical framework below related to his brand identity:

Figure 6.1.1 Craig David's (CD's) brand identity framework



In essence, Craig David's possesses 4 characteristics of *private*, *physical* and *professional* (Sylvester, 2012; 2013; 2016) identities, which cumulatively produce his *persona* (Hodgkinson, 2007), which can be seen as the inextricable projection of his overall identity. The arrows depict that all of his characteristics are subject to constant change and evolution over time. Each of Craig David's *brand identity* elements are therefore dynamic (da Silveira, et. al., 2011) in nature, spanning from the *past*, *present* and into the future (Hatch and Rubin, 2006).

The two remaining theoretical brand management perspectives of *brand community* and *brand value* will be integrated into the accrued knowledge and understanding as it relates to Craig David's *brand identity*.

In addition, the researcher's subjectivity sits in the middle of the diamond to signify that the research is of an interpretive construction, anchored by

reflections on the theory and concept of brand management. Therefore the biographical research design continually embraces the potential to identify new conceptual and theoretical perspectives, as 'biographical research is always interdisciplinary and can easily be linked to far reaching theoretical and methodological questions (Harders, 2014, p.51).

Once more, any pertinent elements of the model shown above in figure 6.1 will be italicised within the copy to critically acknowledge, highlight and integrate their role as points of analysis.

The primary premise remains; can the biographical research of Craig David, assist in the cultivation of a theoretical and conceptual model that can explain the increasingly stated but undefined notion of a popular music artist brand?

The sub-questions to be used will review and critique Craig David's overall narrative as it relates to the theoretical and conceptual notions of the newly identified *brand identity* brand framework in the context of both *brand value* and *brand community*.

The sub-questions are consequently articulated as follows:

1. What does the brand identity framework of Craig David say about his *brand value*?
2. What does the brand identity framework of Craig David say about his *brand community*?

6.2 What does Craig David say about his brand value?

In all of the media broadcast platforms researched, Craig David presents his *professional* (Sylvester, 2012; 2013; 2016) economic accomplishments and success. So, his *told story* (Wengraf, 2000) consistently conveys his strong *professional* (ibid, 2012; 2013; 2016) *brand identity* (Aaker, 2003; Kapferer, 2007), which creates his revenue generating returns (Aaker, 1991) or economic *brand value* (Wood, 2000). When such revenue streams are achieved the popular music artist or music artist brand can consider entry into new media

distribution channels (Ogden, et, al., 2011) and then establish extended product lines (ibid, 1991) or its value proposition (Holt, 2003).

One can comprehend that the media broadcast platforms that underpin the biographical research, could be seen to expose Craig David's consistent attempts to reinforce and extend his *past* (Hatch and Rubin, 2006) popular music artist identity or brand strength through new media distribution of channels (Aaker, 1991; Ogden, et, al., 2011). Subsequently, the Craig David TV documentaries and the YouTube broadcasts via Tim Westwood and MistaJam respectively, can be viewed as forms of audio-visual marketing communications (Fill, 2013; 2016). Specifically, they are utilising a strategic combination of personal selling and public relation (ibid, 2013; 2016). As brands have been defined as strategic combinations of cultural ideas (Grant, 2006) or value propositions (Holt, 2003), one can assert that Craig David was aiming to leverage his *professional* (Sylvester, 2012; 2013; 2016) brand strength, which had established significant sales revenue after the release of his first album at the turn of the century (Wood, 2000). The first South Bank Show documentary was broadcast via the ITV media channel. This was probably seen as an important route in building the music artist *brand value* of Craig David. A new, extended stakeholder profile (Heinisch, 2006. cited in Bendisch et al., 2013) existed amongst potential consumers in a new market position (Aaker, 1991). The South Bank Show TV audience represented a new media pathway for Craig David to express his popular music artist identity or music artist *brand* (Sylvester, 2012). Therefore, the show offered an opportunity for Craig David's *brand identity* (Aaker, 2003; Kapferer, 2007) to be shared through a new channel, with the distinct possibility of generating new fans and subsequently a new source of income (Aaker, 1991).

Conversely, Craig David's subsequent use of media broadcast platforms seemed to be derived from his attempts to change the way in which his characteristic elements of his *brand identity* (private + physical + professional = persona) were being perceived as his *professional* (Sylvester, 2012; 2013; 2016) economic accomplishments and success were steadily diminishing.

It could be proposed that Craig David's literal (Stern, 2006), look (Portelli, 2006) or *physical* self (Sylvester, 2012; 2013; 2016) was consistently presented differently between 2002 and 2015. He presumably presented his *physical* self (ibid, 2012; 2013; 2016) with the view to always maximise engagement of a new or an existing audience with his brand description (Feldwick, 1996). Brand description has been seen to be a contributory element to the establishment of brand equity or sales revenue (ibid, 1996). A brand description is conventionally derived from the development of a marketing mix (McCarthy, 1960; Kotler and Armstrong, 2016), which is designed to satisfy the needs and wants of a particular target market (Kotler and Armstrong, 2016) or in this instance the various target audiences (ibid, 2016) Craig David attempted to reach over the period of the research.

Therefore any of Craig David's presentations could all be explained as specific *contextual* (Wengraf, 2000) or time related (Hatch and Rubin, 2006) projections of his brand description (Feldwick, 1996). He explicitly uses his *physical, private and professional* (Sylvester, 2012; 2013; 2016) *brand identity* (Aaker, 2003; Kapferer, 2007; Aslem and Kosteljik, 2008) to attempt to leverage interest in him as a popular music artist or music artist brand (Sylvester, 2012). At Craig David's career beginning or trace (Hatch and Rubin, 2006), his successful market acceptance included his brand description or identity and this helped to determine his 'brand strength', which could be translated in this case as the level of current consumption of his tangible music singles/album and intangible live performance (Ogden, et, al., 2011) sales revenue (Wood, 2000). Brand strength then relates to Craig David's affiliate *brand value* (ibid, 2000), which is Craig David's future guarantee of revenue (ibid, 2000). It is clear that following his second album in 2002, his future guaranteed revenue or *brand value* was seen to have weakened. Table 6.2.0, first discussed in chapter 5 is again shown below to present the challenge of his consistent drop in sales revenue.

Table 6.2.0 Craig David albums from 2000-2010 (10 years)

Year	2000 (Aug)	2002 (Nov)	2005 (Sept)	2007 (Nov)	2008 (Dec)	2010 (April)
Album	<i>Born To Do It</i>	<i>Slicker Than Your Average</i>	<i>The Story Goes</i>	<i>Trust Me</i>	<i>Greatest Hits</i>	<i>Signed Sealed Delivered</i>
Highest position	1	4	5	18	28	13
Weeks	57	18	19	7	6	3
Sales (approx.)	7.5m	3.5m	500K	150K	-	30K

(Adapted from; Official Charts, 2015; 2016)

His initial commercial success of his featured release, 'Re-Rewind' and his first album, unequivocally confirmed his *professional* (Sylvester, 2012; 2013; 2016) status as a popular music artist. At this time Craig David had possessed a distinctive brand description (Feldwick, 1996) or *brand identity* (da Silveira, et al., 2011). As table 6.2.0 above reveals, Craig David's subsequent sales progressively dropped. Consequently, his popular music artist identity or personal brand *persona* (Hodgkinson, 2007; Fillis, 2015) or overall music artist brand (Sylvester, 2012) had dramatically lost sales favourability with the music market over a significant period of ten-years (Ogden, et al., 2011).

Hatch and Rubin, when defining brands, claim they include the brand's perceived future value (2006). Revenue contributors would include future members of Craig David's fan base. In 2002, the South Bank Show TV audience might potentially contain such members, as they were all watching and experiencing the *professional* (Sylvester, 2012; 2013; 2016) journey of Craig David as a popular music artist. The concept of *brand value* is therefore a very important consideration in understanding what and why each media broadcast platform was selected during Craig David's career journey or brand arc (Hatch and Rubin, 2006). Ultimately, the collective interpretation (ibid, 2006) of his popular music artist identity or his overall music artist brand dictated his *brand value*.

Initially, Craig David and his affiliate support 'team' (Goffman, 1959) were involved in the fashioning of an informative promotional (Fill, 2016)

documentary that garnered his *professional, private and physical* (Sylvester, 2012; 2013; 2016) brand identity elements to form and establish his overall or cumulative *persona* (Hodgkinson, 2007; Fillis, 2015). Following the phenomenal success of his first album, the attempt of the South Bank Show documentary was to exploit further potential in his popular music artist identity and establish increased growth of his *brand value* or, in other words, his guaranteed future revenue and profit through a new brand positioning strategy (Aaker, 1991).

Although all dissimilar in explicit nature and focus, Craig David's subsequent media broadcast channels (Ogden, et al., 2011) all shared the common aim of attempting to resurrect his popular music artist identity. This imperative prompted differing propositions and combinations of his *brand identity*. Consequently, Craig David's marketing communication (Fillis, 2016) endeavoured to present a brand description that conveyed a perception of brand strength. However, his brand strength was in reality limited, as it was impossible to ignore the significant and successive drop in recorded sales. Craig David's multiple combinations of his *persona* (Hodgkinson, 2007; Fillis, 2015) continually attempted to project a brand strength (Woods, 2000), which suggested he possessed a sustainable guarantee of future revenue or economic *brand value* (ibid, 2000), despite the evidence undoubtedly providing an alternative narrative.

Figure 6.2.0 below helps to explain and provide a synopsis of Craig David's brand equity process in the context of his *brand identity*, from the interrelationship between his brand description, brand strength and ultimate *brand value* (Wood, 2000).

Figure 6.2.0 Brand Equity and Craig David (Adapted from Wood, 2000)



It is clear that Craig David had accrued brand strength and *brand value* from revenue (Wood, 2000) derived from an objective business perspective (Holt, 2003). Craig David's success means that he generated economic revenue from his significant album sales of 'Born To Do It'. Subsequently, *revenue* will be italicised when appropriately identified in any forthcoming textual analysis related to Craig David's past, present or future (Hatch and Rubin, 2006) sales income.

However, Craig David's original consumers or fans were originally derived from the dance club music (UK Garage) scene (Thornton, 1995). Craig David's *brand value* or his sub-cultural capital (Thornton, 1995) had little to do with objective measures of market strength. Conversely, Craig David's *brand value* emanated from subjective perceptions of individuals who experienced (Holt, 2003) his early *professional* (Sylvester, 2012; 2013; 2016) competence (Aaker, 1997). His *brand value* (Holt, 2003) subsequently grew up in a sub-cultural environment (Thornton, 1995) driven by an articulation brand symbolism situated in its culture (Hatch and Rubin, 2006). Consequently, Craig David's popular music artist identity could be seen as the culture or the brand culture of his product proposition (Holt, 2003). Initially, from being a DJ, doing live performances (Goffman, 1959), and then releases in the club music scene (Thornton, 1995), his brand was about culture before it was about economics (Banet-Weiser, 2012).

Therefore, brands are interchangeable and operate as culture artefacts accruing value (Holt, 2003). In fact O'Reilly (2005) identifies that there is an active inter-relationship between culture and brands. However, it is

acknowledged that this perspective has been historically under developed in the field of 'Arts Marketing' theory. The biographical research of Craig David clearly reveals a critical link between cultural production and market consumption in the context of modern cultural capital (Bourdieu, 1984), namely, sub-cultural capital (Thornton, 1995). Therefore, the *brand value* of Craig David was derived from a significant symbolic articulation of his creativity (O'Reilly, 2005), which was full of 'agreed meanings among his fan base' (Fillis, 2015, pp. 652). Consequently, this biographical research provides insight in to the cumulative value of Craig David's *physical, private and professional* (Sylvester, 2012; 2013; 2016) self, which is symbolically articulated through his *persona* (Hodgkinson, 2007). His *persona* (ibid, 2005) represents his overall *brand identity* and its constituent *brand value* (Holt, 2003).

Craig David's *brand identity* is expressed through his biography, which can be seen, not just in managerial construction, but is also in social construction (O'Reilly, 2005). Thus, Craig David or any other popular music artist can be viewed as representing the inter-relationship or space between culture and business. This could be seen as the distance between business strategy and design, known by Neumeier as 'the brand gap' (2005). In this research context, it is the distance between business strategy and a popular music artist's *brand identity*. Craig David's *told story* (Wengraf, 2000) provides numerous examples of his 'culturo-economic' environment (O'Reilly, 2005). Consequently, Craig David could be viewed as a music artist brand, possessing a collection of value derived from both social-cultural meaning (Fillis, 2015) and subsequent economic meaning (Wood, 2000).

The lack of acknowledgement of brand management within the realm of popular music artist literature is perhaps surprising, as the conception of brands can clearly be seen as an important symbolic resource and construct that impacts and influences the contemporary combination of culture in the artistic and commercial realm of the popular music industry.

This biographical research follows Craig David's inception, ascension and decline in the cultural and commercial phenomenon of the popular music industry. Craig David's intensive media and attempted impression management (Goffman, 1959) initiatives are very brand-like, as they represent a complex cluster of strategic cultural ideas, meaning and association (Grant, 2006). Hence, if Craig David is to be viewed as a brand, he should never be viewed wholly as being managerially constructed (O'Reilly, 2005).

When Craig David's *brand identity* became established and acknowledged by his fans, his brand became their truth. At this point, the product formally known as Craig David acquired a culture, as Holt (2003) sees brands as representing the 'culture of the product' (p.504). This brand culture persuasively suggests that Craig David possesses *brand value* (ibid, 2003). His *brand value* expresses his *told story* (Wengraf, 2000) or his rich cultural narrative or stories, which can possess commercial market value (Holt, 2003). Throughout all of the media broadcast platform analysis used to research Craig David's biography, he consistently reflects that he is a songwriter or story teller, and that he wants his lyrics to be comprehended - just like reading a book. So, it is reasonable to assert that Craig David's brand is filled with a narrative or a storyboard, which is rich in meaning and association (Holt, 2003; Fillis, 2015). Craig David's *told story* (Wengraf, 2000) is related to his *professional* (Sylvester, 2012; 2013; 2016) song writing, which could be said to represent an element of the brand culture of his popular music artist identity (Holt, 2003). Equally, all elements of his popular music artist identity could be said to represent a narrative or *told story* (Wengraf, 2000), which is filled with 'stories, images associations' (Holt, 2003, p.505).

In fact, according to Holt's (2003) perspective on *brand value*, Craig David's brand would be seen as the music product as it is experienced and valued (ibid, 2003) by consumers. His brand would include all activities that shape consumer or in this case, music fan perceptions (Holt, 2003). This would therefore include all of his media broadcasts, which, as identified earlier, represent a form of impression management. So, equally, his branding could

be viewed as the brand management of and by Craig David (Holt, 2003), and his team (Goffman, 1959) to influence and shape the perceived *brand value* of his artist brand *persona* (, 2007; Fillis, 2015).

The *brand value* of Craig David can consequently be viewed as containing both an objective and subjective (Wood, 2000; Holt, 2003) perspective. Simply stated; “In the contemporary era, brands are about culture as much as they are about economics” (Banet-Weiser, 2012, pp.4)

If we then go back to the analysis, it can be clearly identified that Craig David possesses a *professional, physical and private* (Sylvester, 2012; 2013; 2016) aspect to his *brand identity* (Aaker, 2003; Kapferer, 2007). Equally, these could collectively represent his overall *brand value* (Wood, 2000; Holt, 2003), which, projects his brand personality (Aaker, 1997) or his overall personal brand *persona* (Hodgkinson, 2007; Fillis, 2015). As such, Craig David’s brand *persona* (ibid, 2010; 2015) signifies the summative value of Craig David’s *brand identity* (Aaker, 2003; Kapferer, 2007).

6.3 What does Craig David say about his brand community?

As it has been shown, Craig David’s *brand value* has been derived from an inextricable combination of both subjective and objective measures as his popular music artist identity or music artist brand (Sylvester, 2012) results from culture as much as economics (Banet-Weiser, 2012, pp.4). So, Craig David’s explicit biography or *told story* (Wengraf, 2000) could be seen to express the nature of his brand culture (Holt, 2003; Preece and Kerrigan, 2015) as he reveals his brand as a social text in the context of culture (Hatch and Rubin, 2006). His social texts are not fixed and are subsequently full of socially constructed sets of time-based meaning (Preece and Kerrigan, 2015).

Consequently brands evolve over time through the convergence of communities, including brand managers, agencies, distributors and consumers.

All can be called publics, as they represent stakeholders (Fill and Turnbull, 2016).

This multi-stakeholder perspective suggests that Craig David's *brand identity* is co-constructed, (Preece and Kerrigan, 2015) co-created (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013) and therefore stakeholder interaction increasingly determines the nature, size and popularity of today's brands over time (Hatch and Rubin, 2006).

When applying Muniz and O'Guinn's (2001) identification of a consuming group, known as a 'brand community', it can be inferred that Craig David's stakeholders' (Preece and Kerrigan, 2015) can be applied to the three interconnected elements of a brand community. Firstly, Craig David's popular music identity is made legitimate through his *professional* (Sylvester, 2012; 2013; 2016) ascension and celebrity status (Rojek, 2001; Fillis, 2015). Additionally, his meteoric ascension to popular music chart success in 2000 would suggest that his initial fan base would have possessed a natural 'oppositional brand loyalty' (Muniz and O'Guinn, 2001), as Craig David possessed a 'Zag' or 'onliness' (Neumeier, 2006) that differentiated his proposition of *brand value* (Holt, 2003) from any other popular music artist at that particular time.

Table 6.3.0 Craig David's brand Community

Craig David's Brand Community	
1. Consciousness of kind	
Legitimacy <i>Credible popular music artist</i>	Oppositional brand loyalty <i>Dependable fans that don't consume other similar brands</i>
2. Rituals and Traditions	
Celebrating the history of the brand <i>Fans engaged with his told story</i>	Sharing brand stories <i>Fans freely talk about him</i>
3. A sense of moral responsibility	
Integrating and retaining members <i>Fans intuitively govern his brand community culture</i>	Assisting in the use of the brand <i>Fans encourage and support the co-creation of his brand</i>

Adapted from Muniz and O'Guinn (2001)

As previously suggested, Craig David's *professional* (Sylvester, 2012; 2013; 2016) accomplishments were well known to UK Garage dance club music attendees (Thornton, 1995), and/or consuming fans. They could be said to form his founding brand community (Muniz and O'Guinn, 2001), as he had already successfully established and managed a particular relationship and reputation with this consuming audience (Citroen, 2011).

These fans had already demonstrated an affiliation to his brand offering (Holt, 2003) via their consumption of his live, recorded and broadcast music, to give him his existing popular music market success or brand strength (Wood, 2000). This is why they could be known as his existing *brand community* (Muniz and O'Guinn, 2001) or more explicitly, his music brand community (Sylvester, 2012).

In his introductory performance (Goffman, 1959), Craig David clearly attempted to create a relationship and build a positive personal brand reputation (Citroen, 2011) or a positive brand valence (Stern, 2006) between his biographic *told story* (Wengraf, 2000) and a new and potentially influential *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012). However, the viewing audience, were not typical as they had not yet been able to demonstrate commitment, being culturally savvy or involved in the co-creation (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013) of Craig David's popular music artist brand proposition (Sylvester, 2012). In fact none of the documentaries or the YouTube broadcasts were designed to facilitate 'co-creation' (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013). Each broadcast was purposely positioned to attempt to satisfy a particular consuming audience's needs and wants (Kotler and Armstrong, 2016).

The South Bank Show was typically interested in a broad church of popular arts and culture (Dowell, 2009). The show exposed Craig David's initial *professional* (Sylvester, 2012; 2013; 2016) singing ability that created celebrity (Rojek, 2001) success.

However, Craig David continued to see a drop in *professional* (ibid, 2012; 2013; 2016) recorded sales success. So in 2008 the Tim Westwood YouTube broadcast distinctly focused upon exposing Craig David's previously *private* (ibid, 2012; 2013; 2016) competence (Aaker, 1997) as a MC or rapper. The proposed aim being to elevate and reinvigorate his popular music artist identity. In addition, he also changed his *physical* (Sylvester, 2012; 2013; 2016) presentation to fit with the sub-cultural (Thornton, 1995) nature of a UK hip-hop/grime brand community (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012), as each possess a different expectation and demand from their music acts.

Following the repeated failures of Craig David's impression management (Goffman, 1959) approach via his Tim Westwood performance (ibid, 1959), his *brand identity* and associated *brand value* (Holt, 2003) continued to be damaged. Craig David reverted back to his initial *professional* (ibid, 2012; 2013; 2016) singing competence (Aaker, 1997) of the 2002 South Bank Show TV documentary in an attempt to meaningfully engage a very mainstream and commercial brand community (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012).

What was Craig David's motivation to repeatedly change the direction of his impression management endeavours? Craig David has stated that his initial and successive drop in popularity was probably, at least, in part, due to the 'Bo' Selecta caricature of him created by Leigh Francis. The misappropriated term, 'Bo' Selecta from the 'Re-Rewind' hit track of 1999 (Chapman, 2000; Hancox, 2011), created a cult following or new brand community (Muniz and O'Guinn, 2001) who inadvertently found the parody to be relevant or more legitimate (ibid, 2001). Indeed, many previous admirers of Craig David seemed to demonstrate an oppositional brand loyalty (ibid, 2001) toward the new cultural relevance and *brand value* (Holt, 2003) of 'Bo' Selecta (McNulty, 2008). So, it could be said that the Leigh Francis comedic creation possibly damaged Craig David's *brand identity; brand value* and so consequently diminished his brand community (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012). Leigh Francis had garnered more commitment from original fans of

Craig David as they became a growing consuming audience of the media-driven 'attributed celebrity' (Rojek, 2001) of his Bo' Selecta caricature. Bo' Selecta's popularity arguably grew at the expense of Craig David's legitimacy (Muniz and O'Guinn, 2001) and therefore brand community (ibid, 2001).

Nonetheless, irrespective of the cause, each media broadcast constitutes a market development strategy (Ansoff, 1957) to Craig David's original *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012).

The ice-breaking presentation or marketing communications of Craig David's *brand identity* is arguably combining the traditional marketing communication mix elements of advertising, public relations and personal selling (Fill, 2013). It is the promotion of his self (Kotler and Armstrong, 2016) or as previously identified, his personal brand (Peters, 1997). His initial presentation included his original or trace (Hatch and Rubin, 2006) brand strength (Wood, 2000). It was deliberately presented to a new target audience or publics (Sylvester, 2012; Fill and Turnbull, 2016) that may well have been unfamiliar with his popular music artist identity or music artist 'personal brand' (Peters, 1997). Consequently, Craig David was trying to leverage his personal brand reputation (Citroen, 2011) as a popular music artist brand (Sylvester, 2012). Therefore there was no apparent *brand value* (Wood, 2000) or guarantee of future purchase intention with publics (ibid, 2012; 2016) who did not have an association with his *professional* (Sylvester, 2012; 2013; 2016) achieved celebrity (Rojek, 2001) success. Equally, at the time of the broadcast, the interactivity of TV was generally very low and as such viewer involvement was limited (Moffett and Dover, 2010). The audience could be seen to be largely powerless and passive (ibid, 2010). Therefore, it could be assumed that the viewers had the 'time, attention and trust' in the South Bank Show's chosen broadcast content (ibid, 2010). This presented an opportunity for Craig David to increase his *brand equity* by extending his *brand identity* into a new market (Aaker, 1991; Wood, 2000).

Craig David was explicitly presenting the social cultural dimensions of his (popular music artist) brand (Csaba and Bengtsson, 2006). The deliberate impression management (Goffman, 1959) of his brand could create positive consideration of consumption from the viewing TV audience who represented a new brand community (Muniz and O’Guinn, 2001) or target publics (Sylvester, 2012; Fill and Turnbull, 2016). The ultimate aim of Craig David was to increase his overall brand value (Wood, 200; Holt, 2003) as a music artist brand.

Consequently, Laswell’s core communication elements (1948) shown below demonstrate how the communication of his impression management (Goffman, 1959) directive or *told story* (Wengraf, 2000) changed over time:

Table 6.3.1 Craig David’s core communication threads in 2002, 2008, 2010 and 2015.

Who/ when?	What (told story)?	Which channel	To whom	To What effect
Craig David 2002	Singing success, past/background	South Bank Show ITV	Mass culture market	To extend and gain an increased market segment position in the popular music market
Craig David 2008	Rap/MC, Club culture, DJing, sex	Tim Westwood Radio 1Xtra YouTube	Sub-cultural market	To restore legitimacy and market position through the introduction of a new underground persona
Craig David 2010	Singing, past success, money, lifestyle	Fearne Cotton meets... Show ITV2	Mass culture market	To restore legitimacy and market position through the introduction of a new popular culture persona
Craig David 2015	Singing, rap/MC and beatbox	MistaJam Radio1Xtra YouTube	Sub-cultural market	To recreate past success in a new context to gain legitimacy and market position

So can Craig David be seen as a popular music artist brand? As previously discussed, it has been established that brands always occupy time-specific contextual meaning (Hatch and Rubin, 2006; Preece and Kerrigan, 2015). The table above undoubtedly reveals how the research subject Craig David, the ‘Who’ (Laswell, 1948), presented his ‘What’ (Laswell, 1948); the

communication and fundamental impression management (Goffman, 1959) directive of his *told story* (Wengraf, 2000) that continually changed. He achieved this by continually changing the presentation or mix of his *private, physical and professional* (Sylvester, 2012; 2013; 2016) elements, to cumulatively change his *persona* (Hodgkinson, 2007; Fillis, 2015) of his overall music artist *brand identity* in 2002, 2008, 2010 and 2015. Craig David utilised different music artist *brand identity* presentations in several distinctive 'channels' (Laswell, 1948). The South Bank Show, Tim Westwood TV, Fearne Cotton meets... and Mistajam's Radio 1Xtra shows, all represented an unequivocal effort to acquire a proposition of *brand value* (Holt, 2003) from a broad range of brand community (Muniz and O'Guinn, 2001) members. The range of the 'to whom' (Laswell, 1948), was arguably too big, to effectively include all publics (Sylvester, 2012; Fill and Turnbull, 2016) that Craig David wanted to either keep or attract to his brand community (Muniz and O'Guinn, 2001) or music brand community (2012). The 'with what effect' (Laswell, 1948), was ultimately to develop a relationship, conveying Craig David's *brand identity* (Aaker, 2003; Kapferer, 2007) reputation (Citroen, 2011) and *brand value* (Wood, 2000; Holt, 2003) with all relevant customers or potential *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012) members.

In addition, it has been noted that any new public (Sylvester, 2012) audience represent a future and potentially *revenue* generating new *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012). However, there is no evidence that any of the public (ibid, 2012) audience wholly or in part, had any intent to develop a relationship (Citroen, 2011) that would form additional growth to Craig David's existing music brand community (ibid, 2012). So each public (ibid, 2012) communicated to by Craig David, could not indisputably 'be seen as a collection of like-minded music fans, who share a common desire to consume' the proposition of the Craig David music brand (ibid, 2012, p.47) beyond the 'experiential value' (Holt, 2003) of the media communication or branded entertainment (Hudson and Hudson, 2006). Craig David's existing fans are already connected and engaged with his proposition

of value (ibid, 2003). Through his *professional* ascension (Sylvester, 2012; 2013; 2016) as a popular music artist, his fans demonstrate high levels of commitment and loyalty seen in music brand communities (Sylvester, 2012). Additionally, these music brand community members can be seen to be very familiar with the associated culture (ibid, 2012) of the popular music artist *brand identity* of Craig David (Thornton, 1995). They are actively engaged in consuming, experiencing and sharing information about Craig David (Sylvester, 2012).

So the challenge that Craig David faced was that the various channels (Laswell, 1948) were made from both fans of Craig David as well as non-fans or publics (Sylvester, 2012; Fill and Turnbull, 2016) previously unfamiliar with him. In acknowledgement of this current observation, *publics* (ibid, 2012; Fill and Turnbull, 2016) will be italicised in all on going analysis to represent the whole realm of the viewing *public* audience. In addition, the management of Craig David's personal brand (Peters, 1997) or his music artist brand is founded on the intention of developing and maintaining relationships and a positive reputation with his brand community (Muniz and O'Guinn, 2001), music brand community (Sylvester, 2012) or *publics* (ibid, 2012; 2016). Therefore, both *relationship* and *reputation* will also be italicised as it is inextricably linked to the advancement of any notion of a *brand community* (Muniz and O'Guinn, 2001).

It could also be noted that Craig David's consistent changes would probably be jointly agreed with other internal and directly involved *publics* (Sylvester, 2012; Fill and Turnbull, 2016), namely his management, record label, the TV production company and opinion leaders and formers (Smith and Zook, 2011). Conversely, his existing fans, as well as all viewers of the different broadcasts could be seen to represent publics (Sylvester, 2012; Fill and Turnbull, 2016).

6.4 Craig David and his popular music artist brand

Craig David names and uses the music genre of 'UK two-step Garage' to emphasise its and his brand strength (Wood, 2000), origin or trace (Hatch and Rubin, 2006) or *past* (ibid, 2005). This again helps to strengthen and append Craig David's *told story* (Wengraf, 2000) to an underdog biographical brand strategy (Paharia, et al., 2011) or what Thornton (1995) refers to as sub-cultural capital.

As a new music artist, operating in club culture (Thornton, 1995) in the late 1990's and early 2000's, Craig David's *brand identity* and *brand value* (Holt, 2003) is initially founded upon the music scene's sub-cultural capital (Thornton, 1995) or Craig David's *brand value* (Holt, 2003). This originates with Craig David's first recording as a featured singer on the hit track 'Re-Rewind' via the nightclub music scene (Thornton, 1995). His actual *physical* (Sylvester, 2012; 2013; 2016) *brand identity* at this stage is largely anonymous, especially as this first release was via the Ivor Novello Award winning dance track of another music act known as Artful Dodger (Billboard, 2001). They were music producers who utilised Craig David's *professional* (Sylvester, 2012; 2013; 2016) music artist competence (Aaker, 1997) as a singer.

So, Craig David's musical sound and its associated meaning and interpretation had its brand origin or trace (Hatch and Rubin, 2006) and association with the musical act, Artful Dodger. This however, did create and provide Craig David with his first music brand community and its affiliate *publics* (Sylvester, 2012; Fill and Turnbull, 2016). This popular music success was originally via music nightclubs goers or *publics* (ibid, 2012; 2016) who became familiar with his music as it grew in popularity and subsequent repetitive plays (Thornton, 1995). This drew his music to night-time commercial dance music radio. Here dance music radio stations such as Kiss FM develop their *brand identity* via a pragmatic market place mantra best encapsulated by Gordon Mac who stated that Kiss FM philosophy was of "reputation by night and revenue by day" (Gordon, 1997). Thus relatively unknown non-commercial or underground

music is played during the late night, which creates a *relationship* with a niche group of *publics* (Sylvester, 2012; Fill and Turnbull, 2016), which builds a *reputation*. Popular commercially orientated music is played during the day to satisfy the needs and requirements of daytime advertisers' who provide the *revenue*.

In the case of the Artful Dodger track; 'Re-Rewind' which featured Craig David; built its *reputation* through clubs, then late night radio until it developed a sufficient listener demand curve. Then the single was released in 1999 (Guardian, 2000). The music video signified the formal launch or release of the 'Re-Rewind track. Many fans became familiar with the *physical* (Sylvester, 2012; 2013; 2016) *brand identity* of the two members of Artful Dodger, namely, Mark Hill and Pete Dinklage but not Craig David's *physical* (ibid, 2012; 2013; 2016) *brand identity*, as he didn't appear in the music video (craigdavidclip, 2009).

Therefore, it is clear that his *professional* (Sylvester, 2012; 2013; 2016) achievements were originally only driven by the *public's* (Sylvester, 2012) positive engagement with his vocal feature on Artful Dodger's 'Re-Rewind' track. This was the beginning of him developing a *reputation* as a music artist or the 'trace' of his *brand identity* (Rubin and Hatch, 2005). Consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) shared specific stories about their associations with his musical *brand identity* and its subsequent *brand value* proposition (Holt, 2003), which firstly emanated from the informal world of dance music club culture (Thornton, 1995).

However, the popularity of Re-Rewind catapulted Craig David into the spotlight. In the South Bank Show documentary, Craig David and the Artful Dodger act are seen in the performance environment (Goffman, 1959) of the popular music show of the time; 'Top of the Pops' (TOTP). The *public* (Sylvester, 2012) audience is seen to be very animated and responsive to Craig David, as he sings with a 'call and response' (O'Hagan, 2004) element to the track; "When the crowd say Bo Selecta". This became a characteristic of the sub-culture of UK Garage club music, as it evolved from a Sunday scene in London that

closely related to gospel church worship practices (ibid, 2004). So, the 'call and response' was a typical aspect of the sub-cultural roots of the music genre (ibid, 2004). In addition, a caption below read; "After nearly 18 months on the underground circuit, Re-Rewind broke the national charts in Dec 1999". This provides further evidence of the evolution of the song and Craig David's seminal role in it becoming a popular music artist with associated chart success after emanating from the underground clubs of the UK dance music club scene (Thornton, 1995).

As previously identified, Craig David clearly shared his view on the decision to evolve from his 'trace' brand origins (Hatch and Rubin, 2006) and his *brand identity* affiliated to the UK Garage dance music club scene (Thornton, 1995). In relation to 'Fill Me In' he stated:

"When the album dropped, I think people were first a little sceptical, is he trying to turn his back on the Garage scene? Is he trying to remove himself away from it?"

Craig David went immediately onto robustly defending any notion of a sell-out charge by stating:

I write songs and I'm not caged in a certain sound and a certain style.

Craig David appears to be making no apology in the evolution or development of his *brand identity*. It can be asserted that he is attempting not to restrict his *brand identity* to one particular genre (Fabbri, 1982). The implication of this position statement could be to possibly disenfranchise those music brand community members or *publics* (Sylvester, 2012; Fill and Turnbull, 2016) who exhibited commitment, a culturally aware perspective and who were co-creators (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013) of the dance music club scene (Thornton, 1995).

Again, it must be stated that Craig David intentionally moved from his early brand trace and arc (Hatch and Rubin, 2006) within the UK Garage club music

scene (Thornton, 1995) toward what was thought to be a larger, more commercially viable popular music market. He was 'crossing the chasm' (Moore, 1998), where the consuming public (Sylvester, 2012) audience was much larger.

He was arguably vindicated when a TOTP T.V. clip appears in the South Bank Show with Sarah Cox, a music TV presenter introducing Craig David by saying:

It's new number 1 time now, and this guy is the youngest ever UK male solo artist to reach the very top spot, so it's time to give it up to Mr Craig David.

The TOTP No.1 title comes up and Craig begins to perform 'Fill Me In'. This confirms that the consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) were now made up from the larger market section of the 'early majority' (Rogers, 1983) who were buying the 'Fill Me In' single. It seems apparent that Craig David had successfully 'crossed the chasm' (Moore, 1998).

Craig David justifies his popular music market positioning strategy (Aaker, 1991) and the non-misogynistic content by stating that:

"I've grown up with my mum and in the way that I write songs lyrically I have more respect for girls and the way I talk about them and that's why in 'Born To Do It' the whole of the album are very narrative about situations and meeting different girls but never really bad mouthing because I always feel you should have a respect".

This is really interesting, as the dance music club scene (Thornton, 1995) from which he first emerged is known for its male dominated misogynistic tendencies (ibid, 1996;).

In a continued presentation of his reach to a larger music brand community (Sylvester, 2012), Craig David suggested in the South Bank Show that his writing style allows fans or consuming *publics* (ibid, 2012; 2016) to relate his songs to their own lives. This can be unwittingly linked to the marketing concept

known as 'self identification' (Elliott and Wattanasuwan, 1998), suggesting that Craig David's consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) use his musical *brand identity* and related narrative to reflect upon and construct their own identities (ibid, 1998).

The South Bank Show's broadcast of Craig David's music single 'Walking Away' with a montage of clips combining a reprise of the drive through his *past* (Hatch and Rubin, 2006) home geography (Goffman, 1959) of Southampton, the *past* (Hatch and Rubin, 2006) performance environment (Goffman, 1959) of his bedroom, the team performance (ibid, 1959) with DJ Flash, old pictures/videos of his *past* (Hatch and Rubin, 2006) childhood, *present* (ibid, 2006) fans or *publics* (Sylvester, 2012; Fill and Turnbull, 2016), the *present* (Hatch and Rubin, 2006) performance environment (Goffman, 1959) of a Wembley show and he, himself, reflecting on his biographical journey.

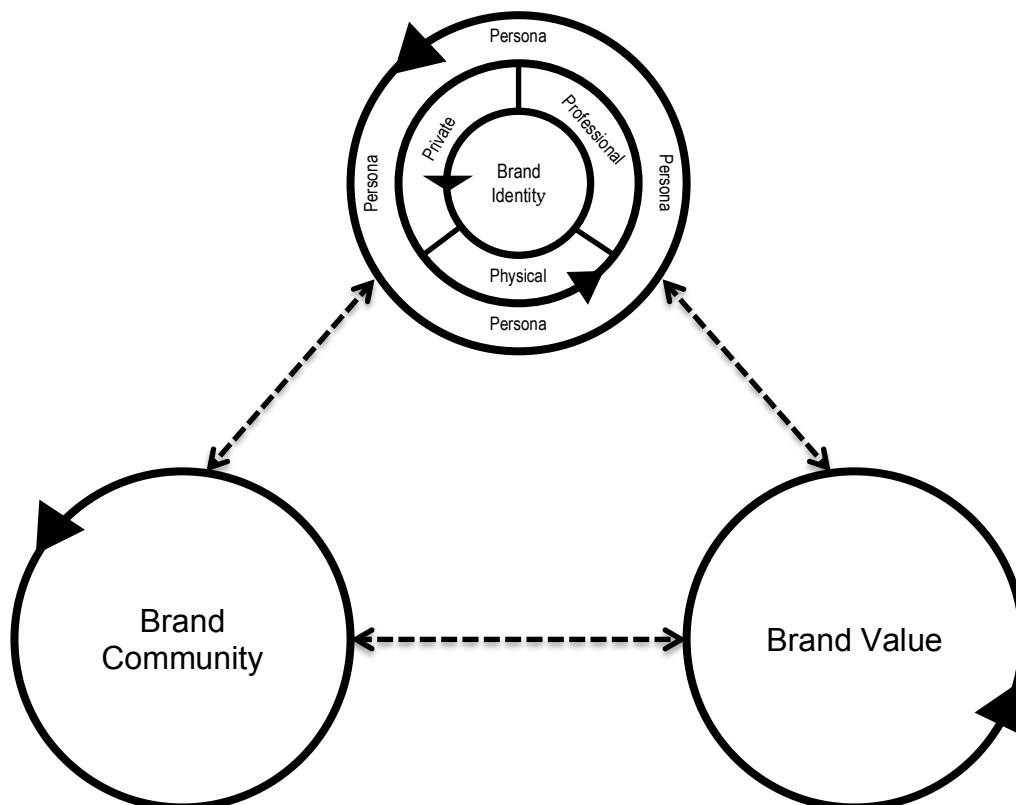
6.4 Conclusion

Craig David's *told story* (Wengraf, 2000) projects what he saw as the most significant exemplifications of his popular music artist identity and success. These are consistent with his literal brand (Stern, 2006) or physical *brand identity* (Kapferer, 2007; Sylvester, 2012; 2013; 2016), or his *professional brand identity*, his *private* (Sylvester, 2012; 2013; 2016) brand identity and finally the cumulative *persona* (Hodgkinson, 2007; Fillis, 2015) he projects out to his *brand community* (Muniz and O'Guinn, 2001), music brand community (Sylvester, 2012) or *publics* (Sylvester, 2012; Fill and Turnbull, 2016). It can be said that the research analysis reveals that Craig David consistently projects and therefore must certainly have recognised his popular music artist attributes of *physical, professional, private* (Sylvester, 2012; 2013; 2016) and *persona* (Hodgkinson, 2007, Fillis, 2015) aspects of his *brand identity*. It can be assumed that Craig David perceived these traits as being primarily influential and impression forming (Goffman, 1959) attributes to his *brand identity* as a popular music artist.

One can now amalgamate the proposed notion of Craig David's *brand identity* with the interconnected aspects of the theories of both *brand community* and *brand value*. What is immediately apparent is that Craig David's *brand identity*, which is made up from his *private*, *physical* and *professional* self (Sylvester, 2012; 2013; 2016) is expressed cumulatively through his *persona* (Hodgkinson, 2007; Fillis, 2015). Accordingly, Craig David's multiple stakeholder (Preece and Kerrigan, 2015) *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012) member profile, all receive and comprehend analogous meaning (Fillis, 2015) of his music artist brand. This consensus provides an aggregated reputation of Craig David, which essentially produces his *brand value*, both in terms of economic (Woods, 2000) and cultural *brand value* (Holt, 2003).

Figure 6.4.0 below depicts Craig David's amalgamated *brand identity*, his affiliate *brand community* and the his *brand value*:

Figure 6.4.0 Craig David's expanded brand identity framework



Chapter 7

'Born To Do It'? What others say about Craig David (1981 to 2015)

7.0 Synopsis:

This chapter provides insight into what others say about the research subject Craig David and his music popular artist identity.

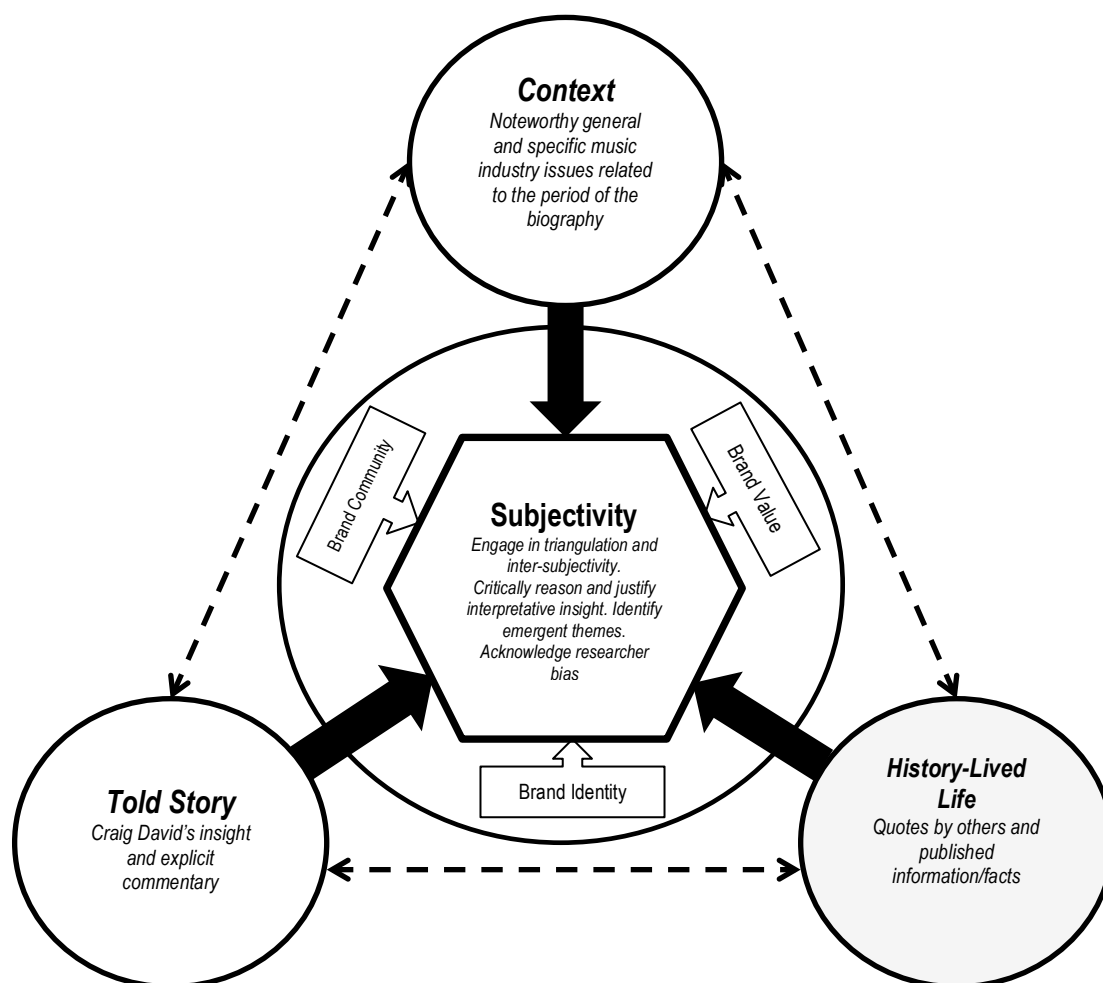
7.1 Introduction

The chapter will examine and analyse the textual data derived from what others have said about Craig David, and his 'identity (or *brand identity*) as it is relationally formed and constructed in interaction with others' (Hatch and Schultz, 2004, pp. 378). What *publics* (Sylvester, 2012; Fill and Turnbull, 2016) say about a brand is influential in establishing the respective *brand identity* (Aaker, 1996; Kapferer, 1997) and subsequent *brand community* (Muniz and O'Guinn, 2001). Consistency is achieved by using textual narrative previously identified in 2008, 2010, 2015 and extended by the introduction of another media broadcast piece chronicling comments by Craig David's manager Colin Lester published via YouTube in 2009. In total the research covers narrative reflection that spans Craig David's whole life of 34 years, from 1981 until 2015.

Consequently, this chapter's research focus critically observes the biographical narrative of Craig David as expressed through the lens of other commentators (Wengraf, 2000). As in the previous chapters, the examination has a focus centred on the use of biographical methods to elicit interpretation in a brand management context. Quintessentially, this chapter will seek to discover whether the textual narrative of others, related to Craig David's biographical journey, can contribute to the development of a theoretical model that can help to explain the notion of a popular music artist brand?

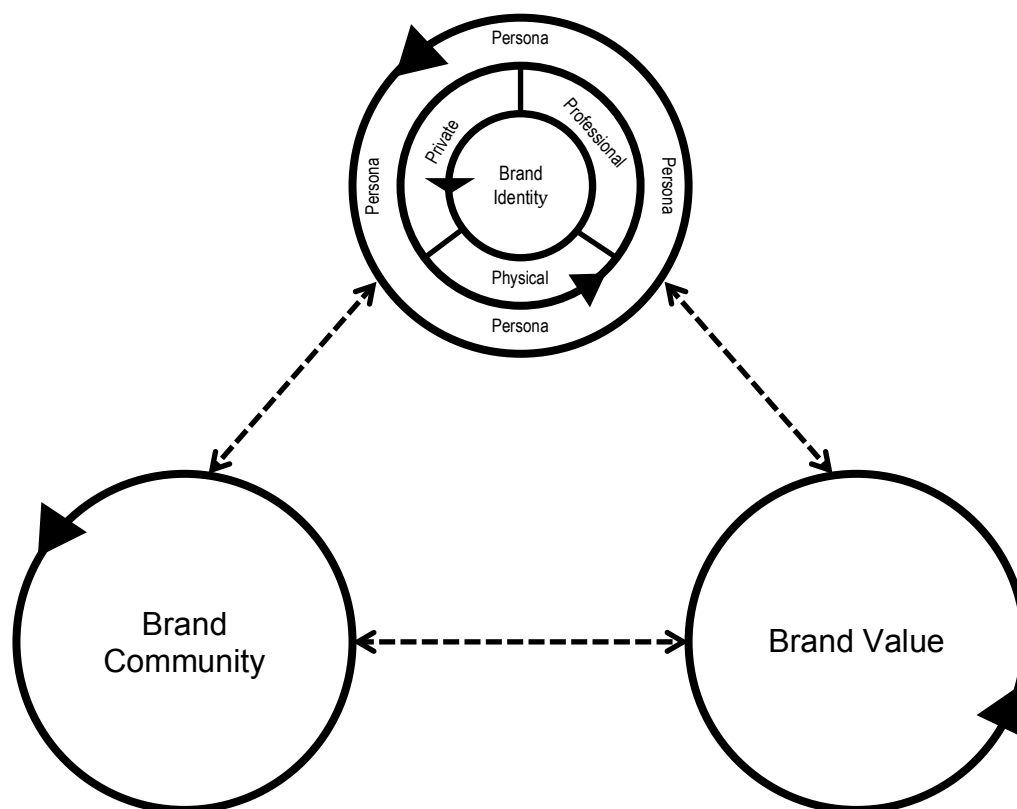
As in earlier chapters the analysis will follow an adapted version of the 'Diamond Model' of biographical research (Wengraf, 2000). The conceptual model is shown below in figure 7.0. The specific focus is the highlighted grey box with black bold lettering in the bottom right hand corner, called 'History – Lived life: quotes by others and published information / facts'. Again, The researcher's subjectivity, is shown in the middle of the adapted diamond model, surrounded by the three-brand management paradigms of *brand identity*, *brand value* and *brand community*, through which the research focus is being conducted. Accordingly, words related to the research will be italicised to critically acknowledge, highlight and integrate their role as points of analysis.

Figure 7.1.0 Adapted biographical research model



Craig David's own biographical projection or *told story* (Wengraf, 2000) as a popular music artist was critically analysed in chapters 4 and 5. This can be identified at the bottom left corner aspect of figure 7.1.0 above. In chapter 6, two questions were generated to review and critique the previously derived *brand identity* framework of Craig David with the concepts of *brand value* and *brand community*. The analysis noticeably provided evidence that an interrelationship clearly exists between Craig David's previously identified *brand identity* framework, and the emergence of both his *brand value* and *brand community*. Consequently, the consolidated analysis thus far, can validate the following elaboration of a conceptual and theoretical framework for Craig David's music artist *brand identity*:

Figure 7.1.1 Craig David's *brand identity*, *brand community* and *brand value*:



So, Craig David possesses 4 *brand identity* characteristics of *private*, *physical* and *professional* (Sylvester, 2012; 2013; 2016), which collectively produce his *persona* (Hodgkinson, 2007). This represents the inextricable projection of his

overall *brand identity*. The arrows represent the perpetual change and evolution of all characteristics over time. Craig David's *brand identity* is therefore dynamic (da Silveira, et. al., 2011) in nature, spanning from the *past*, *present* and into the future (Hatch and Rubin, 2006).

The primary premise remains; can the biographical research of Craig David, assist in the cultivation of a theoretical and conceptual model that can explain the notion of a popular music artist brand?

As identified in the methodology, the sub-questions have been developed to effectively review and critique Craig David's biography. In essence this chapter will seek to see if any of the emergent themes related to Craig David's *brand identity*, *brand community* and *brand value* can be identified when reviewing and critiquing the interpretation of Craig David from others.

Consequently, the following specific sub-question was developed:

1. History - lived life: What do others say about Craig David's brand identity, value and community?

7.2 What do others say about Craig David's brand identity, value and community?

7.2.1 Public Commentators: History and lived-life

According to Wengraf (2000) it is important to acknowledge and consider the opinions of *publics* (Sylvester, 2012; Fill and Turnbull, 2016). As the biographical research method adopts the key aspects of an adapted 'Diamond Model' originally proposed by Wengraf (2000), views stated by others are deemed to possess a significant mediating role in establishing quality biographical research interpretation (ibid, 2000). Therefore the consideration of others was an important feature in the overall research analysis, as *publics* (Sylvester, 2012; Fill and Turnbull, 2016) were inextricably involved in the construction of Craig David's *brand identity*. Therefore, the research will be acknowledged and encompass the full scope of *publics* (ibid, 2012; Fill and Turnbull, 2016) that have stated something regarding Craig David in all of the media highlighted throughout this research. The study has already revealed that communication between his 'brand and the consumer' (da Silveira, et al., 2011, pp.6) or *public* (Sylvester, 2012; Fill and Turnbull, 2016) can be both direct and indirect (da Silveira, et al., 2011). Equally important to understand is the fact that others can come from both an internal (managerial) or external (social) perspective (de Chernatony, 2001). Therefore, relationships with others, is extremely significant when attempting to successfully market a brand (de Chernatony, 2001). Following this discourse, it can be discerned that Craig David possesses direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (ibid, 2012; Fill and Turnbull, 2016), or a brand management (da Silveira, et. al., 2011) team (Goffman, 1959) of co-creators (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013), such as any aspect of his music management or production. He also has indirect (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (ibid, 2012; Fill and Turnbull, 2016) such as family and friends. His consuming fans could be viewed as direct (da Silveira, et al, 2011) external (de Chernatony, 2001) *publics* (ibid, 2011; 2012). Finally, an indirect (da Silveira, et al., 2011) external (de Chernatony, 2001),

(ibid, 2011; 2012) *public* (Sylvester, 2012; Fill and Turnbull, 2016) could be seen as the prevailing popular culture, as it can strongly impact the way brands are perceived (Holt, 2003).

It is clear that Craig David has endeavoured to create a positive impression management process throughout all of the analysed broadcasts (Goffman, 1959). He wants to present a brand face (da Silveira, et. al., 2011) that elicits a strong brand *reputation* (de Chernatony, 2010) with *publics* (Sylvester, 2012; Fill and Turnbull, 2016) in regards to his popular music artist identity or music artist *brand identity*. Therefore it can be said that the intentional management (da Silveira, et al., 2011) of Craig David's brand communication with *publics* (ibid, 2012; 2016) should advance his *brand identity* (da Silveira, et al., 2011). Conversely, the chapter will also examine the consequences of unintentional brand expressions (ibid, et al, 2011) that may have negatively impacted the *public* (Sylvester, 2012; Fill and Turnbull, 2016) perception of Craig David's *brand identity*.

Table 7.2.0 below provides an overview of all of the *publics* (Sylvester, 2012; Fill and Turnbull, 2016) that have made any commentary regarding Craig David in the broadcast media being used to review, critique and understand his biography. As Craig David employed intentional (da Silveira, et al., 2011) impression management (Goffman, 1959), the commentary from others could be seen to offer and represent credible and trustworthy sources from 'opinion formers' (Smith and Zook, 2011). In their own right, each individual possessed their own personal brand *reputations* (Citroen, 2011) as music industry *professionals*. Some have built *reputations* as music artist brands (Sylvester, 2012; 2013; 2016). A critical analysis of key *historic lived-life* (Wengraf, 2000) accounts of others or *publics* (Sylvester, 2012; Fill and Turnbull, 2016) are arguably important in establishing a balanced biographical account.

Table 7.2.0 Public Commentators

History - lived life:

Others who comment on Craig David's brand identity, value and community?

Public Commentators	
The South Bank Show documentary – 2002	
Melvyn Bragg	<i>British presenter of the 'The South Bank Show'</i>
Tina David	<i>Craig David's mother, born in the United Kingdom.</i>
George David	<i>Craig David's father, born in Grenada, in the Caribbean.</i>
DJ Flash	<i>Craig David's childhood best friend and DJ.</i>
Trevor Nelson	<i>Award winning British music DJ, broadcaster and TV presenter.</i>
Timi Magic	<i>Member of UK Garage DJ/Artist 'Dreem Team' and broadcaster</i>
Spoony	<i>Member of UK Garage DJ/Artist 'Dreem Team' and broadcaster</i>
Mikee B	<i>Member of UK Garage DJ/Artist 'Dreem Team' and broadcaster</i>
Mark Hill	<i>Member of UK Garage Act 'Artful Dodger'; Producer of Craig David's 1st album</i>
Alexis Petridis	<i>British popular music journalist.</i>
Colin Lester	<i>Craig David's British manager</i>
Sir Elton John	<i>British singer-songwriter popular music artist. +300m sales</i>
Sting	<i>British singer-songwriter popular music artist +100m sales</i>
Fraser T. Smith	<i>British guitarist, songwriter and record producer of 4 UK/US No.1's</i>
Jazzie B	<i>Member of award winning 'Soul II Soul' Act. DJ/Music producer/entrepreneur</i>
Tim Westwood TV Radio 1Xtra show – 2008	
Tim Westwood	<i>British Hip-Hop and Grime DJ, broadcaster and TV presenter</i>
Spoony	<i>Member of UK Garage DJ/Artist 'Dreem Team' and broadcaster</i>
Fearne Cotton meets Craig David documentary - 2010	
Fearne Cotton	<i>British popular music radio broadcaster and TV presenter</i>
Colin Lester	<i>Craig David's British manager</i>
MistaJam - Kurupt FM Takeover radio show featuring Craig David - 2015	
MistaJam	<i>British Hip-Hop and Grime DJ, broadcaster and TV presenter</i>
MC Grindah	<i>British UK Garage MC character from Kurupt FM (BBC 3 Mockumentary)</i>
DJ Beats	<i>British UK Garage MC/DJ character from Kurupt FM (BBC 3 Mockumentary)</i>
Big Narstie	<i>British popular music Grime 'MC' Act</i>

7.3 The South Bank Show 'Craig David' documentary - 2002

This chapter subsection will review what others said about Craig David's brand identity, value and community in the South Bank Show documentary

7.3.1 George and Tina David – Craig David's parents

The documentary delivers insight into Craig David's *private* (Sylvester, 2012; 2013; 2016) *past* (Hatch and Rubin, 2006) from both of his parents.

His father, George David provides support to this insight by stating that:

At an early age I knew Craig had an ability to go very far, how far is big surprise to me and think a big surprise to himself. His mother - she is not surprised at all. From day one, she said she knew.

His father identifies his ability or competence (Aaker, 1997) with regards to his singing ability. Basically, he is sharing the previously unknown and *private* (Sylvester, 2012; 2013; 2016) origin or trace (Hatch and Rubin, 2006) of Craig David's *professional* (Sylvester, 2012; 2013; 2016) career as a popular music artist. The inclusion of this narrative helps to provide legitimacy (Muniz and O'Guinn, 2001) to Craig David's *present* (Hatch and Rubin, 2006) *professional* (Sylvester, 2012; 2013; 2016) status for his *present* (Hatch and Rubin, 2006) consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

His father also provides narrative evidence that Craig David's mother was of particular importance in believing that he had the natural 'ability', talent or the brand resource (Aslem and Kosteljik, 2008) to ascend as a *professional* (ibid, 2012; 2013; 2016) popular music artist. This is an explicit example of how the history and lived-life (Wengraf, 2000) of Craig David, as expressed by another, authentically recounted an early stage of his brand origin or trace (Hatch and Rubin, 2006).

This narrative is reinforced when Craig David and his mother are seen and heard discussing his previously *private* (Sylvester, 2012; 2013; 2016) *past* (Hatch and Rubin, 2006) related to his early *professional* (ibid, 2012; 2013; 2016) DJ career. His mother, Tina confirms remembering carrying music vinyl cases to multiple venues, when she responds to a question about helping Craig David in the *past* (Hatch and Rubin, 2006) by stating:

Carrying boxes up three flights of stairs, yes!

The narrative offers confirmation of the role of his mother in his early stages of his *professional* (Sylvester, 2012; 2013; 2016) career as a popular music artist. Additionally, it both reaffirms the use of an ‘underdog brand biography’ strategy (Paharia, et al. 2011) in the documentary. This is a clear example of intentional (da Silveira, et al, 2011) brand or impression management (Goffman, 1959) employed by Craig David and his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

Craig David’s father also delivers some insight into the foundational ‘performance environment’ (Goffman, 1959) that provided early childhood exposures to an audience by sharing:

We used to bring him to local club in Southampton and he use to go on the stage, pick up the mic and start chatting, and I use to think come Craig off, I used to be embarrassed in a sense like. But the crowd did like it!

Again, the narrative identifies another proposed thread of legitimacy (Muniz and O’Guinn, 2001) with regards to Craig David’s *present* (Hatch and Rubin, 2006) *professional* (Sylvester, 2012; 2013; 2016) status. It also exposes the previously *private* (Hatch and Rubin, 2006) thoughts and perceptions of his father regarding Craig David’s early music performances.

The narrative from his parents demonstrates how important they were, providing support to develop and promote his early popular music artist identity. This is consistent with Craig David’s own *told story* (Wengraf, 2000) which

identifies his parents, particularly his mother, as being really important in facilitating his early development and growth. This is despite their divorce when he was young. As previously identified in earlier chapters, this isn't completely compatible with an underdog brand biography strategy (Paharia, et al., 2011), as both parents are not ordinarily identified in the ascension of popular music artists emanating from a sub-cultural background (Thornton, 1995) of UK Garage genre.

7.3.2 Melvyn Bragg – The South Bank Show Presenter

Following Craig David's *told story* (Wengraf, 2000) at the very beginning of the South Bank Show documentary, it reveals the regular presenter Melvyn Bragg. He uses exactly the same austere grey concrete wall background or *physical* (Sylvester, 2012; 2013; 2016) environment (Goffman, 1959) as Craig David did, to present his own familiar *professional* (Sylvester, 2012; 2013; 2016) element of his personal brand (Peters, 1997; Hodgkinson, 2007; Rein, et al, 2006; Rampersand, 2009; Holloway, 2013; Cooper, 2014) and introduce Craig David, the popular music artist (brand).

Yet, unlike Craig David, Melvyn Bragg is seen wearing a smart formal dark blue suit and tie. His brand image (Park, et al., 1986) is exactly in keeping with his recognised *professional* (Sylvester, 2012; 2013; 2016) position and personal brand *reputation* (Citroen, 2011). The integration of the same *physical* environment (Goffman, 1959) elements to both Craig David's and Melvyn Bragg's introduction, amalgamates their respective impression (ibid, 1959) or intentional management (da Silveira, et al., 2011). The documentary was purporting a 'co-branding event' (Schroeder, 2005, p.1298). This is a clear amalgamation of both Craig David's *told story* and that of Melvin Bragg's (Wengraf, 2000).

It could be assumed that the established and expected brand strength (Wood, 2000) of viewing *publics* (Sylvester, 2012; Fill and Turnbull, 2016) or *brand community* members (Muniz and O'Guinn, 2001) would extend to that of Craig

David. Therefore, Melvyn Bragg was in part acting as an opinion former (Smith and Zook, 2011), presenting and establishing influence (Holt, 2003) with the viewing *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience.

7.3.3 The presenter's professional history and context

Melvyn Bragg has been the presenter of The South Bank Show since its launch in January 1978 (Dowell, 2009). As previously identified he too possesses a personal brand (Peters, 1997) or as a presenter of the show, he could be described as a brand-as-person (Aaker, 1996). He also possesses *professional* and *physical* characteristics to his personal brand identity (Sylvester, 2012; 2013; 2016). He is representing and presenting in human terms the brand strength and *brand value* (Wood, 2000; Holt, 2003) of the South Bank Show. The South Bank Show had successfully extended (Aaker, 1996) what TV audiences had come to expect of arts branded programmes in the 1960's and 70's (Dowell, 2009).

The South Bank Show was pioneering, in that it was a hybrid arts programme, providing an original proposition of televisual entertainment (Dowell, 2009) that combined signifying practices of both elite and popular culture (Hall, 1997). It bridged the gap between the so-called traditional high culture and mass culture by 'extending' and integrating their brand identities (Aaker, 1996). Subsequently, the show regularly included a focus and coverage of film, TV, arts and established popular music and related icons (Dowell, 2009).

7.3.4 The South Bank Show's public audience

It could be reasonably argued that Craig David's commercial success or current brand strength (Wood, 2000; Holt, 2003) was conceivably of interest to the producers or direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) of The South Bank Show. His brand strength (Wood, 2000; Holt, 2003) denoted the potential or future *revenue* that his *brand identity* (Aaker, 1991) might command. Overall both the

economic and cultural impact of the South Bank Show could be described as his *brand value* (Wood, 2000; Holt, 2003). This could be of interest to the established South Bank Show *brand community* (Muniz and O’Guinn, 2001) or *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience, as they expect and demand the delivery of noteworthy news about entertainment from the worlds of both traditional and popular culture (Dowell, 2009).

In fact, the first ever South Bank Show programme featured Paul McCartney, a famous member or personal brand (Peters, 1997; Hodgkinson, 2007; Rein, et al, 2006; Rampersand, 2009; Holloway, 2013; Cooper, 2014) of the iconic popular music band ‘The Beatles¹’, with, what was to become, the recognized and well-known signature theme, which was a contemporary adaptation of Paganini by Andrew Lloyd Webber (ibid, 2009).

7.3.5 Melvyn Bragg’s introduction of Craig David

In explicit terms Melvyn Bragg provided the following introduction:

Hello, tonight we look at the extraordinary career of singer songwriter Craig David. At the age of 21 he has already established himself as one of the brightest stars in pop both here and in the USA. It’s a remarkable rise to fame for a young man who four years ago was working as a DJ and living on a council estate in Southampton. His first album ‘Born to Do It’ has sold over 7 million copies around the world and opened the door for a new generation of black British pop stars. Liam Burley’s film follows the making of Craig David’s second album and explores the pressures and pitfalls of life at the top of the charts

Melvyn Bragg’s introductory narrative of Craig David is both succinct and powerfully persuasive, regarding Craig David’s successful *professional* (Sylvester, 2012; 2013; 2016) entry into the popular music markets of both the

¹ Arguably, the greatest and most influential popular music act of the 20th century, who combined rock n roll, blues/R&B to create a new and unique popular music sound (www.allmusic.com/artist/the-beatles-mn0000754032/biography)

UK and the US. The introduction attempts to connect the *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience of The South Bank Show with the brand personality (Aaker, 1997) or brand *persona* (Hodgkinson, 2007; Fillis, 2015) of the popular music artist Craig David. Melvyn Bragg's introduction essentially ascribes a convincing supportive narrative regarding the last 4-year period of Craig David's *professional* (Sylvester, 2012; 2013; 2016) popular music career. Firstly, he identifies and validates Craig David's *professional* (ibid, 2012; 2013; 2016) talent, success, *reputation* (Citroen, 2001; Sylvester, 2016) and current brand strength (Woods, 2000; Holt, 2003). This is signified, by referencing of his 'remarkable' *revenue* from his first album sales of 7 million. This could also be interpreted as confirming the future (Hatch and Rubin, 2006) *brand value* of Craig David (Wood, 2000). His references to Craig David's age, and social-economic upbringing in Southampton could be seen as both describing the origin or trace of the brand (Hatch and Rubin, 2006) and again exemplifying an 'underdog brand biography' strategy (Paharia, et al., 2011).

7.3.6 Melvyn Bragg reveals Craig David's private, physical and professional self

Melvyn Bragg deliberately reveals aspects of Craig David's *private* (Sylvester, 2012; 2013; 2016) background. This unmistakably informs the viewing *public* (Sylvester, 2012; Fill and Turnbull, 2016) about his *history or lived life* (Wengraf, 2000). This *history* uncovers the external challenges faced by Craig David, as well as the personal resolve he invariably has employed. This narrative again employs aspects of impression management (Goffman, 1959), harnessing the power of empathy for Craig David from the viewing *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience (Paharia, et al., 2011).

Melvyn Bragg also states that: 'By the age of 15 Craig David had established himself as a DJ in the Southampton nightclub scene just as a new type of dance music was emerging'. Melvyn Bragg is using his opinion forming credentials (Smith and Zook, 2011) to stimulate brand communications (Fill, 2013) or image management (Goffman, 1959) dictates that have the potential to positively

influence the intentions (Hall, and Macay, 1990; Fifield & Gilligan, 1998) of the *public* (Sylvester, 2012; Fill and Turnbull, 2016) viewing audience.

The analysis can be seen to uncover and validate previous conceptual research related to the proposition that an individual's *brand identity* can be seen to be made up from the three inextricable elements of *private*, *physical* and *professional* (Sylvester, 2012; 2013; 2016).

Melvyn Bragg's foreword clearly provides an introductory overview of Craig David's *private*, *physical* and *professional* (ibid, 2012) *history* or *brand past* (Hatch and Rubin, 2006) and *context* (Wengraf, 2000) to his present (Hatch and Rubin, 2006) *brand identity* as a popular music artist. Melvyn Bragg's narrative identifies and describes the nature of Craig David's ascendancy and significance as a popular culture music artist or brand icon (Holt, 2005). Melvyn Bragg wants the *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience to engage with the TV documentary and gain insight into Craig David's *brand past* (Hatch and Rubin, 2006) and biographical *context* (Wengraf, 2000) or 'cultural ideas' (Grant, 2006) of the popular music sub-culture (Thornton, 1995) from which Craig David emanated.

In addition, the *brand identity* conveyed clearly positions him as a pioneer and apparent role model for future 'Black British' music artists. This explicit reference to his ethnicity clearly categorises his brand description (Wood, 2000) or brand image (Park, et, al., 1986) and consequently *physical brand identity* (Kapferer, 2007; Sylvester, 2012; 2013; 2016).

Melvyn Bragg qualifies Craig David's *professional* (Sylvester, 2012; 2013; 2016) credentials and again his *physical* (Sylvester, 2012; 2013; 2016) age by stating that 'Walking Away' was the 19 year old (ibid, 2012; 2013; 2016), Craig David's third consecutive hit single and that his album 'Born To Do It' sold over 7 million copies around the world (South Bank Show, 2002).

It can therefore be reiterated that this initial biographic summary reinforces the strategic combination of both literal brand and metaphoric brand attributes

(Stern, 2006) made up from *private, physical* and *professional* elements that provide a summative (Sylvester, 2012; 2013; 2016) persona (Hodgkinson, 2007; Fillis, 2015) of his popular music artist *brand identity*.

The strategic permutation of these *brand identity* traits, are designed to attract the attention of the *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience. This enables Craig David and his internal direct (da Silveira, et al., 2011) *publics* (ibid, 2012; ibid, 2016) to help connect to the external direct (da Silveira, et al., 2011) viewing *public* (ibid, 2012; ibid, 2016) to build a *relationship* and comprehend Craig David – the popular music artist brand. These traits appear to confirm the previously identified emergent *brand identity* themes, in determining whether a coherent argument can be made towards the case of a popular music artist being seen as a brand (Sylvester, 2012; 2013; 2016).

7.3.7 The relationship between Craig David, Melvyn Bragg and direct internal publics

Interestingly, Melvyn Bragg introduces the name of the producer, which provides a symbolic brand impression about the practical making of the TV documentary (Berger, 2011). It subtly implies independence and/or a nullifying of suggestions of a bias between the *brand identity* of Craig David, the popular music artist, and that of Melvyn Bragg, the well-known and respected TV presenter or opinion former (Smith and Zook, 2011). Consequently, it could be reasonably argued that the explicit referencing of the filmmaker also helps to corroborate brand authenticity (Banat-Weiser, 2012) through collaboration with other direct and indirect (da Silveira, et al., 2011) *publics* (Sylvester, 2012, Fill and Turnbull, 2016) involved in the dissemination of information shared and presented to the *public* (ibid, 2012, ibid, 2016) audience.

Again clear evidence of the existence of the *relationships* that exist between Craig David and co-operating, co-creating (da Silveira, et al, 2011) 'teams' (Goffman, 1959, p.79), or direct (da Silveira, et al, 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) who

together, strive to create a positive personal brand *reputation* (Citroen, 2011; Sylvester, 2016) to attain a positive response from the target *publics* (Sylvester, 2012; Fill and Turnbull, 2016) through the South Bank Show documentary narrative. Equally, the presenting, directing and the production team, supporting Craig David in this documentary, can be seen as his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) attempting to reinforce the main performance narrative of Craig David (Goffman, 1959, p. 146). Simply stated, it can be noted that intentional management (da Silveira, et al., 2011) of a *relationship* network between Craig David and his internal direct (da Silveira, et al., 2011) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) exists. Melvyn Bragg provides a significant example of Craig David's history or lived-life (Wengraf, 2000) as expressed by others.

7.3.8 DJ Flash: Childhood friend

The first *public* (Sylvester, 2012; Fill and Turnbull, 2016) to reference Craig David, outside of Melvyn Bragg or his parents, is Craig David's childhood friend Neil Gordon, known as 'DJ Flash'.

A scene begins with a film clip of Craig David performing with 'DJ Flash' at the ACC. The documentary specifically reflects upon their first meeting at the ACC. Over the film clip, 'DJ Flash' explains their first meeting and that they became a 'team' (Goffman, 1959) after he discovered they shared the same record box collection and so taste in RnB² music.

This provides corroboration of the *history* (ibid, 2000) of Craig David's early music artist development. It reveals that they built a *relationship* upon their shared interest in both DJing and RnB music. The brand description (Kendrick, 1996) of the film clip, the relationship and the music genre (Fabbri, 1982) provides further identification markers of the influences that have impacted Craig David's own *brand identity*. The film clip features a brief mix of some well-

² RnB: a. *Short for Rhythm and Blues* b. A kind of pop music of black origin with a soulful vocal style featuring much improvisation (Oxford Dictionaries)

known RnB songs from that music subculture (Thornton, 1995). Craig David is seen front stage (Goffman, 1959) singing over the music while DJ Flash is DJing. Then the voice of 'DJ Flash' is synchronised with the film and he explains how Craig David developed a *professional* music artist brand (Sylvester, 2012; 2013; 2016) competence (Aaker, 1997) in MCing³, which he describes as chatting on the microphone to the crowd, while the DJ plays songs. He also explains how Craig David would also sing over instrumental tracks. These were all reminiscent of the subcultural capital elements of both US RnB and eventually the UK Garage club music scene (O'Hagan, 2004).

An interesting point is that the film clip appears to have been produced in the *present* (Hatch and Rubin, 2006), for the documentary, suggesting it is intentional management (da Silveira, et al., 2011) of the documentary, attempting to demonstrate a re-articulation of their meeting and musical *history* (Wengraf, 2000) of the *past* (Hatch and Rubin, 2006).

Therefore, it could be claimed that Craig David is adopting a managerially led and controlled construction of social narrative (O'Reilly, 2005) related to his *past* (Hatch and Rubin, 2006). It is presumable that Craig David hoped that the viewing *public* (Sylvester, 2012; Fill and Turnbull, 2016) would accept content of the film clip as sincere (Aaker, 1997) real and an authentic (Carah, 2010; Banat-Weiser, 2012) representation of Craig David's brand.

These both provide evidence of Craig David's origin or 'trace' (Hatch and Rubin, 2006) of his *brand identity*. Again this arguably suggests that the underdog brand biography (Paharia, et al., 2011) is being employed to reinforce empathy (ibid, 2011) his humble *history* (Wengraf, 2000).

DJ Flash reflects that as he, the DJ, played the music Craig '*used to chat on the mic*' and '*singing over it as well and like people use to love that*'. Again, this is indicative of the music subcultural (O'Hagan, 2004). Here is an indication of Craig David's competence (Aaker, 1997) or *professional* (Sylvester, 2012;

³ MCing: a. *Short for 'master of ceremonies'* b. A person who provides entertainment at a club or party by instructing the DJ and performing rap music (Oxford Dictionaries)

2013; 2016) ability. This suggests that Craig David possessed a music artist brand (ibid, 2012; 2013; 2016) with a difference or a brand with 'Zag' (Neumieier, 2006). The origin or 'trace' (Hatch and Rubin, 2006) of Craig David's *professional* brand self (Sylvester, 2012; 2013; 2016) is then again authenticated (Carah, 2010; Banat-Weiser, 2012) by a demonstration of his creativity, skill and talent (DCMS, 2013) as a singer via the same film clip depicting his *past* (Hatch and Rubin, 2006).

DJ Flash reflects upon his and Craig David's *history* and *lived-life* (Wengraf, 2000). He reveals the early passion and commitment (Aaker, 1997) they both possessed in the *past* (Hatch and Rubin, 2006) for their aspirant *brand identities*. DJ Flash States:

As soon as he like finished school, he was straight on his decks, I'd be round, straight round, up all night, round there every day, it was like I lived there.

This helps to reinforce Craig David's brand personality of pursuing competence and through offering sincerity (Aaker, 1997). Such a revelation could encourage publics (Sylvester, 2012; Fill and Turnbull, 2016) to speak and share stories (Muniz and O'Guin, 2001; Holt, 2003) about his previously *past* and *private* life (Sylvester, 2012). It provides an indication of his overall personal brand *persona* (Hodgkinson, 2007; Fillis, 2015), which ultimately derives his overall brand value (Holt, 2003).

7.3.9 Trevor Nelson's perspective of Craig David's rise as a popular music artist

The opinion former (Smith and Zook, 2011) or external direct *public* (Sylvester, 2012; Fill and Turnbull, 2016) Trevor Nelson, provides some interesting commentary. He delivers a very honest insight into the sales of black music in the UK. He points out that the typical areas of British black music creativity and subsequent sales *revenue* were found in the conurbations of London, Birmingham, Manchester and Liverpool. He then asserts that Southampton was never a place, setting or performance environment (Goffman, 1959) one

would expect to find the source of such *professional* (Sylvester, 2012; 2013; 2016) music competence (Aaker, 1997).

He upholds the opinion forming (Smith and Zook, 2011) perspectives of Melvyn Bragg, the documentary presenter, by focusing upon Craig David's ethnicity or *physical brand identity* (Sylvester, 2012; 2013; 2016). So, as with Melvyn Bragg's introduction, it supports the continuation of the integration of an underdog brand biography (Paharia, et al., 2011). Again, this helps to suggest that Craig David's *present* (Hatch and Rubin, 2006) *brand identity*, as a successful music artist was in spite of his *past* 'external disadvantage' (ibid, 2011, p. 776).

Trevor Nelson also explains that a music genre (Fabbri, 1982), known as jungle or latterly evolving into Drum n' Bass⁴ had lost its appeal or music sub-cultural capital (Thornton, 1995). With its drop in significance and *reputation* amongst the young in the big cities of UK or its explicit music brand community (Sylvester, 2012), Trevor Nelson suggests that the rising popularity of the UK two-step Garage scene offered a new and more acceptable alternative. It was especially appealing to female fans. He goes on to state that it had more energy than the RnB genre. This was particularly engaging for black music fans, which historically had not fully embraced the house music genre, as 'there was this feeling that, particularly in the black community, that 'House Music' was for white kids'.

In relation to Craig David's first solo release, Trevor Nelson states:

'He [Craig David] came off 'Re-Rewind' and the pressure was on him to come with another Garage record, his heart was obviously in RnB'. Again we can see the importance of Craig David's *brand identity* and its *historical and contextual* (Wengraf, 2000) affiliation to the UK Garage music genre (Fabbri, 1982).

⁴ Drum n' Bass: a type of electronic dance music using mainly bass guitar and drum sounds (Oxford Dictionaries)

Trevor Nelson continues his opinion forming narrative while Craig David is seen performing (Goffman, 1959) on Top Of The Pops (TOTP) singing his first solo single release called 'Fill me in':

He came with 'Fill Me In'; he kind of merged the American RnB sound with the UK Garage sound.

So Craig David is seen introducing and amalgamating another music genre or literal (Stern, 2006) *brand identity* traits. The TV performance (Goffman, 1959) continues with the following caption:

'Fill Me In, April 2000 – "Fill Me In" was the first single from Craig David's debut album "Born To Do It"'.

Trevor Nelson also makes comment on the challenge of Craig David's changing and evolving *professional* (Sylvester, 2012; 2013; 2016) *brand identity* in an attempt to reach more fans or direct (da Silveira, et al, 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016). He saw the UK Garage music genre (Fabbri, 1982) actively being held back by various indirect (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016), including producers, artists, DJ's and even black street level fans or *publics* (ibid, 2012; ibid, 2016) of the underground music scene (Thornton, 1995). This is completely conversant with Hatch and Rubin (2006) who postulate that brands require a collective interpretation and consensus on *brand identity* after they are first brought to market.

7.3.10 Timi Magic: Craig David's *brand identity* and his UK Garage portfolio

Timi Magic, a member of the well-known UK Garage DJ and production and BBC Radio 1 broadcasting trio 'The Dreem Team' identifies Craig David's ability to perform live in UK Garage club scene environments as this 'gave it [UK Garage] credibility'.

In terms of Craig David's *brand identity*, the sequencing of the documentary

seemed to predominantly revolve around promoting his credibility (Smith and Zook, 2011) or legitimacy (Muniz and O'Guinn, 2001) as a music artist. This is an important strategy that is advocated by marketing communication experts (Smith and Zook, 2011). They contest that the first thing a brand needs to possess is credibility (ibid, 2011). A brand can be seen as the cultural aspects of a product (Holt, 2003). So, Craig David can be seen as expressing his culture, and by that virtue, his credibility (Smith and Zook, 2011). Equally, Craig David's credibility (ibid, 2011) can be classified as an output of his cultural brand (ibid, 2003) or music artist brand (Sylvester, 2012; 2013; 2016), which holds a particular *brand value*. This supports Craig David's initial emphasis on his *professional* (ibid, 2012; 2013; 2016) *brand identity*, reinforcing the 'competence' element of his brand personality (Aaker, 1997) and significantly contributing toward his overall personal brand *persona* (Hodgkinson, 2007; Fillis, 2015) in the mind of his *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Craig David's *brand identity* is then strengthened by a visual or literal (Stern, 2006) display of his music artist brand via a film clip of a 'Re-Rewind' front (song) stage performance (Goffman, 1959). The evidence provided from both an influential opinion former (Smith and Zook, 2011) and the documented film proof can be related to the dance music club scene (Thornton, 1995).

It is clearly evident that there is an inextricable biographical link between Craig David's early *brand identity* and the inception or 'trace' (Hatch and Rubin, 2006) and development of the UK Garage music scene (Thornton, 1995). Likewise Craig David's seminal vocal contribution on 'Re-Rewind' or his *professional* (Sylvester, 2012; 2013; 2016) *brand identity* could be said to be an intricate part of the introduction of the UK Garage music genre (Fabbri, 1982) to the popular music scene (ibid, 1982).

7.3.11 Mark Hill – The Artful producer

Mark Hill of the Artful Dodger and Craig David's original collaborator and subsequent producer of his first album provides a succinct overview and validation of perspectives on the UK Garage music club culture genre (Fabbri, 1982) by stating:

It's kind of related to house music as much as it is related to RnB music and I think that two-step comes from the fact that there's two bass drum beats and the bar, I suppose as in drum n' bass as opposed to the four to the floor in house music.

Here, Mark is trying to explain the sound of the UK Garage genre (Fabbri, 1982). His reflection on the sonic detail of the UK Garage Genre, defines it in literal (Stern, 2006) or *physical brand identity* (Sylvester, 2012; 2013 2016) terms. It also links Craig David's musical childhood *past* (Hatch and Rubin, 2006) with RnB.

In relation to his Re-Rewind hit song, which Craig David featured on, Mark Hill quips: 'it went in at number two unfortunately, thanks to Cliff Richard'. Here, Mark Hill is glibly sharing the significance of the music track.

A song, through its unique *brand identity*, had created sufficient cultural *brand value* (Holt, 2003) that it was elevated to the top of the popular music charts, next to Cliff Richards. The track's meteoric rise into popular music culture (Negus, 1999) was strongly connected to the vocal contribution of Craig David. The track moved from attracting original indirect (da Silveira, et al., 2011) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) of the UK Garage underground dance club music scene (Thornton, 1995) to attracting a specific direct (da Silveira, et al, 2011) *public* (Sylvester, 2012; Fill and Turnbull, 2016) interested in the Artful Dodger act and its featured vocalist; Craig David. The *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012) continued to grow in popularity and subsequently increased music distribution channels (Negus, 1999; Graham, et al., 2004). This resulted in the significant development and growth of a music brand community (Sylvester, 2012) interested in Craig David.

7.3.12 Alex Petridis: Craig David, Re-Rewind and market transition

The Guardian journalist; Alexis Petridis states that the vocal on Re-Rewind had a resonance by stating:

that [*the vocal line*] really stuck with you, partly because it had that line...[] Craig David all over your boink which was like a brilliant thing for people (kids) to latch on to, brilliant for teen magazines to latch on to.

Here we can see that Craig David's vocal contribution to 'Re-Rewind' is quintessentially likened to being the music line or hook that elevated the song to its commercial sales *revenue* success (Wood, 2000). Or, it could be seen to be the literal brand (Stern, 2006) element that resounded with an extended music brand community (Sylvester, 2012) or direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016), and could be effectively used by media channels beyond the dance club music scene Thornton, 1995).

Therefore, Craig David's *professional* (Sylvester, 2012; 2013; 2016) proficiency could be directly associated with the evolving UK Garage music genre (Fabbri, 1982) or UK Garage music brand.

In relation to the evolution and transition of Craig David's *brand identity* from his seminal contribution to the Re-Rewind (*UK Garage*) anthem, Alex Petridis comments:

The dance scene in Britain, um has always got this terrible bee in its bonnet about, you know, people crossing over, about people, you know, selling out.

Again, this commentary could be seen to provide empathy with Craig David's perspective, where his radio play listing, went from underground cultural recognition, to his mainstream *professional* (Sylvester, 2012; 2013; 2016) and economic success. This amalgamated both Craig David's cultural and economic brand value (wood, 2000; Holt, 2003), entering him into the popular music cultural space (Negus, 2007; Carah, 2010).

Similarly, this would possibly create scepticism from some 'innovators' and 'early adopting' (Rogers, 1983) members of Craig David's initial music brand community (Sylvester, 2012). These consuming *publics* (ibid, 2012) of Craig David and the associated brand culture (Holt, 2003) of the underground UK Garage dance club music scene (Thornton, 1995) might not appreciate his 'crossing the chasm' (Moore, 1998) decision or the explicit 'crossing over' comments of Alex Petridis.

Again, it should be reiterated that Craig David's choice of the South Bank Show can be seen as a deliberate strategy to develop a textual narrative that could appeal to a new *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience.

Alexis Petridis also states that Craig David's music concerts satisfy 'a real cross-section' of *publics* (Sylvester, 2012; Fill and Turnbull, 2016). There are parents and their teenage child, who are both direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *publics* (ibid, 2012; ibid, 2016). Interestingly, Alexis Petridis points out that parents' 'don't feel threatened sexually by him'. It appears that his literal *physical* (Sylvester, 2012; 2013; 2016) *brand identity* does not engender an overt sexual appeal. Once again, this could confirm the on going suggestion that Craig David desires to increase his market size (Rogers, 1983) and move away from his exclusive underground UK Garage dance club music scene (Thornton, 1995). So one could suggest that the 'innovators' and the 'early adopters' (Rogers, 1983) were no longer the priority of Craig David and his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) (management) *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

Alexis Petridis then states how Craig David's 'Walking Away' single established Craig David as a credible popular music artist. Alex Petridis qualifies his initial views by saying Craig David could not be considered as a lucky one-hit wonder from a UK Garage music act. Again, it can be seen that he achieved credibility (Smith and Zook, 2011) and subsequently he had 'crossed the chasm' (Moore, 1998) to be considered a popular music artist. Craig David's *professional*

(Sylvester, 2012; 2013; 2016) music artist or music artist brand (ibid, 2012; 2013; 2016) accomplishments are then asserted in his literal (Stern, 2006) brand strength (Wood, 200), which is expressed in the form of his album's multiple million sales revenue.

7.3.13 Spoony: Craig David, UK Garage and his publics

Equally, another opinion former (Smith and Zook, 2011) or *public* (Sylvester, 2012; Fill and Turnbull, 2016); Spoony, who at the time, was also a member of the UK Garage trio 'The Dreem Team' states that Craig David's vocal contribution included the memorable or pivotal line 'when the crowd say Bo Selecta'. As suggested earlier, this literal (Stern, 2006) brand term created a collective interpretation (Hatch and Rubin, 2006) or consensus amongst its brand community (Muniz and O'Guinn, 2001) or specifically its music brand community (Sylvester, 2012). The line 'when the crowd say Bo Selecta' was specifically related to a call and response cultural aspect of the UK Garage music scene (O'Hagan, 2004). Here fans or *publics* (Sylvester, 2012; Fill and Turnbull, 2016) familiar with the dance club (Thornton, 1995) performance environment (Goffman, 1959) were committed, culturally savvy and co-creators (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013) through their active engagement and response to Craig David's lyrics.

Spoonny also talks about the fact that Craig David offered something unique as he could sing, rap and MC. This helped to reinforce his distinctive *professional* (Sylvester, 2012; 2013; 2016) *brand identity*.

In addition, Spoonny indirectly identified Craig David as possessing cultural brand value (Holt, 2003) by asserting that Craig David connects to both 'poor black people and poor white people'. This speaks to Craig David's explicit mixed-race and thereby his *physical* (Sylvester, 2012; 2013; 2016) *brand identity*.

Finally, Spoonny makes a proclamation that Craig David needs to stay connected to his underdog brand biography (Paharia, et al., 2011) and 'open

as many doors for people behind him' so that he is 'keeping it real'. One could infer that Spooky is suggesting that Craig David needed to remain authentic to his dance music scene roots (Thornton, 1995).

7.3.14 Leigh Francis: Bo Selecta

The South Bank Show documentary also focuses attention on the wider popular culture impact and influence (Holt, 2003) of Craig David's seminal line: 'when the crowd say Bo Selecta'. The documentary presents a clip showing a man wearing an exaggerated mask of Craig David in a street with kids. Leigh Francis was the person and brainchild behind the rubber-masked caricature impression of Craig David, which exaggerated him 'in order to create a comic or grotesque effect' (Oxford Dictionaries, 2014). The caricatured individual, with the infamous UK Garage call and response, (O'Hagan, 2004) shouts; 'When I say Bo, you say Selecta' and then he said 'Bo' and all the kids shouted 'Selecta'. This is a clear re-enactment of a cultural *brand value* (Holt, 2003) element, which Thornton (1995) calls the sub-cultural capital of *publics* (Sylvester, 2012; Fill and Turnbull, 2016) affiliate to the underground dance club music culture (Thornton, 1995).

It is clear Leigh Francis attempted to embody an amalgam of Craig David's *professional*, *physical* and emerging *private* elements of his *brand identity*. Collectively, they present an overall aspect of Craig David's personal brand *persona* (Hodgkinson, 2007; Fillis, 2015), which possesses a *brand value* (Holt, 2003), which demonstrated that Craig David's *brand identity* could be continually co-created (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013) or negotiated (Csaba and Bengtsson, 2006) by others (Holt, 2003).

7.3.15 Colin Lester: The manager

Craig David's manager, Colin Lester, a direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016) appears and provides a narrative, giving this potentially new *public* (ibid, 2012; ibid, 2016) audience an insight into the team performance (Goffman, 1959) plan around Craig David's first solo release; 'Fill Me In':

I never felt that single was a no.1 record and I remember saying to Craig you know, this is not going to be a No.1 single but I think you know, my hope for this track is top 10 and if we can get a top 10 and build our way through, I think 'Seven Days' is absolutely a No.1 record. And of course my whole plan went to pot because 'Fill Me In' went in at No.1 and you know it all went terribly pear shaped from there but not a bad problem to have.

The documentary then shows a scene of Craig David performing with the caption: 'Sold-out Wembley Arena, March 2001'.

Craig David is then seen and heard introducing the song previously mentioned by his manager; Colin Lester as 'absolutely a No.1'. Then, onstage, Craig David is seen talking about a strange week from Monday onwards. It was the intro to 'Seven Days'. The crowd went mad!

The fans or direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *public* (Sylvester, 2012; Fill and Turnbull, 2016) live audience can be seen to be different from Craig David's original dance music club attendees (Thornton, 1995) of the UK Garage music scene (ibid, 1995). The audience appears to be predominantly made up from, what Rogers (1983) identifies as the main 68% (34%+34%) of the early and late majority of any product or brand market.

Colin Lester's contribution to the documentary seems to infer that his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016) management team performance (Goffman, 1959) is the

predominant articulator of Craig David's popular music artist identity. So a strong suggestion is presented, at this time, that Colin Lester knew how to intentionally manage (da Silveira, et al., 2011) Craig David's career and move him to a larger, more commercial *brand community* (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012) as a popular music artist or as a music artist brand (Sylvester, 2012; 2013; 2016).

Following Craig David's first album success Colin Lester seems to have been instrumental in changing the music production. He states:

It's actually important for an artist not to get too locked in to one producer because you become very reliant then, on that relationship and I think with an artist as good as Craig David it's important that he gets to work with as many different people as possible

Again, the decision by Colin Lester to change Craig David's music producers, reinforced the proposition that the principal decision making process emanated from Craig David's management or direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016).

In 2002, Colin Lester also provides a very intuitive hunch after hearing Craig David's song 'Rise and Fall'. He states:

He came to play me this song one day that had this wonderful melody and a great story about this kid that had sold millions of records and suddenly started losing his, his focus on life and um looking at Craig thinking; writing about yourself?

This premonition predicts the challenges that later befall Craig David's popular music artist career.

Finally, Colin Lester offers the viewing public (Sylvester, 2012; Fill and Turnbull, 2016) an observation of Craig David that perhaps is in opposition to his original or trace (Hatch and Rubin, 2006) underground dance music

background in favour of a clean and mainstream presentation of self (Goffman, 1959). He declares:

Craig David doesn't smoke crack, Craig David doesn't carry a gun, Craig David doesn't sleep with hookers, you know, these are things papers love to write about

The last two comments are both relevant to the challenges faced by Craig David in the future (Hatch and Rubin, 2006).

7.3.16 Elton John

An opinion former (Smith and Zook, 2011) with very significant popular music artist experience or heritage (Batey, 2008; Fillis, 2015) is introduced to validate Craig David's market positioning (Aaker, 1991). Elton John states:

I remember seeing him play acoustically on the Chris Evans Show on TFI Friday. I heard Seven Days and I was so impressed.

Elton John can be said to represent UK popular music royalty, and therefore his contribution can be seen to act as a significant source of influence and opinion forming (Smith and Zook, 2011) on the new *public* (Sylvester, 2012; Fill and Thornton, 2016) audience.

Elton John then could be seen to validate aspects of Craig David's *brand identity* by stating:

I couldn't believe for a start that he was so young and that just made me, I just flipped out about that. Then I saw him being interviewed on TV and I thought he's really got something together here, he's very intelligent and he knows what he's doing.

Here Elton John highlights Craig David's young age and maturity as a music artist, which identifies both his *physical and professional* aspects (Sylvester,

2012; 2013; 2016) of his *brand identity*. He also shows a recognition and respect for Craig David's brand personality (Aaker, 1997) or his personal brand *persona* (Hodgkinson, 2007; Fillis, 2015), which could be said to have that 'emotive, emotion connection and reaction that you elicit in other people' (Hodgkinson, 2007, p.15). In terms of the case, it is very evident that Elton John's overall opinion of Craig David is very positive, where it is clear that Craig David's *persona* (Hodgkinson, 2007; Fillis, 2015) and growing brand *reputation* (Citroen, 2011) has unmistakably impacted Elton John's emotions, positively. Therefore, Craig David's brand *persona* (Hodgkinson, 2007; Fillis, 2015) can be seen to fundamentally demonstrate the impact of his *brand value* (Holt, 2005) with his *publics* (Sylvester, 2012; Fills and Turnbull, 2016).

7.3.17 Sting

Another significant opinion former (Smith and Zook, 2011) then presents further perceptions on Craig David. Sting of the famous band 'The Police' and a global popular music star in his own right, establishes his friendship with Elton John by stating:

Elton John sent me the album - he sends me everything because he knows I don't pay attention, so he sends me the things that he thinks are important in pop music

Further, Craig David's *professional* (Sylvester, 2012; 2013; 2016) aptitude as a popular music artist is acknowledged by Sting when he reflects upon Craig David's ability to express his lyrics in the form of story telling. Sting suggests that this is a very unusual trait in popular music, as music artists' are normally fixed upon slogans and catchphrases. This goes to serve that Craig David possesses a *professional* (ibid, 2012; 2013; 2016) competence (Aaker, 1997) and subsequent *brand value* (Holt, 2003), which distinguishes his personal brand *persona* (Hodgkinson, 2007; Fillis, 2015) or music artist brand (Sylvester, 2012; 2013; 2016).

Craig David validates the comments by Sting through his own 'told story' (Wengraf, 2000) by stating how presenting stories, like in a book narrative, is an essential part of who he is and how he creates music lyrics.

7.4 Tim Westwood radio 1Xtra show YouTube broadcast - 2008

This chapter subsection will review what others said about Craig David's brand identity, value and community in the Tim Westwood TV YouTube broadcast, which featured a performance (Goffman, 1959) from Craig David in November 2008.

Craig David had seen a significant drop in *professional* (ibid, 2012; 2013; 2016) recorded sales success. This performance was seen as an intentional brand management (da Silveira, et al., 2011) directive by Craig David's team (Goffman, 1959) or direct (internal) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) to use the direct (external) *public* (ibid, 2012; ibid, 2016) Tim Westwood. Tim Westwood's *professional* (Sylvester, 2012; 2013; 2016) award winning DJ (Pool, 2008) *brand identity* was connected to his 'achieved celebrity' (Rojek, 2001), which subsequently made him one of the most significant, opinion formers (Smith and Zook, 2011) within Hip-Hop and Grime music. His celebrity brand and his affiliate distribution channels (Ogden, et. al., 2011) were 'the medium that transmitted and extended the awareness of' (Kerrigan, et al., 2011, pp.1220) both his own *brand identity* and those whom he fostered a *professional* (Sylvester, 2012; 2013; 2016) relationship with (Preece and Kerrigan, 2015).

Therefore, his role was to help extend the awareness of Craig David's *brand identity*, acting to distinguish and influence his standing (Preece and Kerrigan, 2015). He was offering Craig David the opportunity to broaden his brand recognition (ibid, 2015) amongst a new indirect (external) *public* (Sylvester, 2012; Fill and Turnbull, 2016) from the niche Hip-Hop and Grime genre (Fabbri, 1982) audience.

The broadcast begins with Tim Westwood's brand and logo (Petek and Ruzzier, 2013) 'Westwood' appearing with a statement of 'check out' below, and then the link: [youtube.com/timwestwoodtv](https://www.youtube.com/timwestwoodtv) below that. Simultaneously, Tim Westwood is heard in his own inevitable *professional* (Sylvester, 2012; 2013; 2016) voice, saying:

[youtube.com/timwestwoodtv](https://www.youtube.com/timwestwoodtv)

Craig David then introduces Tim Westwood and DJ Spooky, who had an equally prominent *professional* (Sylvester, 2012; 2013; 2016) *brand identity* as DJ from the UK Garage music genre. One could assert that Craig David was trying to amalgamate his original or trace (Hatch and Rubin, 2006) UK Garage *brand identity* with that of the Hip-Hop and Grime dance music club scene (Thornton, 1995). Spooky *physical* (Sylvester, 2012; 2013; 2016) is only partially seen and then Craig David performs (Goffman, 1959).

At the end of the rap/MC performance (ibid, 1959) Tim Westwood exclaims 'Oh' a few times to suggest how impressed he is. He follows, this by stating:

Oh man you hurt them dogg

Here, Tim Westwood is acting to validate Craig David's performance (Goffman, 1959) by suggesting that he made a big impression (ibid, 1959) on the public (Sylvester, 2012; Fill and Turnbull, 2016) audience.

Craig David acknowledges his comments by humbly or perhaps cautiously expressing that it was 'a little something'. Tim Westwood then expresses that Craig David is 'doing it real right, right now'. This is really interesting as it can be seen that Tim Westwood is bullishly bolstering Craig David's careful response but also reinforcing comments made by DJ Spooky in the 2002 South Bank Show documentary where he proclaims that Craig David needs to stay connected to his music brand community (Sylvester, 2012) and keep it real.

Finally, Tim Westwood, states that it was 'good to see you brother'. Similarly, through the use of 'good' and 'brother', he is inferring that Craig David belongs to the same music brand community (Sylvester, 2012).

Again, Tim Westwood finishes the broadcast as he began by saying:

[youtube.com/timwestwoodtv](https://www.youtube.com/timwestwoodtv)

7.5 Colin Lester comments posted on YouTube - 2009

In support of commentary made by Colin Lester in the South Bank Show documentary he was recorded and published via YouTube (Changalang1000, 2009) providing the following monologue reinforcing the full rejection of the co-creation (Vargo and Lusch, 2004, 2008; Sylvester, 2012); Ind, et al., 2013) or negotiation of Craig David's *brand identity* as a popular music artist:

But why am I here listening to you talking shxx? I'm sat here.

You tell the f..king artist, you tell the artist not me, cause you're in the f..king room and he's in the room, All this bollocks that I'm having to listen to about Bo f..king Selecta

Why you telling me this? Like I've never f...king heard it before? Which part of f...king Bo Selecta have I not heard before?

How many people want to come up and go boink Craig David all over my f...king boink? Its bollocks.

It's got nothing to do why the f..k his branding isn't where it is

If I'm going to f...king pay you to f...king do the job then you'd better f...king do it because you can tell him why we're wasting money. You're f...king stupid. I don't want excuses. Excuses are what my f...king kids give me when they don't want to go to bed. You get f...king paid to do a job, so f...king do it. I don't f..king want to listen to this bollocks, ok? You f...king sit in here. You tell him cause I'm not telling him anymore. F..k You!

Changalang1000 (2009)

To repeat but reinforce the point; Colin Lester rejects that there could be any other influence upon Craig David's *brand identity*, other than his own intentional brand management (da Silveira, et al., 2011). His monocratic view therefore places Craig David and his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016) team (Goffman, 1959) as possessing the view that the construction of Craig David's popular music artist identity (or brand) was wholly managerially led and controlled (O'Reilly, 2005). Consequently, it can be asserted that the denunciation of 'Bo Selecta' by Colin Lester evidently delivers evidence that Craig David's direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016) team (Goffman, 1959) didn't believe or accept that the caricature or a misrepresentation of Craig David could influence *publics* (Sylvester, 2012; Fill and Turnbull, 2016) as they believed they possessed sole brand management control.

7.6 Fearne Cotton meets Craig David documentary – 2010

This chapter subsection will review what others said about Craig David's brand identity, value and community when he was featured in the Fearne Cotton meets Craig David documentary, which was broadcast in September 2010. The official Fearne Cotton website states that she 'gets up close and personal with some of the world's biggest stars'. Consequently, the documentary was almost exclusively formed from Fearne Cotton asking questions of Craig David. As the key questions and answers have already been analysed in chapter 5, this section will just review all other relevant Fearne Cotton commentary presented to the public (Sylvester, 2012; Fill and Turnbull, 2016) TV audience.

Fearne Cotton introduces her documentary by stating she is going to America to 'track down' Craig David 'who we have not heard from in a little while'. She is immediately identifying that Craig David has not had popular music chart success in recent years. One can determine that Craig David's *present* (Hatch and Rubin, 2006) *brand identity* and affiliate *brand value*, both in terms of

economic (Wood, 2000) and cultural (Holt, 2003) are anchored in his *past* (Hatch and Rubin, 2006) success as a popular music artist.

She then promises to uncover the facts from fiction about Craig David, suggesting that she will reveal his real popular music artist identity or his brand authenticity (Banat-Weiser, 2012). Fearné Cotton arguably identifies Craig David's *present* (Hatch and Rubin, 2006) brand recognition (Preece and Kerrigan, 2015). She briefly discusses his challenges from being a very young and successful popular music artist, selling over 7.5 million on his debut album, going multiple-platinum in over 20 countries, to his third album being a sales failure.

To reinforce Craig David's *present* (Hatch and Rubin, 2006) market position (Aaker, 1991), pictures of tabloid headlines and album covers provide evidence of his history and lived life (Wengraf, 2000) from the published perspective of others. This biographical review provides context (ibid, 2000) to his career as seen by others related to his *brand identity*, *brand community* and *brand value*. The tabloid headlines and album covers presented over Fearné Cotton's narrative, include: Craig David model sex romp headline, Craig is snubbed by the Brits, debut album cover 'Born to Do It', Craig receiving award at MOBO while wearing a red top with 'Buy British' slogan, Craig David receiving MTV Awards, Craig clean up at Ivor Novello Awards headline with picture of Craig David collecting 3 awards, Craig on stage, Craig in recording studio. Craig David, The Story Goes...album cover. Craig David denies gay reports, he and his manager rage about Bo Selecta!

This clearly addresses the intent of the Fern Cotton documentary. It could also infer that is also intentional brand management (da Silveira, et al., 2011) on the part of Craig David and his team (Goffman, 1959) of direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

Fearne Cotton shares that Craig David has a lot of blame for his diminished brand *reputation* (de Chernatony, 2010) directed toward the parody character Bo Selecta. At this point we see the caricature of Craig David by Avon Merron saying 'Craiiig Daavid' in the recognised, exaggerated northern accent.

So Fearne Cotton presents the question that she wants to uncover, which is about Craig David's *brand identity*; who is the real Craig David? She then reinforces her intent to reveal who he really is by sharing the access she will have to Craig David, including his home, work and social scene in Miami.

Fearne Cotton also makes reference to Craig David's manager Colin Lester, and his YouTube comments, regarding the caricature of Craig David known as Bo Selecta, broadcast in 2009. She then meets him in a hotel and he explains that his job is to protect Craig David. The challenge that was posted on YouTube related to 'somebody explaining something (Bo Selecta) to me that was complete crap about an artist (Craig David)'. Again, it seems irrefutable - Colin Lester believes that Craig David, he and their direct (da Silveira, et al, 2011) internal (de Chernatony, 2001) team (Goffman, 1959) or publics (Sylvester, 2012; Fill and Turnbull, 2016) control Craig David's brand identity. Consequently, the team (ibid, 1959) believes it controls and influences Craig David's *brand community* (Muniz and O'Guinn, 2001) and brand value (Wood, 2000; Holt, 2003).

As previously identified in chapter 5, Fearne Cotton contributes to what appears to be a spontaneous song from Craig David. He used the song to chronicle the documentary and Fearne Cotton contributed by intermittently singing 'Oh' at prompted points throughout the sing along.

7.6.1 Fearne Cotton's overview

Fearne Cotton concludes the documentary by drawing upon several themes that can be seen to forthrightly endorse Craig David's popular music artist identity. She presents Craig David as a 'lovely chap', who accepted her equally as 'one of the lads'. This narrative reveals an element of his *private* self (Sylvester, 2012; 2013; 2016). She is resolute about Craig David's sexuality, stating 'he's definitely not gay'. This speaks to an element of Craig David's *physical* self (ibid, 2012; 2013; 2016). Equally, she reinforces his previously *private* (ibid, 2012; 2013; 2016) *told story* (Wengraf, 2000), by stating that he is 'not living in exile' but has in fact 'built himself this wonderful world in Miami'. She goes on to state that music is still his world and 'he eats, breathes, sleeps music'. She compares his *present* (Hatch and Rubin, 2006) *brand identity* with that of his younger Southampton days of the *past* (Hatch and Rubin, 2006). Finally Fearne Cotton completes her enthusiastic endorsement of Craig David by posing a rhetorical question about whether he is still relevant and answering by saying that he has a new fan in her.

Lastly, you can still find the promotion for the original broadcast of 2010 on Fearne Cotton's official web site. It reads:

WORLD EXCLUSIVE!

24th September 2010

Here is the new single from Craig David featuring a hot new vocalist Brit coast artist F COTT (Fearne Cotton). In this new single 'O' hear Craig use his range and flow in contrast to Fearne's flat, hoarse vocals. Capturing a trip to Miami and a drunken night, this song is set to be the biggest thing to come out of Southampton in years! Whenever you hear my voice it's wise to turn the volume down somewhat, it's not pretty! How I ended up adlibbing on a spontaneous Craig masterpiece is beyond me, but it HAPPENED! This song nicely rounds up a hilarious, Stateside adventure with Craig David. From high-powered business meetings in LA, to dancing on tables in Miami, this show gets to know the REAL Craig David. He has photos of naked ladies all over his house, the biggest balcony I've ever seen, and a computerised pet dog!! See all next Wednesday on itv2 at 9pm! More importantly let's get 'O' in the charts!! ENJOY!!

(officialfearnecotton, 2017)

In summary, it can be asserted that as a consequence of Craig David's significant decline in recorded music sales, the Fearn Cotton documentary could be classified as both a form of branded entertainment (Hudson and Hudson, 2006), orientated toward both direct and indirect (da Silveira, et al., 2011) (external) publics (Sylvester, 2012; Fill and Turnbull, 2016), and consequently, a form of marketing communication (Hudson and Hudson, 2006). The documentary can therefore be seen as a method of music marketing (Ogden, et al., 2011), produced to promote and influence favourable beliefs and/or behaviours about a brand (Hudson and Hudson, 2006).

7.7 MistaJam – BBC1Xtra radio show featuring Craig David broadcast on BBC1Xtra YouTube channel - 2015

This chapter subsection will review what others said about Craig David's brand identity, value and community when he featured on MistaJam's BBC1Xtra Sixty Minutes Live show on the 'Krupt FM Takeover' radio show. It was broadcast on the BBC1Xtra YouTube channel in 2015.

MistaJam's BBC 1Xtra's Sixty Minutes Live - 'Krupt FM Takeover' radio show (Gibson, 2015) was instigated because of the phenomenal success of BBC3's 'People Just Doing Nothing' mockumentary following the aspirations of a group of MC's and DJ's broadcasting on a fictional UK Garage pirate radio station called Krupt (Newell, 2016). The show's origin or trace (Hatch and Rubin, 2006) was as a YouTube mini series, however, such was its popularity that it moved to BBC3 and commanded 'a cult following' in its nine episodes plus pilot run (Newell, 2016). It had a very solid fan base or direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) profile, including popular music artists' like Lily Allen, Professor Green and Ed Sheeran. Would this audience be receptive to a pioneer of UK Garage back in the 1990's?

The show presented by MistaJam had the Krupt FM characters along with a series of guests performing over a 60-minute show. A video recording of the

performance (Goffman, 1959) was uploaded on the 'BBC 1Xtra Channel' on the 15th September 2015. At the time of the analysis, it had received just over 1,700,000+ hits (BBC Radio 1Xtra, 2015).

Craig David played along with both of the characters DJ Beats and Grindah from Kuruft FM as he made an unexpected appearance. MistaJam together with Kuruft FM characters, Big Narstie and other guests, all displayed excitement at Craig David singing songs (Fill Me In and Re-Rewind) from the *past* (Hatch and Rubin, 2006) as well as new songs from the *present* (ibid, 2006). Did the very enthusiastic response from attendees translate to the direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *public* (Sylvester, 2012; Fill and Turnbull, 2016) radio listeners and YouTube viewers?

7.8 Conclusion

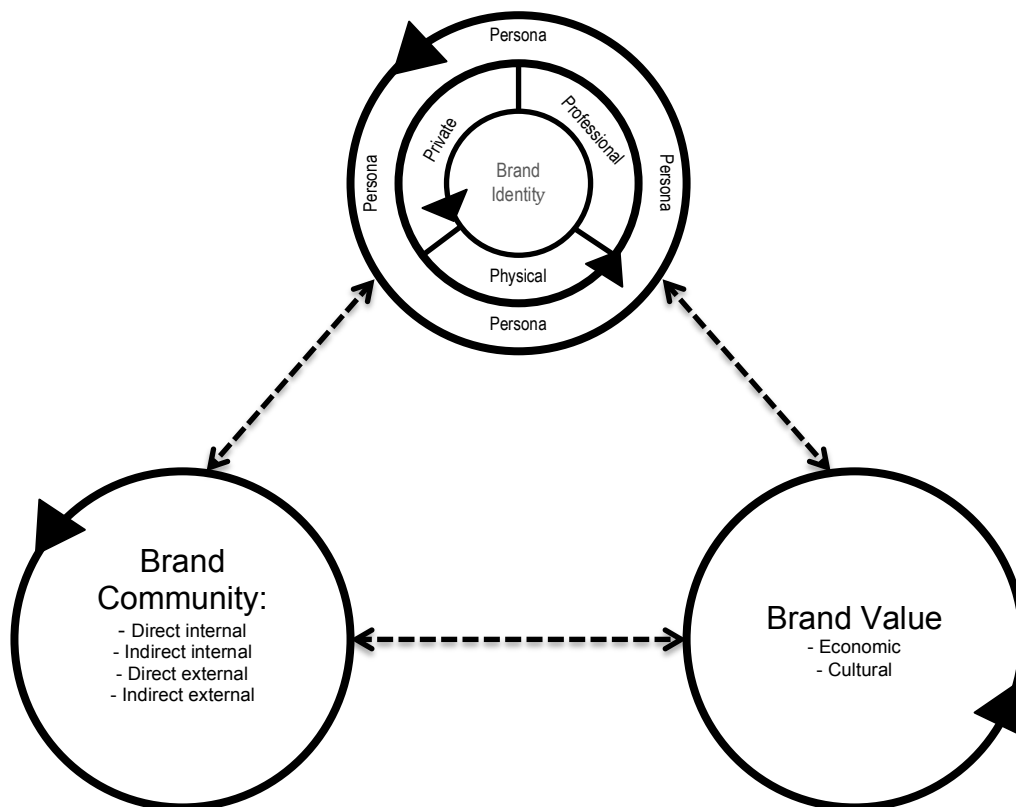
So, Craig David's *history or lived life* (Wengraf, 2000) essentially emerges from the standpoints and opinion forming (Smith and Zook, 2011) perspectives of significant others or '*publics*' (Sylvester, 2012). These are individual people who are either in direct (internal) *relationship* with Craig David, like opinion leading (Smith and Zook, 2011) individuals such as management or direct (external) *publics* (Sylvester, 2012) like consuming fans and opinion forming (Smith and Zook, 2011) music and entertainment *professionals* (Sylvester, 2012; 2013; 2016). In this *context* (Wengraf, 2000), the opinions of others provide critical perspectives on Craig David's journey into becoming a popular music artist. They affirm his own *told story* (Wengraf, 2000) presented and analysed in chapter 4 and 5 by providing critical insights that clearly identify his *private, physical and professional* (Sylvester, 2012; 2013; 2016) characteristics that aggregate into a collective *persona* (Hodgkinson, 2007; Fillis, 2015) representing his music artist *brand identity*.

Finally, figure 7.8.0 below depicts Craig David's amalgamated *brand identity*, his affiliate *brand community* and his *brand value*. From the analysis identified throughout this chapter, Craig David possesses *brand community* (Muniz and

O'Guinn, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) that fall into 4 distinct categories, namely:

1. Direct internal *publics* (Management and production intermediaries)
2. Indirect internal *publics* (Family and friends)
3. Direct external *publics* (Consuming fans, customers and Influencers)
4. Indirect external *publics* (Popular culture)

Figure 7.8.0 Craig David's brand identity framework



Chapter 8

'Fill Me In'

The historical context

8.0 Synopsis:

This chapter provides insight into the context surrounding Craig David's popular music artist *brand identity*, *brand value* and *brand community*.

8.1 Introductory analysis method

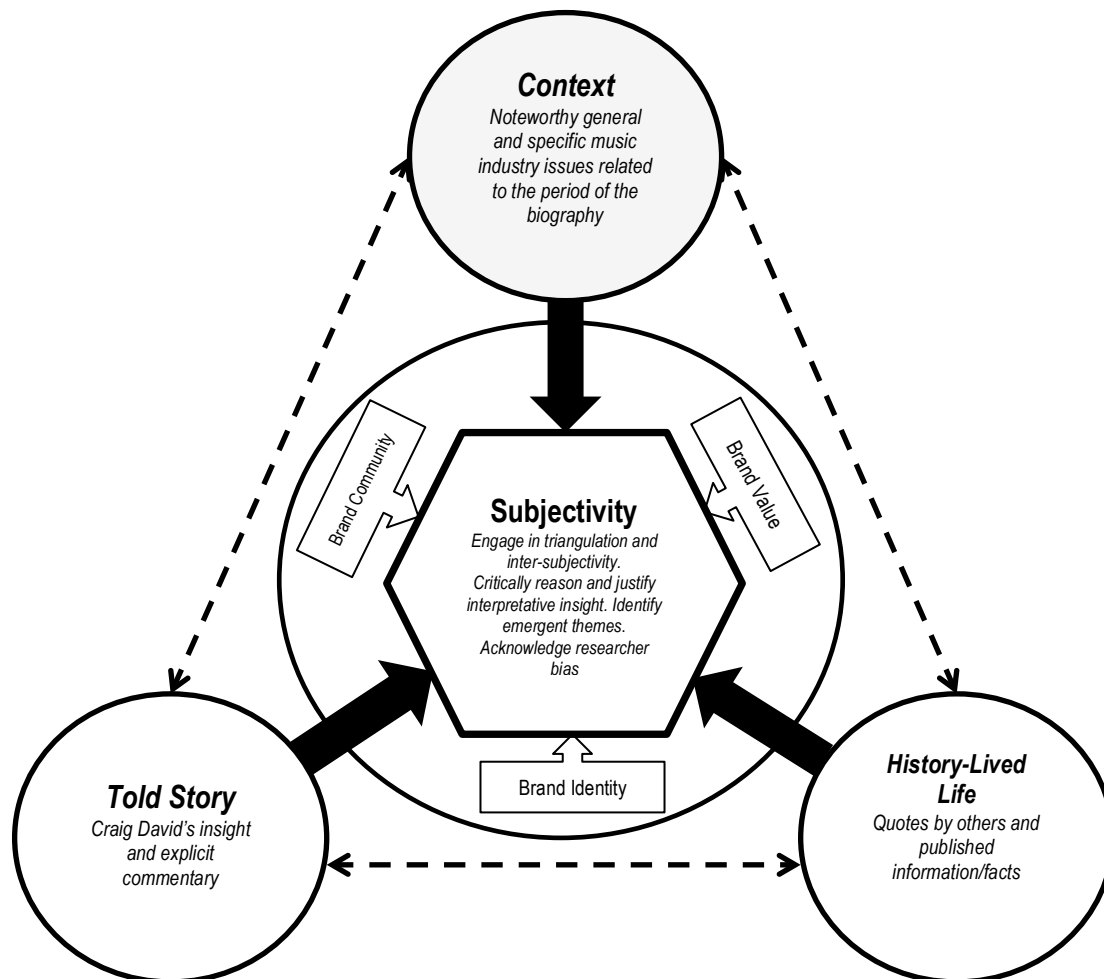
Chapters 4 and 5 of the research analysis began with Craig David's *told story* (Wengraf, 2000). Chapter 6 dealt with the application of his *told story* (ibid, 2000) and the emerging conceptual *brand identity* model in relation to the two remaining brand management paradigms of *brand community* (Muniz and O'Guinn, 2001) and *brand value* (Wood, 2000; Holt, 2003). Chapter 7 delivered analysis that focused upon his *history – lived life*, as expressed by others (Wengraf, 2000) and documented narrative.

So, chapter 8 will address '*context*', which will be the third of the four distinct but interrelated points of biographical expression derived from the adapted biographical interpretive method known as the biographical diamond model (ibid, 2000). It is the '*knowledge of historical and comparative context*' (ibid, 2000, pp. 148). This will address key micro and macro environmental factors such as industry practice, strategic orientation and wider environmental issues. It will therefore address philosophical factors (Goffman, 1959) that may have impacted the inception and overall performance (ibid, 1959) of Craig David's *brand identity*.

Figure 8.1.0, below highlights context in dark grey, at the top of the figure. It has been identified as a key component of the biographical diamond research tool (Wengraf, 2000). Once again, the research subject, Craig David is presented in the middle of the diamond, along with the brand management paradigms being addressed in this research. All of which will be italicised to

critically acknowledge, highlight and integrate their role as points of analysis.

Figure 8.1.0 Adapted biographical research model



Adapted from Wengraf (2000)

Consequently, the following sub-question was produced and critically reviewed the history and comparative context of Craig David's popular music artist biography as expressed through the multiple media channels previously identified:

1. What was the context under which Craig David's popular music artist *brand identity, value and community* evolved?

8.2 What was the context under which Craig David's popular music artist *brand identity, value and community* evolved?

As in the previous chapters, all references to the biographical diamond model, the 3 brand management concepts and any emerging themes will be critically acknowledged, highlighted and integrated throughout the chapter with the use of *italics*. The italicised identification points will form inductive research outcomes, which serve to guide the reader to identify clear emergent patterns and regularities within the research.

8.2.1 Music genre, UK Garage and brand management

The commentary by Craig David and other *publics* (Sylvester, 2012; Fill and Turnbull, 2016) can be aligned to music genre theories and the evolution of genre rules (Fabbri, 1982; Negus, 2007), which govern the construction and dissemination of music culture, or specifically in this case the UK Garage dance music cultural scene (Thornton, 1995). Trevor Nelson explicitly made reference to geography, gender, race, music form, and other inter-connected genres in the previous chapter. Interestingly, Fabbri (2012) sees the concept of music genres as being ingrained within everyday life, just like a brand (Holt, 2003). Genres permeate through various perspectives of multiple stakeholders (Preece and Kerrigan, 2015) or *publics* (Sylvester, 2012; Fill and Turnbull, 2016). These include musicians, critics, fans, record industry executives, agents, concert promoters, and sales people (known as pluggers) etc. At this stage, we could explicitly add singers, DJ's, producers, and pirate radio. Collectively, the evolving *public* (Sylvester, 2012; Fill and Turnbull, 2016) profile is part of the culture witnessed throughout this analysis (ibid, 2012).

Moreover, music genres are inextricably the product of history (ibid, 2012) or a cumulative derivation of the *past* (Hatch and Rubin, 2006) and therefore we could assert that the context (Wengraf, 2000) of *communities* (Fabbri, 2012) or music brand communities (Sylvester, 2012) and their knowledge of genre creation is a result of "diachronic processes" (ibid, 2012).

The commentary of Craig David, and the opinion forming (Smith and Zook, 2011) genre perspectives of other *publics* (Sylvester, 2012; Fill and Turnbull, 2016) that were presented in the South Bank Show, suggest that the evolutionary process of UK Garage didn't happen in isolation (Fabbri, 2012). Equally, the Tim Westwood and MistaJam YouTube broadcasts provide an insight into UK Garage, R&B, Hip-Hop and Grime genre cultures. While the 'Fearne Cotton presents Craig David' documentary presented a generic pop music direction. All of these perspectives demonstrate that each music genre forms part of an intricate social, and cultural linkage with each other and other music genres, which impact each genre's own specific evolution (ibid, 2012). Again, we can apply brand management concepts to this analysis, as it can be seen that the genres of UK Garage, R&B, Hip-Hop, Grime and pop all possess a definitive origin or brand trace (Hatch and Rubin, 2006). They equally have *relationships* with each other and other genres, through the interaction of various *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

In the case of this research, Craig David and other contributors are helping the various *public* (Sylvester, 2012; Fill and Turnbull, 2016) audiences to understand the biographical *history* and *context* (Wengraf, 2000) of Craig David. In doing so the research moves the narrative from Craig David's initial involvement in the music genre of UK Garage, and then his evolution into popular R&B, Hip-Hop and Grime genre expressions. All of these representations provide critical insight into his music artist identity. Again, this narrative reveals congruence with brand management concepts, as Hatch and Rubin (2006) suggest that after a brand has been introduced, its 'trajectory' or 'diachronic process' (Wengraf, 2000; Berger, 2011) can be seen and referred to as its 'arc' - which represents its *context*. This incidentally complements the biographical diamond analysis tool of *context* from Wengraf (2000) and therefore the specific focus of this chapter.

Additionally, the social constructionist view of the meaning and development of music genres proposed by Fabbri (1982; 2012) is again analogous with contemporary brand management thinking. For, the trace (origin) of a brand introduction, the arc (trajectory) of the market journey and the collective

(community) interpretation (Hatch and Rubin, 2006) from consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) make up the multiple stakeholder (Preece and Kerrigan, 2015) groups that are involved in the popular music genre's evolution. Again, the collective like-minded response of these *publics* (Sylvester, 2012; Fill and Turnbull, 2016) could be seen as the catalyst for the formation of *brand communities* (Muniz and O'Guinn, 2001) or music brand communities (Sylvester, 2012).

Furthermore, the mention of other genres could be seen as referencing them as literal brand names (Stern, 2006), that all represent clusters of meaning, association and value (Grant, 2006). Therefore, the research provides an insightful narrative regarding the dance music club culture (Thornton, 1995) of UK Garage.

Fabbri's (1982; 2012) viewpoint of the social construction of music genres is in part, not in conflict with the initial research narrative of Craig David's *past* (Hatch and Rubin, 2006), early underdog brand biography (Paharia, et al., 2011). However, the research predominantly demonstrates an apparent adoption of the primary controlling brand strategist perspective (Csaba and Bengtsson, 2006). This could be due to the nature of a new *public* audience in the early research narratives, such as the South Bank Show. Here, it could be reasoned that social construction had a role in the inception, evolution and commercial success of both the genre of UK Garage music, and the music artist Craig David. Consequently, the *brand identity* of both the genre and Craig David were formed in the *past* (Hatch and Rubin, 2006) by the 'collective interpretation' (ibid, 2006) or social construction (O'Reilly, 2005) by consuming fans or direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Again, it can be seen that such collectivism forms brand communities (Muniz and O'Guinn, 2001). So, community members of Craig David's *past professional* (Sylvester, 2012; 2013; 2016) success possessed a unified frame of reference, they are culturally aware and knowledgeable about membership and they facilitate and vet new member entrants (de Chernatony, 2001).

Fabbri (1982; 2012) concludes that the interconnectedness of *publics* (Sylvester, 2012; Fill and Turnbull, 2016) produce multiple rules of engagement. These rules are not fixed and they are always subject to change (ibid, 1982; 2012). Hence, it can be said that genres, like brands, are a continuous assimilation of the *past, present and future* (Hatch and Rubin, 2006).

Fabbri (1982) identified five rules or conventions that support the formation of any music genre:

1. Formal and Technical (*What you hear*)
2. Semiotics (*What you see*)
3. Behaviour (*What you do*)
4. Social and Ideological (*What you believe*)
5. Economic and Juridical (*What and how you access and buy*)

These propositions will now be examined in the context of Craig David and the opinion forming (Smith and Zook, 2011) contributions of music *professionals* or direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; 2013; 2016), who provided historical *context* (Wengraf, 2000) to both the UK Garage music genre and Craig David.

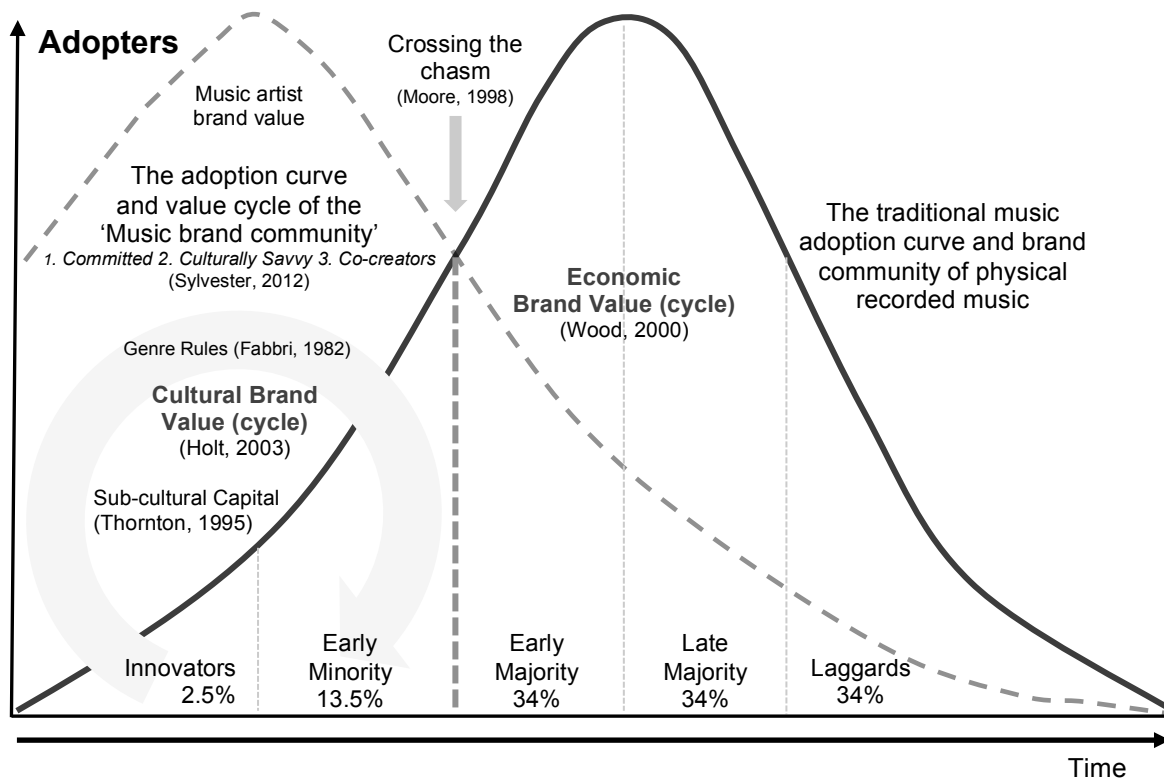
Craig David's decision to challenge and change from the music genre that first defined his brand origins (Hatch and Rubin, 2006) demonstrates that the release of his own solo material 'Fill Me In' changed the 'formal and technical' aspect of the genre rule (Fabbri, 1982). It both changed and extended Craig David's music brand portfolio (Sylvester, 2012) to encompass more genres, and therefore create the opportunity to reach new consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016). The 'formal and technical' (Fabbri, 1982) genre change leveraged both the success and exposure that he had connected to the explicit UK Garage hit track; 'Re-Rewind' and as well as provide an effective bridge to the potentially higher global demand for the popular music genre market of US orientated R&B. This might explain Craig David's investment and time spent in the US.

Equally, semiotics deals with the visual meaning making (Barthes, 1964) and here Craig David's success as a popular music artist or celebrity could also be said to involve his *physical* (Sylvester, 2012; 2013; 2016) image (Park, et al., 1986; Aaker, 1996; 2003; Fillis, 2015; Heding, et al., 2016) representation of his *brand identity*. Equally, the underground UK Garage dance club music (Thornton, 1995) sound also had its own connected visual imagery that had meaning associated with it. This meaning, like brands, was subject to constant change from the past, present and future (Hatch and Rubin, 2006). From the early fashion embraced by club goers or consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016), to the look of venues, posters, and flyers, the semiotic elements of Fabbri's genre rules (1982) were an important contextual element of Craig David's popular music artist career. As his popularity rose, the visual meaning changed to encompass a larger adopting consuming *public* (Sylvester, 2012; Fill and Turnbull, 2016). Regardless of career stage, contextually, it can be identified throughout the research that the media facilitated and leveraged Craig David's celebrity through his music expression and images of self (Fillis, 2015). Semiotics therefore was both highly influential and valuable to Craig David (ibid, 2015).

When assessing the 'behavioural' genre rule of Fabbri (1982) and its associated sub-cultural value (Thornton, 1995), one can propose that *publics* (Sylvester, 2012; Fill and Turnbull, 2016) involved in the early underground UK Garage dance club music scene (Thornton, 1995) employed different approaches to the 'social and ideological' and 'economic and juridical' genre rules (Fabbri, 1982), than those who consumed Craig David's newly extended music (brand) genre portfolio after 2000. His *brand identity* had supposedly 'crossed the chasm' (Moore, 1998) in terms of commercial growth, and was extended or diffused (Rogers, 1983) through to the mainstream media channels (Graham, et al., 2004; Negus; 2007; Ogden, 2011), and consequently Craig David's *professional* (Sylvester, 2012; 2013; 2016) success, was exemplified by his chart topping success.

Figure 8.2.0 below demonstrates all of the dynamics involved in Craig David's diffusion into mainstream popular music.

Figure 8.2.0 Craig David's diffusion into mainstream popular music



(Adapted from Levitt, 1965; Rogers, 1983; Thornton, 1995; Moore, 1998; Wood, 2000; Holt, 2003; Sylvester, 2012)

The 'economic and juridical' difference between the multiple stakeholder (Preece and Kerrigan, 2015) profiles of *publics* (Sylvester, 2012; Fill and Turnbull, 2016) can be split and defined by their respective adoption or consumption practices or behaviours (Fabbri, 1982). In other words, Craig David, the music artist, is consumed in different ways, dependent upon when *publics* (Sylvester, 2012; Fill and Turnbull, 2016) engaged and consumed what can be described as music from his brand portfolio (Sylvester, 2012; 2013; 2016). Therefore, it can be acknowledged that portfolio is an important theme and for that reason it will be italicised. So, *publics* (Sylvester, 2012; Fill and Turnbull, 2016) involved in the consumption of Craig David music early on in his career can be said to have consumed a particular music brand *portfolio* member (Sylvester, 2012; 2013; 2016). For example, they may have purchased vinyl, as they were DJs, listened to him perform in a music club

(Thornton, 1995) or perhaps they heard him on underground pirate radio, 'the spiritual home of UK Garage' (O'Hagan, 2004, p.185). These direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) belong to either of two population groups. The first consuming group are known as 'innovators', who are the earliest consuming group making up 2.5% (See figure 8.2) of the population. The second public group is known as 'early adopters', and they make up 13.5% (See figure 8.2) of the population (Rogers, 1983).

Conversely, as Craig David became more familiar through popular culture (Holt, 2003), a wider *public* audience would have gained access to his *brand identity*, reinforcing both the *professional* and *physical* (Sylvester, 2012; 2013; 2016) elements of his *brand identity* (ibid, 2012; 2013; 2016). So direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) involved in the consumption of Craig David music later on in his career may have consumed a different music brand *portfolio* (Sylvester, 2012; 2013; 2016) mix than those who consumed music earlier on in Craig David's career. For example, they may have watched him on a music video, purchased his recorded music in the form of a CD or paid to see him at a concert. They could be said to be part of either two latter consumer groups. Firstly, 34% (See figure 8.2) of the population described as the 'early majority', and secondly another 34% (See figure 8.2) of the population described as the 'late majority' (Rogers, 1983).

There are also those direct (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) who became aware of Craig David well after his initial *professional* success. For example, it could be said that if the *publics* watching any of the research broadcasts had no prior knowledge of Craig David they could represent 16% (See figure 8.2) of the population described as laggards (Rogers, 1983). Again, the ability of a product, or in this analysis, Craig David to move from the initial consumption phase of innovators or early adopters to the latter phase(s) of early majority,

late majority and laggards was described by Moore (1998) as ‘crossing the chasm’.

So, the interpretation of the development and adoption of the music genre of UK Garage and the music artist Craig David is heavily influenced by time and context (Wengraf, 2000). Table 8.2.0 below provides an overview of the contextual influence of music genre, artist brand and music brand community evolution of Craig David.

Table 8.2.0		
The hermeneutics of music genre and music artist brand marketing		
Music genre beginnings <i>(What publics see and hear)</i>	The evolving dynamic <i>(What publics do)</i>	The established dynamic <i>(What publics believe and pay for)</i>
Trace (<i>Origin</i>) of UK Garage’s introduction	Arc (<i>Trajectory</i>) of UK Garage’s market journey	Collective (Community) interpretation of UK Garage
Craig David’s introductory music artist brand representation(s)	The socio-cultural and economic mediation of Craig David’s brand meaning and association	The recognised ‘Music Brand Community’

Adapted from Fabbri (1982), Hatch and Rubin (2006), and Sylvester (2012)

8.2.2 Craig David, the pre-millennial music industry and brand marketing

The textual narrative derived from this research is further increased and comprehended when one examines the *context* (Wengraf, 2000) of the music industry in the twentieth century or pre-millennial era (Ogden, et al, 2011; Sylvester, 2012; 2013; 2016). Consequently, the *context* (Wengraf, 2000) of Craig David's popular music artist identity, or music artist brand from its pre-millennial (Sylvester, 2012; 2013; 2016) music industry (Negus, 2007; Ogden, et al., 2011) brand origin (Hatch and Rubin, 2006) will be examined.

Typically, once a commercially viable market demand for a popular music artist and their music was achieved, the recorded music industry process would apply its systematic controlling governance, which was typically expressed through a mechanistic linear supply chain (Graham, et al., 2004). This encompassed an undeviating sequence of three interdependent intermediary activities of the popular music artist, record label and the end user (ibid, 2004) or the external (de Chernatony, 2001) consuming *public* (Sylvester, 2012; Fill and Turnbull, 2016). Each intermediary from the beginning to the end of the supply chain provided added value (Porter, 2008) until the physical music product, typically in the form of a tangible recording, was sold (Negis, 2007; Graham, et al., 2004).

Craig David created an initial demand with consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) via his collaboration with the act Artful Dodger on the Re-Rewind track. As the research narrative has established, his music artist *brand identity* started and emerged through the performance environment (Goffman, 1959) of club music plays and performances (ibid, 1959), where its sub-cultural capital (Thornton, 1996) or cultural *brand value* (Holt, 2003) was first acknowledged amongst an early underground¹ UK Garage music *brand community* (Sylvester, 2012). As his popularity grew, it then diffused (Rogers, 1983) through into the larger popular music market and he began to gain notoriety with a brand community (Muniz and O'Guinn, 2001) or specifically a

¹ Relating to or denoting a group or movement, seeking to explore alternative forms of lifestyle or artistic expression. (Oxford Dictionaries)

music *brand community* (Sylvester, 2012) within the broader and more popular music performance environments (Goffman, 1959). Early on these included mainstream radio, television, music video and live (Ogden, et al., 2011). Latterly it also included the (at the time) new technology of the Internet (ibid, 2011).

The research has identified the popularity of the Re-Rewind track precipitated an even larger market profile of direct (da Silveira, et al., 2011) (external) (de Chernatony, 2001) consuming *publics* (Sylvester, 2012), who heard, read and possibly saw the music video through other media distribution channels (Graham, et al., 2004; Negus; 2007; Ogden, et al., 2011) such as radio, press and music video respectively (Ogden, et al., 2011). Interestingly, Craig David was not seen in the Re-Rewind music video but his name is repeated throughout the track with the renowned line: 'Craig David all over your Boink (sound)'. It could be reasonably asserted that this heightened the interest around the unknown or invisible vocal star of a track that was growing in significance. His explicit popularity was also inextricably integrated with opinion leaders (Zook and Smith, 2011) amongst the direct (da Silveira, et al, 2011) external (de Chernatony, 2001) consuming *publics* (Sylvester, 2012) and opinion formers (Zook and Smith, 2011) or influencers (Holt, 2003), or indirect (da Silveira, et al., 2011) external (de Chernatony, 2001) *publics* (Sylvester, 2012) such as press and radio commentary. As a consequence, it can be inferred that *relationships* with multiple stakeholders (Preece and Kerrigan, 2015) or *publics* (Sylvester, 2012; Fill and Turnbull, 2016) was a key contributor to his *professional* (Sylvester, 2012; 2013; 2016) ascension.

So the established pre-millennial period (Sylvester, 2012; 2013; 2016) of the music business environment provided an extremely stable and commercially successful recording and distribution environment (Graham, et al., 2004; Negus; 2007; Ogden, et al., 2011; Sylvester, 2012; 2013; 2016) for the Artful Dodger act and Craig David's first album release.

Re-Rewind was the first signing by the independent label, Relentless Records (Bouwman, 2005). The label's team (Goffman, 1959) or direct (da Silveira, et

al., 2011) internal (de Chernatony, 2001) publics (Sylvester, 2012; Fill and Turnbull, 2016), who were affiliated with a major record label imprint; Virgin, at the time (Bouwan, 2005), followed the usual incremental promotion and distribution process, up to 'crossing the chasm' (Moore, 1998) and entering the popular music mass market (Negus; 2007; Ogden, et al., 2011). Record labels' dominated the music marketplace through their control of physical manufacture of vinyl and CD's during this pre-millennial period (Graham, et al., 2004; Negus; 2007; Sylvester, 2012; 2013; 2016).

So initially, Re-Rewind was broadcast by DJs in pirate radio² and DJs in the UK Garage dance music clubs (Thornton, 1995; Chapman, 2000). Here, direct (da Silveira, et al., 2011) external (de Chernatony, 2001) UK Garage consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016) got exposed to the sound and elevated it to a UK Garage dance music club scene anthem (Thornton, 1995; Portelli, 2006). Equally, the track's popularity grew and moved it from a niche pirate music radio broadcast, to late night *reputation* based radio broadcasts, to daytime commercial and public radio shows of the likes of Kiss FM (Mac, 1997) and BBC Radio1 Respectively. Parallel to its popularity on radio, the track also found broadcast slots on niche digital music station channels and then mainstream channels, such as BBC1's Top of the Pops, and MTV (South Bank Show, 2002).

With the success of Re-Rewind and others UK Garage artists, Relentless Records eventually sold a 50% share to EMI (Bouwman, 2005). This is because major labels had the ability to access, control and efficiently and effectively manage the whole creative process from the music artist, recording, manufacture, promotion and control of distribution of physically recorded music product (Graham, et al., 2004; Ogden, et al., 2011, Sylvester, 2012; 2013; 2016).

The cultural and commercial success of Re-Rewind (Negus, 2007) was consistent with the control, commodification and distribution of popular music

² Pirate Radio - A person or organization that broadcasts radio or television programmes without official authorization (Oxford Dictionaries).

by major record labels, imprints and affiliates (Chappie and Garofalo, 1977; Peterson, 1997; Negus 2007). So consequently Craig David was emerging as a popular music artist at a time when *professional* (Sylvester, 2012; 2013; 2016) success was largely dependent upon record label economies of scale and their subsequent control of the music business supply chain (Graham, et al., 2004; Negus, 2007). So although Relentless Records was originally an independent record label that first identified the cultural (Holt, 2003) and eventual economic (Wood, 2000) *brand value* of the UK Garage act Artful Dodger and Craig David, it was influenced and eventually partly acquired by a major label (Bouwman, 2005) to gain manufacturing, promotion and physical distribution benefits (Ogden, et al., 2011).

Two years previous, Craig David had signed into a risk-sensitive development deal with the independent label Wildstar, where his talent was monitored (Bassey, 2001), to see if he could accrue market popularity and therefore a *professional* (Sylvester, 2012; 2013; 2016) status. His *professional* (Sylvester, 2012; 2013; 2016) success from Re-Rewind validated his manager Colin Lester's decision to sign him (Bassey, 2001). Waiting for any potential signs of sub-cultural capital (Thornton, 1995) or cultural *brand value* (Holt, 2003) to reach mainstream music brand communities (Sylvester, 2012) was very much a traditional music industry perspective (Negus, 2007; Sylvester, 2013; 2016).

The identification of music talent or in specific music industry terms; *artiste and repertoire*³ - could be seen to be consistent with the dominant major record label culture of identifying, capturing and controlling the intermediary supply chain channel (Graham, et al., 2004; Negus, 2007). So typically music businesses only identified and invested in the recording of music acts that they believed possessed the likelihood of providing a return on their investment (Graham, et al., 2004; Ogden, et al., 2011). Therefore, Craig David fulfilled the need and constant priority for on-going identification and control of the next big thing in terms of 'new genres, artists and audiences' (Negus, 2007, p. 52). Craig David with the help of his feature on Artful Dodger's Re-Rewind track had

³ Artists and repertoire (A&R) is the division of a record label that is responsible for talent scouting and overseeing the artistic development of recording artists. (Lindvall, 2011)

stimulated a demand for UK Garage from the mainstream (Chapman, 2000). However, to satisfy that demand he was dependent upon the law of a dominant supply chain mechanism (Graham, et al. 2004), which served a direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *public* (Sylvester, 2012; Fill and Turnbull, 2016) waiting to be stimulated through music marketing and promotion channels (Graham, et al., 2004; Ogden, et al., 2011).

Following Craig David's commercial success with ReRewind, he and his direct internal *publics* (Sylvester, 2012; Fill and Turnbull, 2016), namely; his management and record label; Wildstar looked to initiate ways to strategically exploit his new found and growing notoriety. In brand management terms, they were adopting an economic approach (Heding, et al., 2009, pp. 23). From the initial documentary, it can be confidently deduced that they adopted a one-way communication method (Grunig and Hunt, 1984; Zook and Smith, 2011; Fill, 2016) with their direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016). This is exemplified through the way Craig David developed, articulated or described (Feldwick, 1996) his *brand identity*. It can be seen that Craig David and his team (Goffman, 1959) or affiliate direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) might have viewed themselves as being wholly responsible for his *professional* (Sylvester, 2012; 2013; 2016) accomplishments or brand strength (Wood, 2000). Consequently, Craig David presents himself as the principle narrator, 'in charge of *brand value* creation' (Heding, et al., 2009, pp. 23). Subsequently, much of the analysis extrapolated was principally presented from Craig David's *told story* perspective (Wengraf 2000).

The analysis of both Craig David's *told story* (Wengraf, 2000) and that of others, relating to his *history – lived life* (ibid, 2000) reveal that his *professional, physical, private* (Sylvester, 2012; 2013; 2016) and the overall *persona* (Hodgkinson, 2007; Fillis, 2015) of his *brand identity*, from both his *past* and *present* (Hatch and Rubin, 2006), clearly demonstrate that Craig David and his management were wholly or at least predominantly in control of his brand

communication (Smith and Zook, 2011). This was part of the traditional managerially constructed marketing mix in the pre-millennial era, which presupposes music company communication control (Heding, et al., 2009).

So, in context, we can deduce that the UK Garage dance music scene (Thornton, 1995) from which Craig David first became known was formed paradoxically by *relationship* or social agreement (Fabbri, 1982; 2012) with music brand community (Sylvester, 2012). Where, Craig David's initial success and ascension into the music charts with Artful Dodger was as a consequence of demand from the music market (Ogden, et al., 2011).

However, it seemingly contradicts the subsequent brand management style Craig David and his team (Goffman, 1959) or direct (da Silveira, et. al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) adopted. The research analysis reveals that Craig David largely assumed and generally projected a pre-millennial music management style (Sylvester, 2012; 2013; 2016; Ogden, et al., 2011) of control and governance through record label led, linear supply chains (Graham, et al., 2004). The context of a twentieth century music industry established many music genres that were strategically identified and reformed by record labels to deliver specific marketing communications to highly targeted popular music markets (Negus, 2007). This could be said of many brand of that time (Heding, et al., 2009). It can be seen that music genres became the *brand identity* or corporate identity (ibid, et, al., 2009) labels through which big music business or corporate brand strategists could create relatively stable, linear and predictable results from their investments (Negus, 2007; Csaba and Bengtsson, 2006; Fillis, 2010; Bakir, & Todorovic, M, 2010).

It could be inferred that Craig David's initial adoption of this perspective is due to the need to create consistency, as he was communicating to an evolving, fluid, multiple stakeholder (Preece and Kerrigan, 2015) external (de Chernatony, 2001) direct (da Silveira, et al., 2011) *public* (Sylvester, 2012; Fill and Turnbull, 2016), who were largely uninitiated, new and unfamiliar audience members.

8.2.3 Craig David, the millennial music industry and brand marketing

Although the research analysis initially tracks Craig David's popular music artist identity in what could be called the pre-millennial era (Ogden, et al., 2011; Sylvester, 2012; 2013; 2016), it also clearly covers the millennial era (Sylvester, 2012; 2013; 2016) where new technology and associated distribution (Ogden, et al., 2011; Graham, et, al., 2004) was beginning to challenge and change the traditional marketing mix (McCarthy, 1964; Kotler, 2016). The traditional marketing mix (ibid, 1964; ibid, 2016) had its focus on tangible recorded music products (Ogden, et al., 2011). However, the millennium ushered in the significance of intangible brand attributes (Kapferer, 2001; Preece and Kerrigan, 2016) as music became readily available via the Internet, resulting in consumers having more choice at less cost (Graham, et al., 2004).

The vertically integrated supply chain of the traditional music industry could be replaced with a more dynamic and flexible network structure, which reduced the power and influence of the major labels. They were no longer able to own and control all of the main distribution channels, as the Internet became a new distribution mechanism for music, open to anyone to use, whether smaller labels or artists (Ogden, et al., 2011; Graham, et, al., 2004). Similarly, the ability of consumers to find and obtain music by searching the Internet and sharing with other searchers reduced the influence of music promotion mechanisms such as radio and TV, which tended to be dominated by the major labels (Graham, et, al., 2004).

Craig David's first documentary broadcast in 2002, was ironically sat on the cusp of the two time periods, namely the aforementioned pre-millennial era and the millennial era (Sylvester, 2012). The management, label control and governance of the pre-millennial era (ibid, 2012), was challenged by the millennial era (ibid, 2012), which possessed an informal and unpredictable process (Bakir and Todorovic, 2010; Fillis, 2010). This 'uncertain' and 'ambiguous' (Fillis, 2010) millennial era (ibid, 2012) revealed that the major label music industry did not possess the same assurances of commercial

return and success from traditional music marketing (Ogden, et al., 2011) of the *past* (Hatch and Rubin, 2006) pre-millennial era (Sylvester, 2012). This is seemingly because the value found in music had changed through the passage of time from the dominant tangible recorded music pre-millennial era to the intangible music artist orientated millennial era (Sylvester, 2012). Here paradoxically the value derived from the music artist has gone up, while the value derived from tangible recorded music has gone down (ibid, 2012). Brand marketing management philosophy of economic exchange (Vargo and Lusch, 2004; Hedging, et al., 2016) has moved to a reasoning based upon intangible resources, relationships through community and the subsequent value of co-creation (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013). As such the management of the music artist as a combination of tangible and intangible (Fillis, 2015) value propositions could be said to possess brand-like traits (ibid, 2015). Therefore the adoption of a '360 deal' (Marshall, 2013) that majors now offer music artists, enables them to regain controlling governance. The music market that now yields multiple (tangible/intangible) income streams, such as publishing and live performance (ibid, 2013), as opposed to the singular (tangible) recorded music income (ibid, 2013) stream of the *past* (Hatch and Rubin, 2006).

Although, the research clearly situates the *history* and subsequent *context* (Wengraf, 2000) at the beginning of millennial era (Sylvester, 2012), Craig David's inception into the music industry specifically began in the pre-millennial era of the late 1990's (Sylvester, 2012). Then, as previously described, the music industry relied on a traditional approach to music marketing (Ogden, et al., 2011), where a linear inter-connected flow of controlled intermediaries prevailed (Graham, et al., 2004). It appears that Craig David and his management predominantly worked under the premise of the pre-millennial era (Sylvester, 2012).

8.2.4 Craig David and brand management strategy

Craig David and his management (da Silveira, et al, 2011) had made an intentional brand management decision (ibid, et al, 2011) to use 'Fill Me In'. This pre-millennial (Sylvester, 2012; 2013; 2016) brand strategist (Csaba and Bengtsson, 2006) perspective was, from the evidence provided, exclusively made by Craig David and his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016), namely his management, and therefore it placed all decision making outside the expectations of the direct (da Silveira, et al., 2011) external (de Chernatony, 2001) consuming *publics* of UK Garage music. The lack of involvement in multi-stakeholder (Preece and Kerrigan, 2015) dialogue could be said to negatively impact the growth and development of his music brand community, as there was no opportunity for co-creation (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013).

Initially the decision-making regarding a brand marketing strategy by Craig David and his management seemed too overtly concerned with a desire to derive increasing economic value (*revenue*) from their market offering(s) (Wood, 2000). Craig David could be seen as the product offering or the vehicle of the value proposition (ibid, 2000). He was trying to establish a one-way *relationship* (Grunig and Hunt, 1984) between his articulated *brand identity* and the supposed passive consuming *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience by generating a value proposition, involving functional, emotional or self-expressive benefits (Park, et al., 1986, Foxall and Goldsmith, 1998; Aaker, 2010).

So, Craig David can be seen to have systematically adopted a brand strategist approach (Csaba and Bengtsson, 2006), which is quintessentially an instrumental, sequential, (Bakir and Todorovic, 2010), highly structured, linear (Fillis, 2010), one-way (Grunig and Hunt, 1984), managerially led and controlled construction of social narrative (O'Reilly, 2005). As already stated, throughout the research, it has been identified that Craig David assumes that

he controls his own *brand identity*. Therefore, he and his management or direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) essentially attempt to create, derive and possess total control and governance regarding his *brand identity*.

So Craig David's repeated *told story*, cited in previous chapters, really positioned him as the primary 'brand strategist' in charge of developing and maintaining the associations with his *brand identity* (Aaker, 2003; Csaba and Bengtsson, 2006). This can be identified throughout his brand evolution from trace, to arc, to collective interpretation (Hatch and Rubin, 2006). In this brand management *context* his *brand identity* is understood by him and his direct (da Silveira, et al., 2011) internal (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016) to possess 'enduring, stable, and an essential' account (Csaba and Bengtsson, 2006). This is because Craig David was predominantly the presenter, providing an input perspective (Bendisch, et al., 2011) of his *own (brand identity) or told story* (Wengraf, 2000). One can consistently acknowledge that he was continuously attempting to create and provide all inputs related to his *brand identity* (ibid, 2011). In assuming control of his popular music artist *brand identity*, Craig David believes he possessed the ability to principally influence the direct (da Silveira, et al., 2011) external (de Chernatony, 2001) viewing *publics* (Sylvester, 2012; Fill and Turnbull, 2016) that witnessed and experienced his image managed performance(s) (Goffman, 1959). Therefore, it was expected that they would comprehend and agree with the presentations and communication of his *private, physical, professional, and cumulative persona* (Sylvester, 2012; 2013; 2016) that projected his *brand identity*.

It has already been deduced that Craig David could not assume that the audience was direct (da Silveira, et al., 2011) external (de Chernatony, 2001) viewing *publics* (Sylvester, 2012; Fill and Turnbull, 2016) that were Craig David fans who had prior knowledge of him. However, one could deduce that Craig David consistently believed that he controlled both his outward persona (Hodgkinson, 2007; Fillis, 2015) and his subsequent *brand identity's* impact upon *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Throughout the

research it can be seen that Craig David believed that his history and context (Wengraf, 2000) of his popular music success would establish a perception of current market brand strength, which in turn would create *brand value*, which by definition, would establish the promise of guaranteed future revenue (Wood, 2000) amongst a new *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience or *brand community* (Muniz and O'Guinn, 2001).

This position suggests a representation of established, traditional *brand identity* thinking that presupposed that one could solely create a brand origin and predict its trajectory and collective response from any given market (Hatch and Rubin, 2005; Csaba and Bengtsson, 2006; Heding, et al., 2009). Craig David's representation of himself arguably limited his *brand identity* to predominantly focus upon literal brand characteristics (Stern, 2006), such as his *physical* (Sylvester, 2012; 2013; 2016) appearance and his acquired *professional* (Sylvester, 2012; 2013; 2016) competence or outward 'frosting on the cake' (Holt, 2003, p.506).

So Craig David deliberately orchestrated an image management strategy around his performance (Goffman, 1959) narrative, to form an 'idealised' construction of his 'front' (Goffman, 1959, p.35) or his desired *brand identity*, helping to establish his 'unique authority and legitimacy' (Kapferer, 2007, p. 105-107). Consequently, his *brand identity* was designed to consistently project his social norms and his successful music artist *brand identity*. Subsequently, any information that contradicted the 'idealised' version he wanted, intentionally (da Silveira, et al., 2011) kept from the audience as much as possible and could be termed as Craig David's 'mystification' (Goffman, 1959). In other words Craig David's *private* self (Sylvester, 2012; 2013; 2016) was hidden unless it formed a part of his deliberate brand strategy (Csaba and Benggston, 2005) that promoted his popular music artist identity.

Finally, Powell (2007) in his assessment of organisational marketing, identity and the creative brand, claims that representations of competencies can lead individuals to seek autonomy, which is driven by a desire to pursue a loyalty to their own *professional* creativity. In this case analysis, this initially supports the

brand strategist notion (Csaba and Bengtsson, 2006). Craig David's primary interest is in expressing his own creativity through his own *told story*. However, Powell also suggests that strong individual creativity should be supported by solid management approaches (2007). They should always consider the continuous changing *contexts* (Wengraf, 2000) that come with creative industry environments, which are constantly challenged by realms of unpredictability, chaos, disunion, complexity and ambiguity (Powell, 2007; Fillis, 2010). Equally, creativity should always consider external environmental factors (Fillis, 2010) or external (de Chernatony, 2001) *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Consequently, an important element of a brand is the community it serves (Muniz and O'Guinn, 2001).

8.2.5 Craig David, brand strategy and cultural brands

So Craig David's narrative throughout his biographical representation (Schroeder, 2005) seemingly adopts a formal and traditional scientific and bureaucratic managerial approach (Taylor, 1998). Following the examination and scrutiny of the management discourse of strategy, Bakir and Todorovic (2010) identified that the meaning of strategy does not possess a singular universal meaning, but rather a realm of strategic choice and decision-making options exists across a spectrum (ibid, 2010). At one end, the instrumental rationality does occur and support the notion of a sequential (linear), problem solving, positioning-approach (ibid, 2010). This supports the context that Craig David adopted a pre-planned, linear problem solving and positioning strategy when considering his *brand identity* management approach. Equally, Fillis (2010) identifies a continuum where at one end traditional marketing thought has been dominated by a rationality that exemplifies a 'highly structured, sequential decision making' approach (p.92).

Interestingly, Bakir and Todorovic (2010) also suggest that an instrumental rationality can only exist successfully in non-interactive environments, where there is an obvious absence of co-creation (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013). Craig David's multiple representations of his

brand (Schroeder, 2005) throughout the research appear by design to embody such a non-interactive method with an assumed passive *public* (Sylvester, 2012; Fill and Turnbull, 2016) viewing audience, who possess the 'time, attention and trust' (Moffitt and Dover, 2010) to engage with and believe in his brand communication. It can therefore be recognised that traditional brand communications has attempted to create a consensus (Hatch and Rubin, 2005) amongst consuming *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Holt (2002) pinpoints that traditional modernist perspectives have historically led, brand thinking. Consequently, brands have conventionally been created and embedded by a dominant managerial narrative (Holt, 2002; O'Reilly, 2005; Csaba and Bengtsson, 2006).

So, from these interpretations of brand marketing and strategic decisions, it could be reasoned that Craig David presumes a non-interactive response from his target *publics* (Sylvester, 2012; Fill and Turnbull, 2016) with regard to his marketing communications (Fillis, 2010; Bakir and Todorovic, 2010). As previously identified, the narratives present brands as literal (Stern, 2006) and an absolute essential (Csaba and Bengtsson, 2006) form of Craig David's brand communication.

However, at the other end of the spectrum substantive strategy exists (Bakir and Todorovic, 2010). Here, brand-marketing decisions are based upon the premise that brands can be viewed 'as the culture of the product' (Holt, 2003, p. 504). Therefore one can postulate, that 'all brands are cultural' (O'Reilly, 2005, p.582). They procure meanings and associations (Holt, 2003) with *publics* (Sylvester, 2012; Fill and Turnbull, 2016). Hatch and Rubin (2006) support this proposition in their examination of branding. They suggest that '*brands are social texts*' (p.40) which occur as articulated symbols situated in a prevailing popular culture. These texts possess meaning, which are always subject to '*cultural contexts*' (p.40).

So, if 'the brand is the product as it is experienced and valued in everyday social life' (Holt, 2003, p.3), is Craig David using the various media platforms to

share the brand culture of his *brand identity* to create *brand value* (ibid, 2003) and grow a music brand community (Sylvester, 2012)?

In reality, his *brand identity* emanated from brand experiences and/or stories from the *past and present*, as well as thoughts and feelings regarding his *future* (Hatch and Rubin, 2006). Accordingly, brands possess social cultural dimensions as well as the more familiar economic business traits (Kapferer, 2001; Holt, 2003; O'Reilly, 2005; Stern, 2006; Csaba and Bengtsson, 2006; Heding, et al. 2009; Dover and Moffit, 2010; Bendisch, et al, 2011; Sylvester, 2012). 'Branding has moved from identifying products to managing the meaning of brands through elaborate *brand identity* systems' (Csaba and Bengtsson, 2006, p.118).

When applying these perspectives, one can produce the following propositions, as applied to this specific biographical research of Craig David:

1. Craig David cannot use the media to set or prescribe a one-way narrative about his *brand identity*, as his *brand identity* possesses a two-way dynamic nature, which is subject to constant challenge and change.
2. Craig David's *brand identity* is created through cumulative narratives derived from beyond just his control.
3. Craig David's *brand identity* is continually being negotiated and is dependent upon on going relationships with internal and external *publics*.
4. Craig David's *brand identity* can be seen as an everyday culture from which both he and other *publics* engage and communicate with.
5. Consuming *publics* ultimately determine the *brand value* of Craig David, or his (music) *brand community* through relationship and affiliate reputation.
6. Positive *public* perception of Craig David's *brand identity* will enhance his cultural and subsequently his economic *brand value*.

Therefore one could suggest that Craig David, despite his brand management intentions (da Silveira, et al, 2011), has constantly accrued social and cultural meaning and associations from an external *public* (Sylvester, 2012; Fill and

Turnbull, 2016) profile. A brand 'is a culturally constructed symbol, created by various types of authors who furnish it with symbolic content' (Bengtsson and Östberg, 2006; p.83). Or Craig David is a culturally constructed music artist, created by an assortment of co-creators (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013). One such co-creation (ibid, 2004, 2008; ibid 2012; ibid, 2013) was the social and cultural significance of the 'Bo Selecta' caricature. This character arguably damaged Craig David's intentional brand management (da Silveira, et al., 2011) plans. O'Reilly (2005) identifies creative industry artists as cultural brands (pp.582-583) and specifically calls them cultrepreneurs. They embrace strategies that enable maximal exploitation of their broadcast media to enable self-promotion and commensurate 'commercial success' (p.583). In this instance, Craig David could be called a cultrepreneur who consistently used media platforms to attempt to shape, form and reshape the way in which he has been seen and consumed.

So, as a 'cultrepreneur', Craig David has appropriated a deliberate and rigorous strategic use of media channels (O'Reilly, 2005) to propagate brand communication (Fill, 20013) about his *brand value* (Holt, 2003). The use of media platforms allowed him to promote himself as a cultural or art brand (O'Reilly, 2005). Additionally, it provided a platform to share and reinforce his *told story* (Wengraf, 2000) as well as his private, physical, and *professional persona* (Sylvester, 2012; 2013; 2016). Equally, Craig David can be described as a celebrity brand, as he adopted 'map-making' strategies that directed consumers (or *publics*) to media channels immersed in his symbolic properties (Kerrigan, et al., 2011). All of the media platforms reinforced his 'achieved celebrity' (Rojek, 2001) status, acting as a 'mediated spectacle', which operated 'as a field of social invention and transformation' (ibid, p.1504).

Hence, Craig David strategically integrated his *past* success with regular *present* brand (Hatch and Rubin, 2006) performances (Goffman, 1959), in an effort to secure future (Hatch and Rubin, 2006) *brand value* (Wood, 2000; Holt, 2003). Ultimately, Craig David adopted an economic (Heding, et al., 2009) brand strategist perspective with the view to creating prescribed *relationships*

with specific targeted *publics* (Sylvester, 2012; Fill and Turnbull, 2016). These *relationships*, would allow him to reinforce his *professional* (Sylvester, 2012; 2013; 2016) expertise and *persona* (Hodginson, 2007; Fillis, 2015). Successful fostering of a positive *reputation* with the affiliate *public* audience, would invariably add new *brand community* members (Muniz and O'Guinn, 2001).

8.2.6 Negotiating brand identity in context

As previously acknowledged, recent conventions suggest that companies can no longer single-handedly ascribe the exact *brand identity* and affiliate *brand value* they want their *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience to receive and perceive (Csaba and Bengtsson, 2006; Holt, 2003). It is not possible to work through the complexity of identity without inculcating the contribution of other influencing social systems, external brand authors (Holt, 2003) or others (Wengraf, 2000). Today, brand authors (Holt, 2003) or multiple stakeholders (Preece and Kerrigan, 2015) are now fundamental to the development and sustainability of any commercially successful brand (Holt, 2003). Therefore, it could be said that *brand communities* have a significant impact and influence upon *brand value* (Holt, 2003; Muniz and O'Guinn, 2001; Csaba and Bengtsson, 2006). Equally, in the ever-evolving digital 'world of mouth' era, *brand value* is no longer just created or authored by companies (Qualman, 2012; Holt, 2003; Godin, 2005). This digital environment, with infinite communication networks, has spawned a world where control and governance of meanings appears to be in a constant state of democratic flux (Godin, 2005; Gladwell, 2002).

So, it could be asserted that Craig David's brand strategist approach limited his ability to effectively engage *publics* (Sylvester, 2012; Fill and Turnbull, 2016) or *brand communities* (Muniz and O'Guinn, 2001). There was a need for Craig David to go beyond just a managerially constructed and articulated brand proposition (Holt, 2003; O'Reilly, 2005). Holt (2003) asserts that authorship should be formally extended to include 'influencers', 'popular culture' and 'customers' (pp.503-504). The research findings inculcate elements of all of

these proposed brand authors to a greater or lesser extent. Namely, there were several individuals who provided 'influence', upon the specific *public* (Sylvester, 2012; Fill and Turnbull, 2016) audience(s). Each media platform used by Craig David was positioned to exemplify a particular brand culture (Holt, 2003; O'Reilly, 2005) or a section of popular culture (Holt, 2003). Therefore, *brand identity* is critically impacted by societal *context* (Wengraf, 2000). The *relationship* developed between individual people can create strong unifying ties, which can generate consuming *public* groups or *brand communities* (Maffesoli, 1996; Muniz and O'Guinn, 2001). It seems apparent that community members play a significant role in the development of *brand identity* and the subsequent *brand value* in the twenty first century or *millennial era* (Holt, 2003; Sylvester, 2012).

In this 'fluid ever-changing (creative industry) world' (Bauman, 2000) meanings and interpretation now represent the core or true essence of the brand (Olins, 2008). So as the brand is definitely the 'culture of the product' (Holt, 2003), the product can only evolve through interaction with multiple authors (ibid, 2003) or stakeholders (Preece and Kerrigan, 2015).

However, the *private*, *physical* and *professional* presentation of Craig David's *brand identity* consistently projected a *persona* (Sylvester, 2012; 2013; 2016) that appeared to be inextricably linked to his and his management's own ideas related to his established historic economic *brand value* (Wood, 2000). He wanted to encourage the various *public* (Sylvester, 2012; Fill and Turnbull, 2016) audiences to develop and form positive valence (Stern, 2006) about his *brand identity* and *brand value* (Wood, 2000). Repeatedly, he wanted to form a positive expectation of his future *potential* (Hatch and Rubin, 2006) *brand value* (Wood, 2000). The conventions or believed truths that eventually emanated from his *physical* images, stories and associations developed a reduced interest in his brand (Holt, 2003). The question, is why?

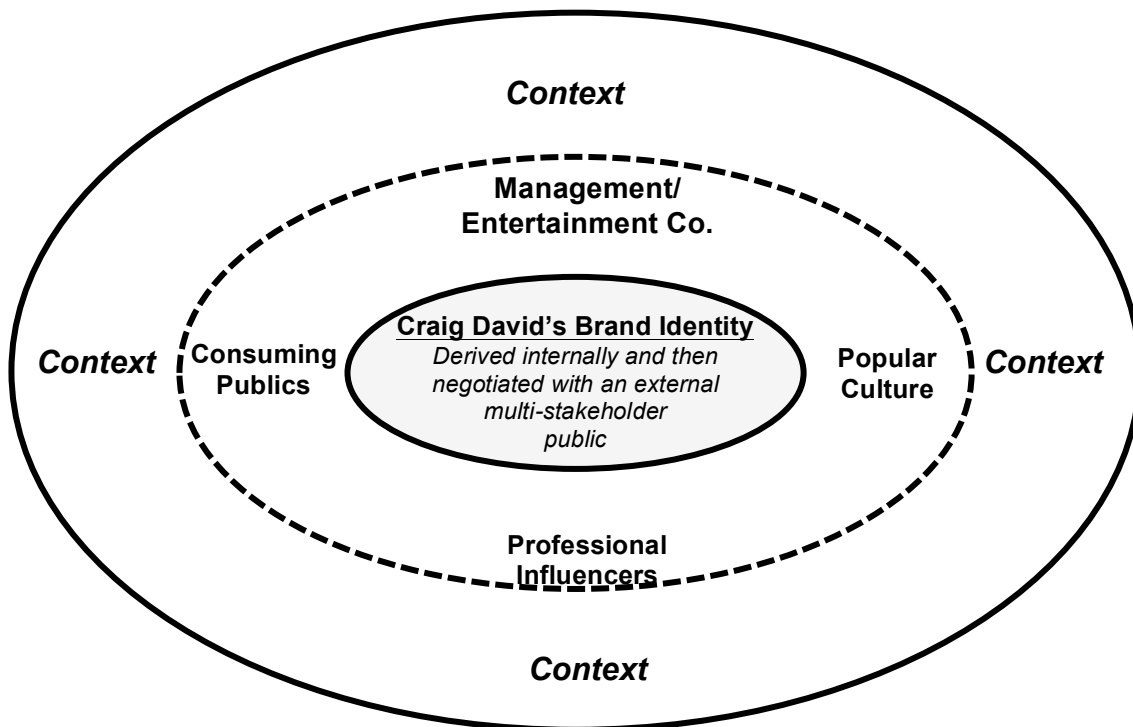
In short, Craig David attempted to present only his proposition of economic and cultural brand *value* (Wood, 2000; Holt, 2003; Csaba and Bengtsson, 2006; O'Reilly, 2005) and not one that inculcated input from his potential brand

authors (Holt, 2003).

The brand authors go beyond Craig David and his management. They include his consuming publics, professional influencers and popular culture (Holt, 2003). History and comparable context (Wengraf, 2000) of Craig David's career is a critically valid reference point for all brand authors when examining the efficacy of his music artist *brand identity*.

Figure 8.2.1 below provides an integrated view of the multiple authors who are involved in the co-creation (Holt, 2003; Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al., 2013) of Craig David.

Figure 8.2.1 Multiple Author Web



Adapted from Holt (2003)

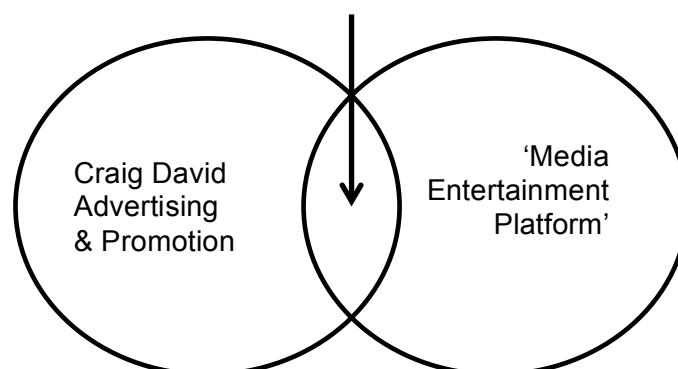
8.2.7 Branded Entertainment

All of the media platforms could also be seen as a form of ‘branded entertainment’ which is defined as; *‘the integration of advertising into entertainment content, whereby brands are embedded into storylines of a film, television program, or other entertainment medium. This involves co-creation and collaboration between entertainment, media and brands’* (Hudson and Hudson, 2006, p. 492).

Consequently, we could reconfigure the definition above in light of the analysis and discerning that the programming portrayed the integration of advertising related to Craig David into entertainment content, whereby his brand was embedded into televisual, radio and Internet entertainment media. This involved the co-creation (Vargo and Lusch, 2004, 2008; Hudson and Hudson, 2006; Sylvester, 2012; Ind, et al., 2013) and collaboration between several *publics* (Sylvester, 2012; Fill and Turnbull, 2016), namely; the several production companies creating the entertainment shows, the media, namely; ITV, BBC Radio 1Xtra, YouTube, ITV2 and finally the music artist brand, namely; Craig David and his affiliate management.

Figure 8.2.2 demonstrates the notion of ‘branded entertainment’ in the context of the Craig David documentary.

Figure 8.2.2 Branded Entertainment



Adapted from Hudson and Hudson (2006)

The demand for entertainment proliferated toward the end of the twentieth

century (ibid) or the pre-millennium era (Sylvester, 2012). Therefore the distribution and consumption through a plethora of media channels became the norm. This transformation created the opportunity to converge advertising and entertainment (Hudson and Hudson, 2006). Media owners, entertainment producers, and marketers/brand managers comprehended that communicating through strategic product placement could be an effective part of any promotional mix (ibid, 2006).

In this instance the Craig David use of media platforms could be seen as examples of 'branded entertainment'. They were all managerially constructed (O'Reilly, 2005), articulating what was thought to be an appropriate promotional representation of Craig David to new or familiar *public* (Sylvester, 2012; Fill and Turnbull, 2016) audiences. It has already been identified, but it is essentially important to understand both the internal (managerial) and external (social) *public* (Sylvester 2012; Fill and Turnbull, 2016) relationships, when attempting to successfully market a brand (de Chernatony, 2001). Craig David didn't consistently provide a representational text that was both socially and managerially constructed (O'Reilly, 2006). Therefore he failed to be identified as an important symbolic resource and construct, influencing contemporary culture in both commercial and artistic realms (ibid). Craig David did not produce and circulate relevant cultural meaning that was consistently consumed (Du Gay, 1997). It could be argued that Craig David's media platform performances (Goffman, 1959) were attempts to produce acceptable representational text of his music artist's identity, circulating a cluster of meaning and positive associations related to the consumption of his 'cultural idea' (Grant, 2006). In the context of the '*Cultural Diamond*' model presented by Alexander (2003), the media platforms are distributors, providing the conduit through which several *publics* (Sylvester, 2012; Fill and Turnbull, 2016) come together. Therefore, each media platform broadcast is a distributor of Craig David's *private history and life, his physical image and professional success* (Sylvester, 2012; 2013; 2016) within the societal *context* (Wengraf, 2000) of contemporary popular music.

8.3 Conclusion

Brand value is related to the customer perceptions, so it could be seen as imperative that Craig David's communication sought to constructively support the development of positive opinions regarding his brand and its value proposition (Holt, 2003). Consequently, the assertion that branding is a solely managerial construct designed by a brand strategist to shape the value of the product in society could now be seen as out-dated (Holt, 2003; Csaba and Bengtsson, 2006; O'Reilly, 2005). However, the success of a traditional managerially led brand strategy in the late 20th century (pre-millennial era) has paradoxically reduced the control that companies now possess over their *brand value* propositions in the millennial era.

So, Craig David's proposition of value was mediated through socio-cultural meaning to establish his socially accepted cultural brand (Holt, 2003; O'Reilly, 2005; Csaba and Bengtsson, 2006). There is now a scholarly suggestion that the notion of Craig David's music artist brand and its composite value is no longer created and controlled by the brand strategist (Csaba and Bengtsson, 2006) perspective he employed.

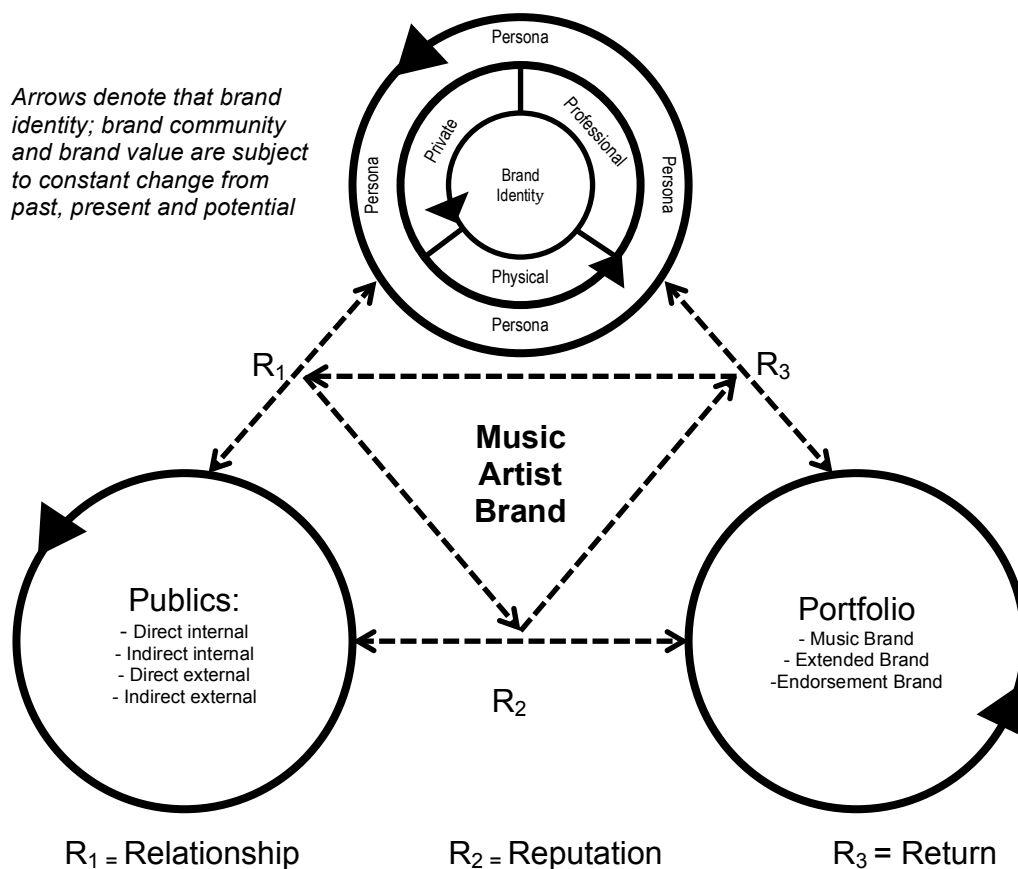
In the contemporary millennial era, it is evident that the traditional pre-millennial driven by instrumental and linear processes, does not ostensibly guarantee commercial success anymore (Fillis, 2010). Consequently the interrelationship between Craig David and other brand authors is of significant importance (ibid, 2003). Craig David and his publics (Sylvester, 2012; Fill and Turnbull, 2016) need to share a consensus, a like-mindedness or a 'consciousness of kind' regarding *brand value* propositions (Muniz and O'Guinn, 2001; Sylvester, 2012).

So, in summary, the question emerging from this section of the analysis is whether Craig David should consider acknowledging that his *brand value* was arguably accrued via the contested and negotiated two-way dialogue (Grunig and Hunt, 1984) between public (Sylvester, 2012; Fill and Turnbull, 2016) co-creating (Vargo and Lusch, 2004, 2008; Sylvester, 2012; Ind, et al, 2013) brand

authors (Holt, 2003). Subsequently, his co-authored *brand identity* produced *brand value* that spawned his reputational, symbolic, relational and experiential standing (ibid, 2003). These *brand value* traits were debatably areas that dropped significantly as his popular music artist transitioned from the pre-millennial era to the millennial era (Sylvester, 2012).

Finally, figure 8.3.0 below depicts Craig David's amalgamated *brand identity*, his affiliate *brand community*, which is expressed as his 'Publics' and his *brand value*, which is expressed as 'Portfolio'. From the context analysis identified and derived throughout this chapter, Craig David should consider amalgamating his instrumental rationality to strategic decision making with a substantive rationality, which will allow him to develop two-way communication and co-creation potential from his *publics* (Sylvester, 2012; Fill and Turnbull, 2016).

Figure 8.3.0 Craig David's brand identity framework



Chapter 9

'Signed Sealed Delivered'?

9.0 Synopsis

This final chapter will conclude the research, which is exploring whether a popular music artist can be justifiably regarded as a brand. The chapter will achieve this by amalgamating each of the conceptual and theoretical model propositions that have been derived through the critical analysis of the previous chapters.

9.1 Subjectivity discussion: Introduction

The chapter will commence by generating a summary relating to the nature, realm and contribution of the research. Subsequently, there was a critical investigation and comparison of popular music industry practice and brand management theory in the context of a popular music artist. Furthermore, a critical examination of the research limitations and scope for future work will be discussed. As consistent throughout the thesis, the chapter will italicise any key thematic words to assist in the comprehension of the research study.

9.1.1 Research summary

To do this research, the researcher first engaged in the critical formation of a background literature review. The researcher's inter-subjective perspective emanates from their 'pracademic' (Posner, 2009) identity, which incorporates teaching, scholarship and popular music industry practice experience of over 25 years. Furthermore, over the last 9 years the researcher has been a music manager for a UK popular music artist, who has been a vocalist for several chart-topping hits. Consequently, the researcher has explicit experience of working closely with a popular music artist in the popular music industry. Therefore, the researcher has regularly endeavoured to recognise and develop an understanding of the value offered to the music market by a popular music artist.

Table 9.1.0 below identifies the inter-subjectivity nature of the research that was involved in ascertaining and revealing how the 'dichronic' generic nature of a music artist as brand was extrapolated from the specific 'synchronic' textual narrative of Craig David (Wengraf, 2000). In other words the researcher's inter-subjective knowledge and perspective was integrated and amalgamated with multiple sources of textual narrative regarding Craig David to establish open, transparent and cogent emergent themes (Bryman, 2008). The researcher deliberately engaged and interrogated the method to openly acknowledge and expose any negative or restricting aspects of employing subjectivity in this research (Michrina and Richards, 1996).

Table 9.1.0 The inter-subjective triangulation of textual analysis

	Craig David's 'synchronic' (at a specific moment) nature	Music artist as brand 'diachronic' (sequence of moments) nature
Told Story	Specific textual narrative from Craig David.	Private, Physical, Professional and Persona of a music artist brand
History-lived Life	Specific textual narrative from others.	Public relationships and community of a music artist brand
Context	Specific textual narrative from Craig David life environment.	Cultural reputation and economic return for a music artist brand
Subjectivity (Researcher)	Specific and intentional triangulation of sources of textual narrative to reduce bias.	Appreciation of the generalities of a music artist brand

Adapted from Wengraf (2000)

The research commenced with an investigative review of popular music industry practice from the twentieth century to the current twenty first century. It became clear that the popular music industry had gone through a significant transformation due to the changing nature of the primary focus of the music business (Graham, et al., 2004). The nature of the twentieth century or pre-millennial (Sylvester, 2012) popular music era was based upon a business model that was dominated by the distribution and sales of physical recorded music in the form of sheet music, vinyl, tape cassettes, and compact discs etc. (Ogden, et al., 2011). However the twenty-first century or the millennial era (Sylvester, 2012) has shifted the focus of recorded music away from physical product to intangible access to digital recordings of music (Graham, et al., 2004). So, the pre-millennial era of the popular music industry was focused

upon a singular rights income from the sale of physical recorded music, while the millennial era has forced the popular music industry to change emphasis and embrace a multiple rights income approach, which is widely known as a '360 degree' deal (Karubian, 2009). Such a change has forced record companies to acknowledge and identify new opportunities of artist related income channels. This is no longer a disruptive technology trend but an irreversible change to the nature and shape of popular music industry practice. Multiple income channels are now a priority as the overall economic value of physical recorded music has decreased, while the 'cultural brand' significance and value of other music artist related income streams have increased (Holt, 2003). These include; digital music, live music, song writing, lyric display and publishing, ringtone sales, merchandising, TV, film and games music licensing, TV and film appearances, and endorsements. These deals provide direct returns for a record company (Karubian, 2009).

Consequently, integrated marketing communications (Fill and Turnbull, 2016) by a record company is now heavily driven by their focus on the largest income generation aspects of a popular music artist of the twenty-first century (Graham, et al., 2004). Now increasingly, popular music artists are identified as brands (Barfoot Christian, 2011; Frew and McPherson, 2016; Lieb, 2012). A popular music brand could be reasonably seen as a combination of considered cultural messages that provide information, insight, meaning, connection and value to an audience or community (Holt, 2003; Grant, 2006).

The way popular music artists are engaged in music industry practice has been progressively recognised in both popular and some emergent academic literature. There still remains insufficient conceptual and theoretical evidence that a popular music artist can be justifiably considered as a brand. This is the focal point of this research.

As a consequence, the researcher has also sort to understand and engage with the conceptual and theoretical realm of brand management. This included the iconic popular management term 'Personal Branding' created by Tom Peters (1997). This is a 'call to action' that asks everyone to become the CEO of themselves. Despite the term now entering its third decade, there remains

only a modest research profile that has been carried-out specifically related to professional people brands. Some of the most notable are related to entrepreneurs (Fillis, 2000; 2004), artist brands (Schroeder, 2005) celebrity brands (Kerrigan et al, 2011), CEO brands (Bendisch et al., 2013) visual artists (Kerrigan and Preece, 2015) and celebrity artists (Fillis, 2015). More recently there is an emergence of academic literature related to the music artist and their celebrity and/or brand (Barfoot Christian, 2011; Carah, 2010; Frew and Gayle, 2016; Lieb, 2012).

The investigation of the literature demonstrates that there is no empirically informed research that has been published that possesses a specific focus upon developing a conceptual and theoretical understanding of the popular music artist in the explicit context of brand management. Consequently, the researcher's question of whether popular music artists can be justifiably regarded as brands appears to be an appropriate research inquiry.

9.2 Research findings

9.2.1 Comparing music industry practice and brand management

The literature review critically unearthed the relationship between popular music industry artist practice and the conceptual and theoretical areas of brand management. The initial findings proposed that brand management precepts and principles could be utilised in the understanding of a person as a brand or as a personal music artist brand. Accordingly, table 9.2.0 below provides a comparative overview of both music industry artist practice and brand management theory from the twentieth century 'pre-millennial era' to the twenty-first century 'millennial era' (Sylvester, 2012).

Table 9.2.0 A comparison of music industry artist practice and brand management theory

	Twentieth Century (Pre-millennial) Environment	Twenty-first Century (Millennial) Environment
Music Industry Practice	<ul style="list-style-type: none"> ○ <i>Physical Recorded Music Product</i> ○ <i>Company control and influence</i> ○ <i>Physical product-orientated profits</i> ○ <i>Singular rights income</i> ○ <i>Production dominates People</i> ○ <i>Sales orientated</i> 	<ul style="list-style-type: none"> • <i>Digital/Live/Artist Brand</i> • <i>Partnership and consumer influence</i> • <i>Artist brand orientated profits</i> • <i>Multiple rights income</i> • <i>People dominate Production</i> • <i>Subscription orientated</i>
Brand Management Theory	<ul style="list-style-type: none"> ○ <i>Economic approach</i> ○ <i>Company identity approach</i> ○ <i>Internal stakeholder culture</i> ○ <i>Brand created and controlled by brand strategist</i> ○ <i>Economic brand value</i> ○ <i>Product supply chain</i> ○ <i>Transactional exchange</i> 	<ul style="list-style-type: none"> • <i>Community approach</i> • <i>Cultural approach</i> • <i>External stakeholders culture</i> • <i>Brand co-created and influenced by brand authors</i> • <i>Cultural brand value</i> • <i>Brand demand chain</i> • <i>Relational exchange</i>

Researcher (2017)

It can be immediately seen that there is a parallel between music industry artist practice and brand management theory from the pre-millennial and millennial eras (ibid, 2012).

9.2.2 Publishing music artist brand literature

The findings initially began to emerge from Chapter 2(a) following the completion of background theoretical research. The background theory research provided critical insight into the popular music industry environment, traditional brands, branding and brand management thinking. Additionally, critical insight came from a review of theory specifically related to professional people brands from the arts and business. It also provoked insight from the field of symbolic interactionism and management science.

Consequently, in chapter 2(b) the researcher developed a conceptual and theoretical framework from the literature regarding popular music industry practice and relevant brand management discourse. The chapter's distinction from 2(a) emerged from the request to publish in the area of music artist branding by the Director of music business at New York University. Consequently, a book chapter related to the literature research and a case

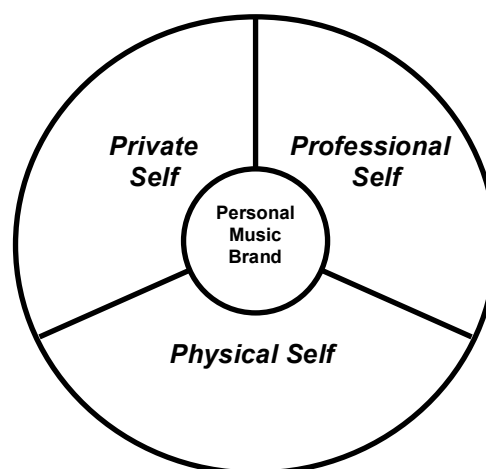
study regarding Beyoncé was published (Sylvester, 2012). Subsequently the researcher published updated case study versions regarding the popular music artist Beyoncé (2013; 2016). Lastly, in 2016 the researcher was commissioned to co-author a book chapter regarding the examination of popular music marketing education (2017). The researcher also presented their findings related to popular music artist branding at several conferences related to both the arts and music industry theory and practice in the UK, Europe and the US.

9.2.3 The concept and theory proposition of a music artist as brand

Initially the researcher identified several component areas related to a framework of understanding that could connect popular music artist practice with the established principles of brand management. The researcher identified a term to describe the key elements of the proposed framework for understanding a popular music artist as a brand. Consequently, 'The 3P's of the Personal Music Brand' was used to describe and comprehend the brand-like aspects of a popular music artist (Sylvester, 2012). The literature review suggested that the brand management areas of *brand identity* (Aaker, 1996; Kapferer, 1997; de Chernatony, et al., 2010), *brand community* (Muniz and O'Guinn, 2001), and *brand value* (Holt, 2003; Woods, 2000) were of particular significance in articulating a popular music artist as a brand. When synthesising music industry artist practice and brand management theorem, the researcher found that a popular music artist could be typically identified and managed across three broad spectrums. These were artistry, image and background or biography. A popular music artist possesses a musical ability or artistry that is accepted as their professional self or professional (Sylvester, 2012) brand identity. Traditionally the professional ability was translated into a physical recorded music product (Ogden, et al., 2011). An artist would also exhibit a visual image that would represent their physical brand identity (Aaker, 1996; Kapferer, 1997; de Chernatony, et al., 2010). Historically, the music industry would control and manipulate these two elements to maximise economic income return in the singular rights dominated pre-millennial era (ibid, 2012). The music industry was also able to control and hide the third element of the proposed music artist brand framework in the pre-millennial era (ibid, 2012). However, the advent of social media has made this much more difficult to do

authentically. The cultural (Holt, 2003) and community (Muniz and O'Guinn, 2001) approaches to brand management (Heding, et al., 2016) mean that consumer interest and motivation in being close to a music artist necessitates the need to want to know more about their private self (Sylvester, 2012). So in conclusion, the model articulated that a popular music artist possessed a tripartite identity, all of which were critical constituent contributors to a popular music artist's brand identity. Figure 9.2.0 below presents the first iteration of a conceptual framework.

Figure 9.2.0 The Personal Music Brand



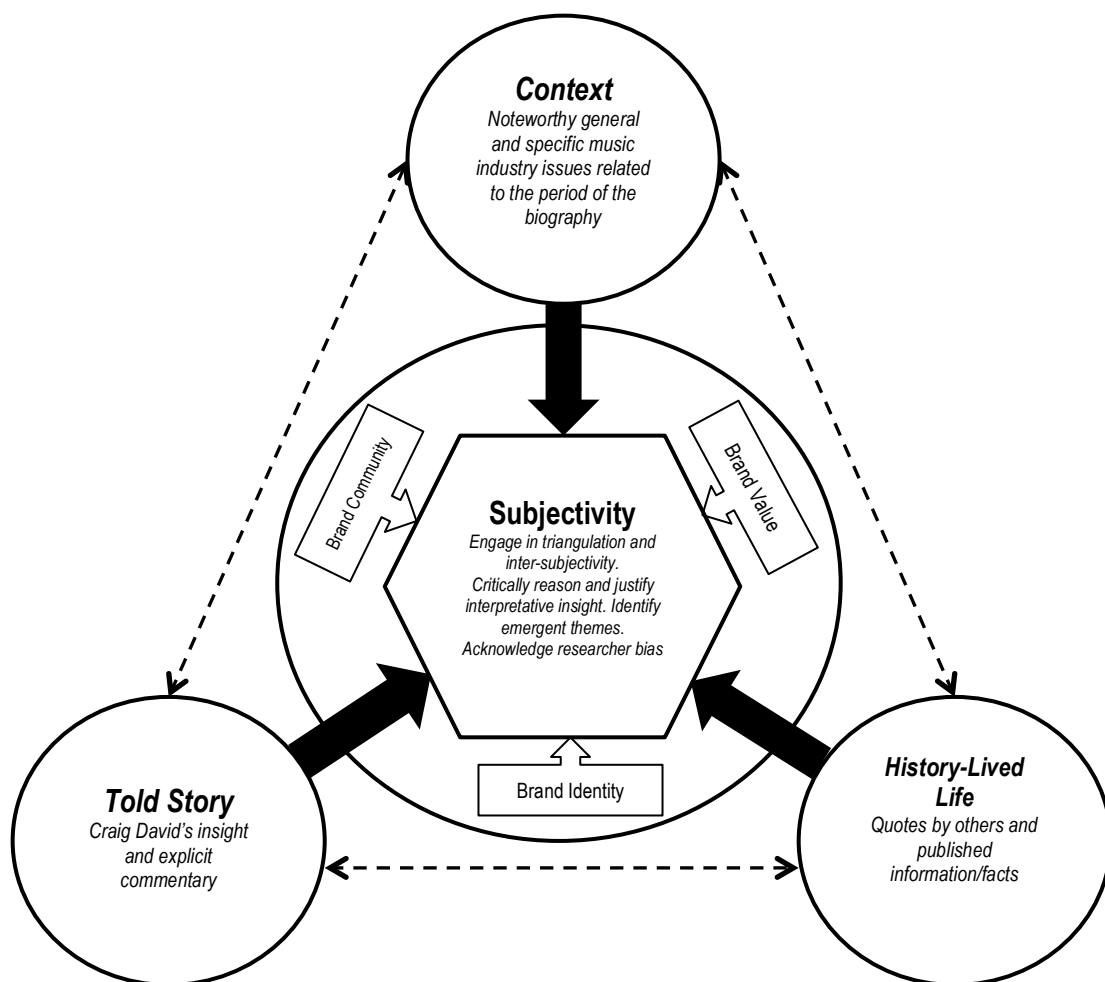
(Sylvester, 2012)

The conceptual framework was then used as the foundation to develop an appropriate research methodology in chapter 3. This enabled the researcher to further the research focus and depth through empirical analysis. After consideration of the research problem and then reviewing methodological research options, the researcher arrived at the most appropriate research philosophy and subsequent research methods to be undertaken. The research would be constructivist and exploratory in nature (Bryman, 2008). Therefore it would employ a qualitative primary data collection method. Such an interpretive analysis would enable the researcher to generate rich and thick textual narrative (Geertz, 1973).

9.2.4 Adapted biographical interpretive research method

The findings were to be generated by using an adapted biographical interpretive method of analysis, known as the biographical diamond model (Wengraf, 2000), to collect and analyse textual data from the selected research candidate: Craig David. The quadrilateral thematic research tool was adapted and designed to both generate rich textual narrative from the research subject as well as integrate the three critically acknowledged theoretical areas of *brand identity*, *brand community* and *brand value*. The model could then be used to critically assess and ascertain any topical emergent relationships.

Figure 9.2.1 An adapted biographical Interpretive research model



The research tool above provided a suitable extension to the quadrilateral biographical interpretive perspectives proposed by Wengraf (2000). The integrated elements of *brand identity*, *brand community* and *brand value* provided a highly effective analysis tool from which to generate pertinent questions regarding whether a popular music artist can be justifiably regarded as a brand.

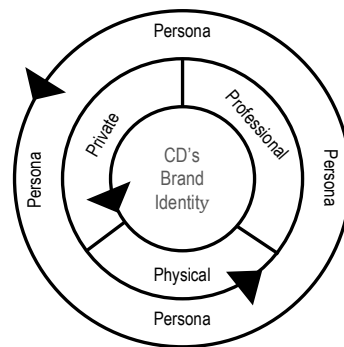
The following 5 generative sub-questions were derived from the research tool:

1. Told story: What does Craig David say about his *brand identity*?
2. Told story: What does the brand identity framework of Craig David say about his *brand community*?
3. Told story: What does the brand identity framework of Craig David say about his *brand value*?
4. History - lived life: What do others say about Craig David's *brand community and value*?
5. Context: What was the context under which Craig David's popular music artist *brand identity, community and value* evolved?

9.2.5 What Craig David said about his brand identity

Question 1 was initially used to explore whether the articulations derived in chapter 2(b) could be empirically substantiated. Therefore in chapter 4 the researcher undertook a critical analysis of the research subject's textual narrative in relation to the theoretical brand management area of *brand identity*. The findings from the research robustly authenticated the findings from chapter 2(b) but also identified other components that could not be ignored. It became apparent from the textual narrative findings that the research subject's three brand identity elements of *private, physical and professional*, coalesced together to form what can collectively be identified as the research candidate's outward *brand persona*. This not only reinforced the previous findings, but it supplanted them to provide a new conceptual and theoretical perspective, related to a music artist brand identity framework.

Figure 9.2.2 Craig David's brand identity framework:



In summary, the findings from chapter four found that the research candidate; Craig David possessed four key characteristics of *private*, *physical* and *professional* identities, which cumulatively produced an external configuration of his brand known as his *persona* (Researcher, 2016). This can be seen as the inextricable projection of his overall identity. In addition, the arrows also depict the discovery of findings, which identified that all of the characteristics are subject to constant change and evolution over time. Each element of the *brand identity* is therefore dynamic in nature, spanning from the *past*, *present* and into the future (Hatch and Rubin, 2006).

9.2.6 What Craig David said about his brand identity II

The findings were then tested against three other time periods that captured the biographical told story of the research candidate. Although the life and circumstance of the research candidate's textual narrative had changed through context, the findings from the three distinct but interconnected time points of 2008, 2010 and 2015 confirmed the validity of the conceptual and theoretical perspective related to a music artist brand identity framework identified in chapter four. Figures 9.2.3, 9.2.4, 9.2.5, 9.2.6 below provide a graphic expression of the key findings along with an overview of each to reinforce and confirm the emergent themes connected to a music artist as brand.

Figure 9.2.3 – The articulation of Craig David as brand in 2002

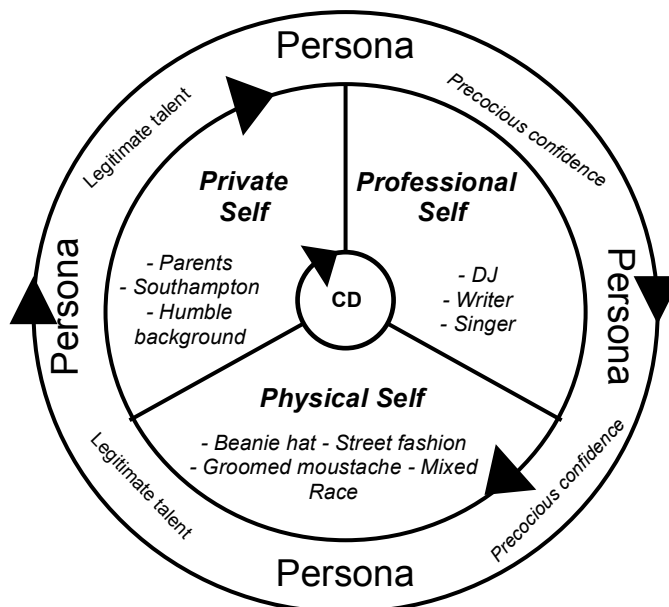


Figure 9.2.3 provides an overview of the application of Craig David's biographical narrative captured via ITV's South Bank Show documentary (South Bank Show, 2002). The textual 'told story' (Wengraf, 2000) narrative from Craig David was consistent with the music artist brand elements of *private*, *physical*, *professional* and *persona* (Researcher, 2016). It could be seen that Craig David embraced the previously hidden or private aspects of his brand identity (Sylvester, 2012) to engage the public audience (Sylvester, 2012). Additionally the model proposes that the context is subject to constant change, as a brand is an organic amalgam of the *past*, *present* and *future* (Hatch and Rubin, 2006). Finally, the biographical interpretive method also revealed the two key themes to emanate from the documentary. These were Craig David's 'legitimate' talent (Muniz and O'Guinn, 2001) and his precocious confidence or presentation of his talent.

Figure 9.2.4 – The articulation of Craig David as brand in 2008

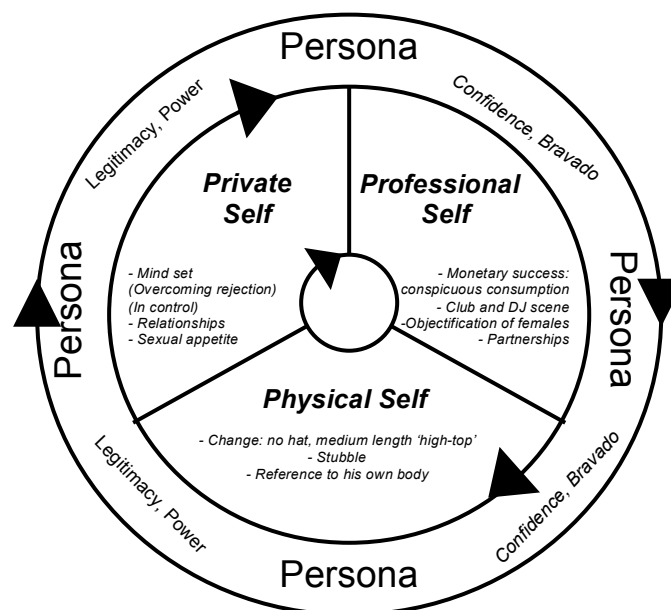


Figure 9.2.4 provides an overview of the application of Craig David's biographical narrative related to a musical 'performance' designed with the sole intent of fostering 'impression management' (Goffman, 1959). Craig David was performing on Tim Westwood TV (2008) where he delivered a completely different music artist brand. However, the textual 'told story' (Wengraf, 2000) narrative from Craig David was still consistent with the music artist brand elements of *private*, *physical*, *professional* and *persona* (Researcher, 2016). Craig David revealed a previously hidden aspect of his *professional self* or music brand identity (Sylvester, 2012) to engage an underground public audience who are seeking sub-cultural capital (Thornton, 1995). The interpretation of the model demonstrates its flexibility and robust relevance to *context* (Wengraf, 2000). As previously identified, the music artist brand is subject to constant change from the *past*, *present* and *future* (Hatch and Rubin, 2006). Again the model was able to reveal two key themes to emerge from the performance. These were Craig David's 'legitimacy' and exhibited power (Muniz and O'Guinn, 2001) and his confidence and bravado related to his music artist persona (Sylvester, 2012).

Figure 9.2.5 – The articulation of Craig David as brand in 2010

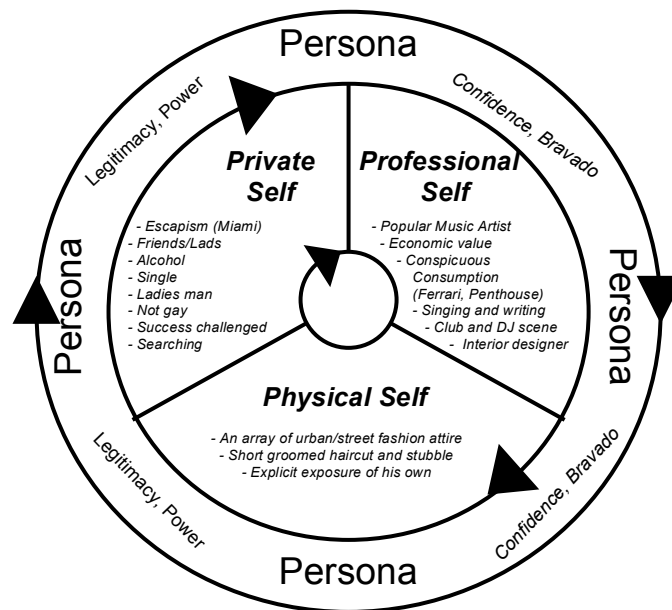


Figure 9.2.5 depicts Craig David's context changing back to mainstream 'popular culture' (Holt, 2003). Craig David provides an insight into his life in Miami in 2010 when he appears in a Fearne Cotton ITV2 documentary (Cotton, 2017). The documentary can be identified as another attempt to project a positive 'impression management' (Goffman, 1959) strategy. Craig David's textual told story (Wengraf, 2000) narrative is dominated by his endeavour to convince the public audience about his *private self* (Sylvester, 2012). Craig David repeats much of his *persona* (ibid, 2012) from his Tim Westwood music performances in 2008. Again the interpretation of the model demonstrates its flexible and robust ability to be relevant despite Craig David being in a different *context* (Wengraf, 2000). Two key themes emerged from the documentary that was the same as the previous two years. Namely, Craig David's 'legitimacy' and exhibited power (Muniz and O'Guinn, 2001) and his confidence and bravado related to his music artist persona (Sylvester, 2012).

Figure 9.2.6 – The articulation of Craig David as brand in 2015

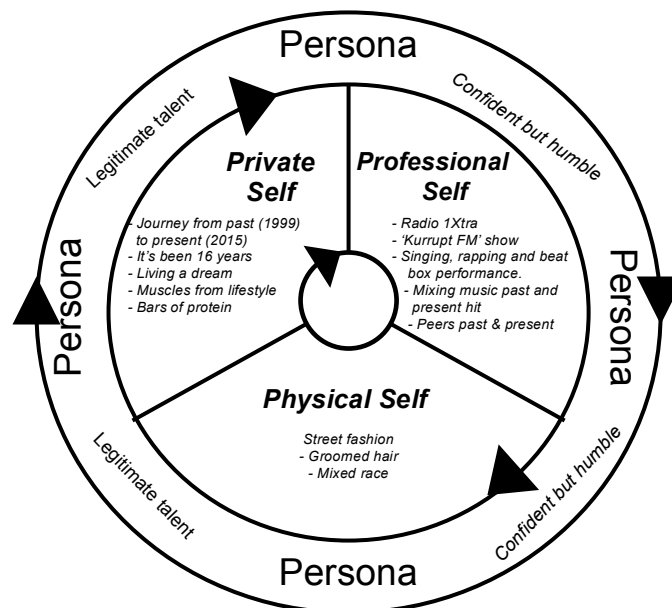


Figure 9.2.6 demonstrates how the model is still applicable to the research subject Craig David in 2015. Craig David is now seen going back to his musical genre (Fabbri, 1982) roots of UK Garage when he makes a guest appearance on the BBC Radio 1Xtra MistaJam Show that celebrates that bygone era. Again the model's flexibility to be relevant and applicable is a clear validation of its pertinence to revealing the nature and realm of a popular music artist brand (Sylvester, 2012). Craig David's brand identity is unequivocally revealed when his performance becomes a 'popular culture' (Holt, 2003) sensation, 13 years after his last big impact. He masterfully uses his performance of both song and rap to produce a narrative that succinctly produces a powerful and highly successful combination of his *private*, *physical* and *professional* expressions of his music artist brand to generate a *persona* that exemplifies his legitimate talent through the lens of a confident but humble music artist. Craig David provides an insight into his *past*, *present* and expectantly his *future* self (Hatch and Rubin, 2006).

The exploratory and iterative (Bryman, 2008) process foundational to the biographical interpretive method has produced solidly consistent results. The biographic life of Craig David, as expressed by him in the form of his *told story* (Wengraf, 2000), produces critically thick textual narrative description (Geertz,

1973) that includes the full 16-year span (1999-2015) of his popular music artist career. When reviewing the first sub-question related to his *told story*: ‘What does Craig David say about his brand identity?’ The findings produced, strongly suggest that the researcher has successfully reached a point of saturation and therefore the findings could be said to be reliable and a distinct contribution to new knowledge.

9.2.7 Craig David’s brand community and brand value

The findings related to the second and third sub-questions are now summarised:

Question Two: Told story: What does the brand identity framework of Craig David say about his *brand community*?

Question Three: Told story: What does the brand identity framework of Craig David say about his *brand value*?

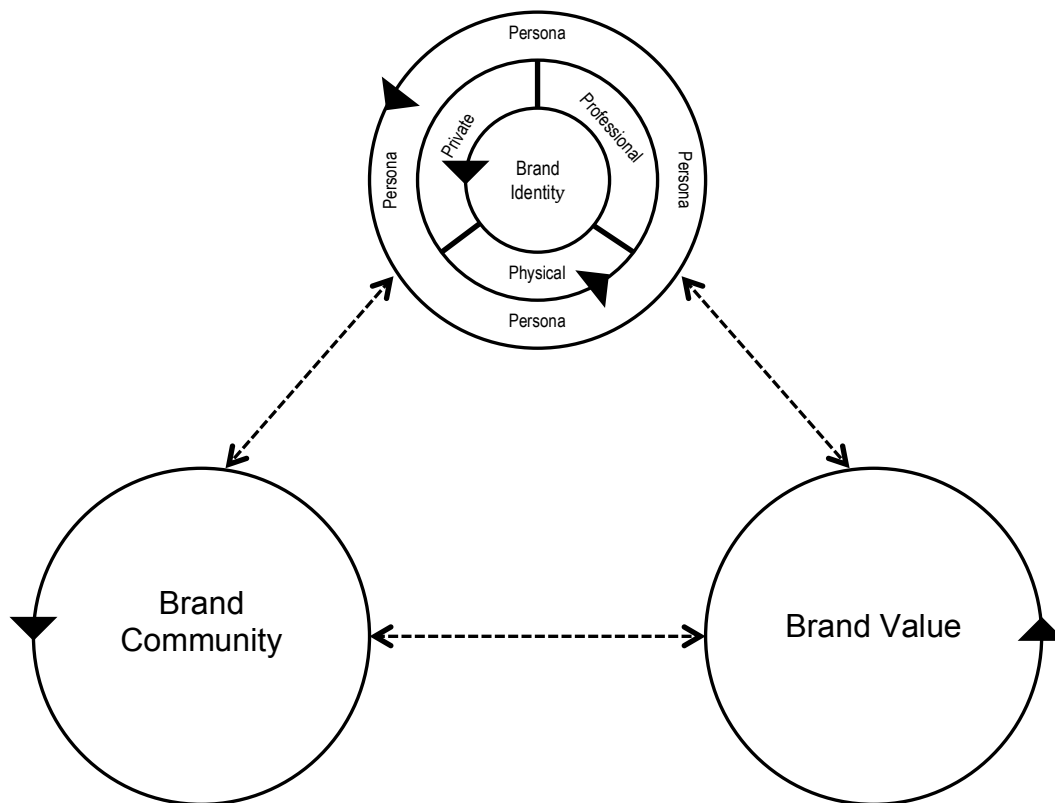
The elements of the research subject’s brand identity framework validated above, now produced analytical content and rich textual findings from the critical assessment of its relationship to the theoretical brand management areas of brand community (Muniz and O’Guinn, 2001) or music brand community (Sylvester, 2012) and brand value (Holt, 2003; O’Reilly, 2005). The findings confirmed a consistently strong and integrative relationship between the textual narrative findings and the aforementioned theoretical brand management areas. As a result, the findings generated new conceptual and theoretical knowledge that now extended the music artist brand identity framework to include affiliate components related to stakeholders and market value.

Figure 9.2.7 below represents the key findings of a new extended music artist brand identity framework, which now includes the relational significance of the research candidates textual narrative as it relates to the theories of both *brand community* (Muniz and O’Guinn, 2001) and *brand value* (Holt, 2003, O’Reilly, 2005; Csaba, and Bengtsson, 2006).

The findings immediately revealed that Craig David’s *brand identity*, was seen to project to a multiple stakeholder (Preece and Kerrigan, 2015) *brand*

community (Muniz and O’Guinn, 2001) or music brand community (Sylvester, 2012) member profile. The findings clearly identified his intentional communication or ‘impression management’ (Goffman, 1959) to a community that he wanted to share meaning and association (Grant, 2006) with about his music artist brand. The findings also produced outcomes from the synthesis of the thick textual narrative (Geertz, 1973) and the theoretical realm of *brand value* that confirmed a significant relationship, both in terms of economic (Woods, 2000) and cultural *brand value* (Holt, 2003). Figure 9.2.7 below depicts Craig David’s amalgamated *brand identity*, his affiliate *brand community* and his *brand value*:

Figure 9.2.7 The emergent brand identity framework



9.2.8 What do others say about Craig David?

The findings related to the fourth sub-question are now summarised:

Question 4:

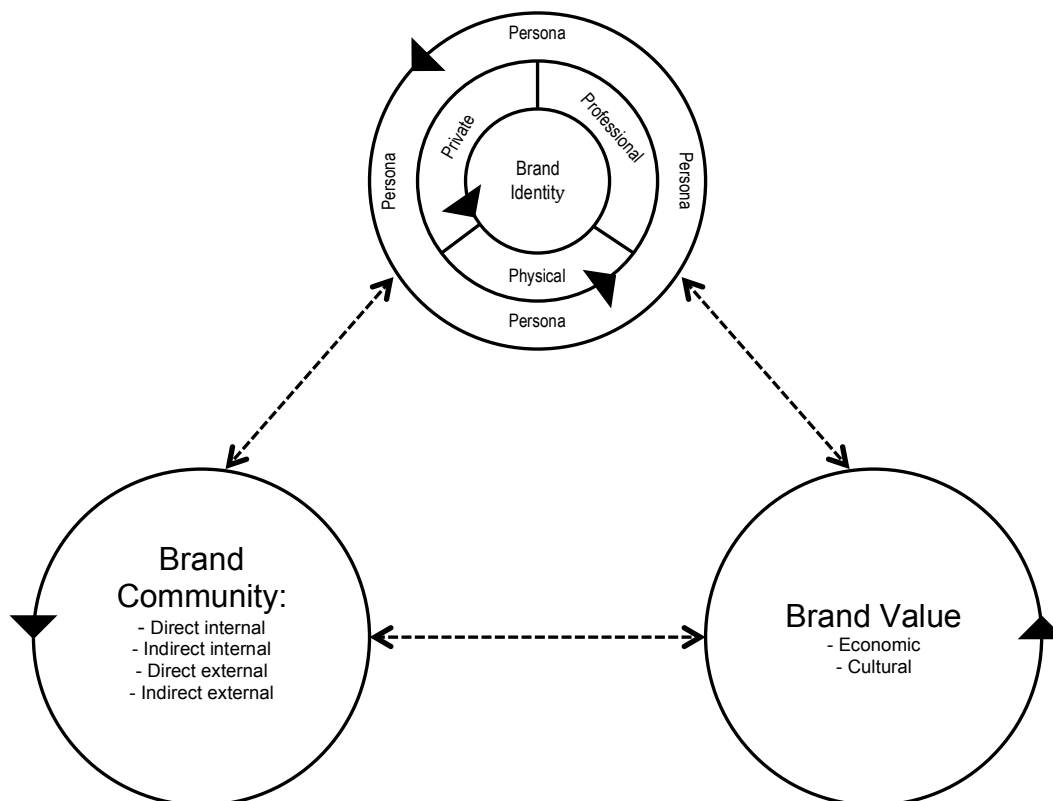
History - lived life: What do others say about Craig David's brand identity, community and value?

The research findings are now directed to the research subject's 'history and lived-life' (Wengraf, 2000) as recorded by others. The results of the critical inter-subjective analysis of textual data from what others had identified and said about Craig David provided significant insight. The research subject's multiple stakeholder (Preece and Kerrigan, 2015) networks produced rich and thick descriptive (Geertz, 1973) perspectives. The textual narrative from others demonstrated a varied relational linkage between Craig David and his stakeholders. The findings emerged from standpoints and opinion forming perspectives of significant others or *publics* (Sylvester, 2012). The views emanate from four very distinctive relational positions and perspectives:

1. Direct internal *publics* (Management and production intermediaries)
2. Indirect internal *publics* (Family and friends)
3. Direct external *publics* (Consuming fans, customers and Influencers)
4. Indirect external *publics* (Popular culture)

The findings from the opinions of others provided critical perspectives on Craig David's journey into becoming a popular music artist. They affirm the findings from his own *told story* (Wengraf, 2000) by providing critical insights that clearly identify his *private*, *physical* and *professional* characteristics that aggregate into a collective *persona* (ibid, 2012) representing his music artist *brand identity*. Again the findings produced strongly suggest that the researcher has successfully reached a point of saturation and therefore the findings could be said to be reliable and a contribution to new knowledge regarding the research subject's brand identity framework. Figure 9.2.8 below depicts Craig David's amalgamated *brand identity*, his affiliate *brand community* and his *brand value*.

Figure 9.2.8 Craig David's brand identity framework



9.2.9 Contextual findings

The findings related to the fifth and final sub-question are now summarized:

Question 4:

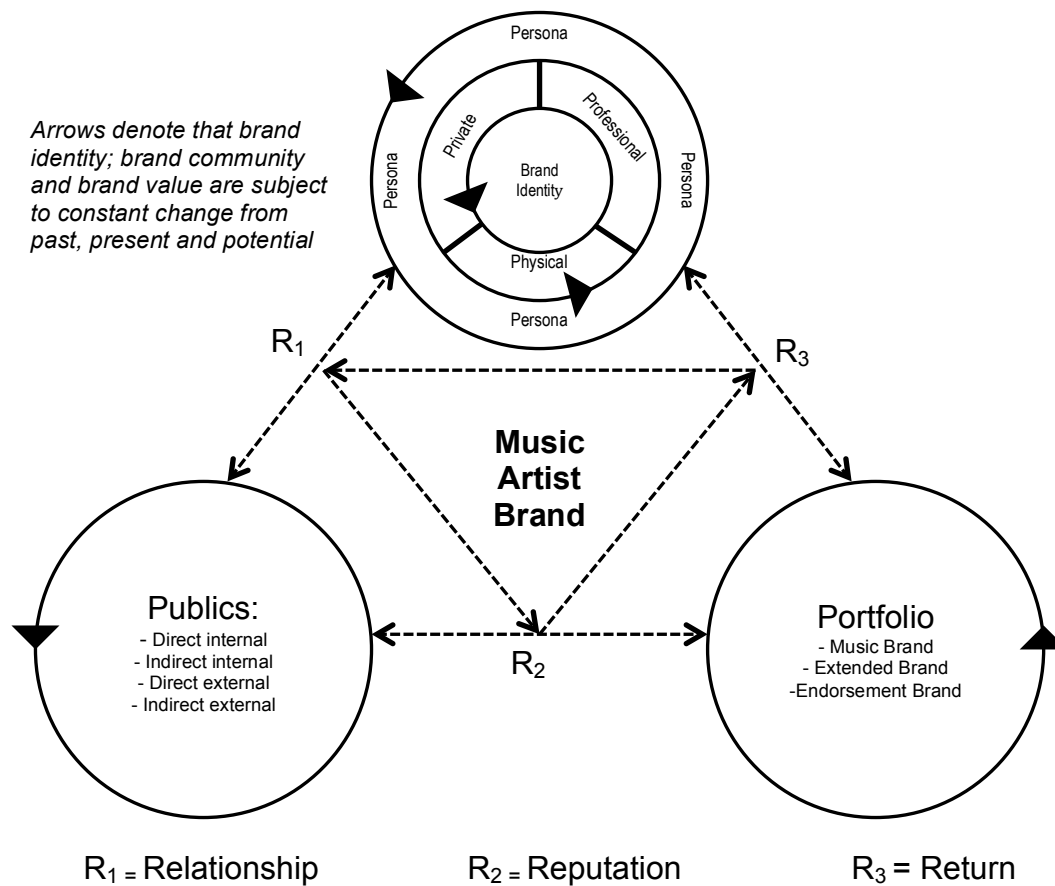
What was the context under which Craig David's popular music artist *brand identity, community and value* evolved?

The findings are grounded in all of the propositional elements of the research subject's music artist brand identity framework. The framework's findings have been synthesised with significant micro and macro environmental factors such as industry practice, strategic orientation and wider environmental issues such as popular culture (Holt, 2003, O'Reilly, 2005).

The key findings revealed that Craig David and his direct internal publics adopted a very linear, instrumental strategy (Bakir, and Todorovic, 2010) in the management of his brand, which attributed to the music artist's entry into the

music industry during the pre-millennial era. The findings suggest that this may have attributed to his loss of popularity. The findings clearly identified the emergence of three constantly evolving and essential factors that impact the position of Craig David's music artist brand identity. These were identified as relationship, reputation and returns. Returns were shown to represent Craig David's cultural and economic brand value (Wood, 2000, Holt, 2003). The textual narrative possessed a strong orientation toward minimising relationships to just displays of his professional abilities and material success. Consequently, the findings have produced inter-subjective evidence that his diminished *brand community* and cultural and economic *value* (ibid, 2000; 2003) are as a result of the poor relationship management that is seen as critical for music artist brand success. The textual narrative findings also suggested that Craig David and his direct internal publics didn't appear to recognise that his brand identity possesses multiple authors (Csaba, and Bengtsson, 2006). One of the most significant findings was that the popular culture success of Bo Selecta! was dismissed and ignored. The cultural phenomenon of Bo Selecta ironically started and grew out of Craig David's incredibly successful debut album. If the findings are to be accepted, one could suggest that Craig David could resurrect his career if he and his management were to recognise that his brand is negotiated with other brand authors (ibid, 2006), who all can be identified through the four typologies identified in connection to his brand community or publics.

Figure 9.2.9 Craig David's full brand identity framework



Finally, figure 9.2.9 above depicts Craig David's amalgamated music artist *brand identity* framework, incorporating the essential but changeable elements of relationship, reputation and return. The research findings suggest that if a music artist and their management team are prepared to make an investment in relationships, they can yield positive reputational growth with their brand community, which invariably leads to returns in the form of cultural and economic brand value. Brand value can then be stretched and music artists can diversify into extended brand and endorsement brand management activities (Sylvester, 2013; 2016).

9.2.10 Application

The previous findings from the empirical research demonstrate that the model developed can most definitely be applied to other popular music artists. Table 9.2.1 below demonstrates its full and fluid application from a case analysis publication by the researcher related to Beyoncé. This was in part, previously shown in chapter 2(b).

Table 9.2.1 Application case: The Beyoncé Knowles Brand

	Private self:	Physical self	Professional self:
Personal Music Brand	<i>Born Houston, Texas, USA. Child prodigy, Father: salesman Mother: hair salon owner Suffered & overcame depression Married to Jay Z Mother to Blue Ivy (7-1-12) Philanthropist Politics: Democrat Supported Barack Obama Supports same sex marriage</i>	<i>31 years old Female African American Curvaceous (Bootylicious) Young, sexy & street savvy fashion style.</i>	<i>One of the best selling artists of all-time Since 1997: Singer, Songwriter, Dancer, Actress, Choreographer, Fashion designer, Model, Entrepreneur RIAA- Top certified artist of the 2000's Billboard – Top radio, female & artist of the millennium 1st billion dollar couple in the music industry (2013)</i>
	Persona		
	<i>An iconic music artist brand and entrepreneur who exudes a confident, sassy and spirited nature with a devoted global brand community and commensurate cultural and economic value wealth.</i>		
Publics	Direct: <i>Management, record companies, Urban, R&B, Pop, Hip-hop, Gospel, fans, fan blogs, film companies & fans, fashion & fragrance customers, gamers</i>	Indirect: <i>Health, beauty, & fashion, media, film goes, Mass media and segmented media [African American media] (Ebony, Essence, BET)</i>	
Portfolio	Music brand: <i>118 millions worldwide sales 6 Destiny's Child albums: (Destiny's Child; The Writing's on the Wall, Survivor; 8 Days of Christmas; Destiny Fulfilled; Love Songs). 5 Solo albums (15m): (Dangerously in Love; B'Day; I Am Sash Fierce; 4; Beyoncé) Duets: Lady Gaga, Shakira, Jay Z 17 Grammy awards</i>	Brand extensions: <i>10 TV & Films (Carmen, Goldmember; The Fighting Temptations; The Pink Panther; Dreamgirls; Cadillac Records; Obsessed & A Star is Born). Fashion (House of Dereon) Fragrance (Heat, Heat Rush, Pulse)</i>	Brand partnerships: <i>Pepsi L'Oréal Tommy Hilfiger Nintendo DS Vizio H&M</i>

(Adapted from Sylvester, 2014 cited in Sylvester, 2016)

Beyoncé is arguably one of the most popular music artist icons of both the twentieth or pre-millennial era (Sylvester, 2013; 2016) and the twenty-first or millennial era (ibid, 2013; 2016). The case analysis in table 9.3 above is expanded to include *persona* (Sylvester, 2012), which is shaded in grey, as this

had not yet been identified in chapter 2(b). The application of Beyoncé to the model produces critical insight regarding her music artist brand. The inclusion of the persona (Researcher, 2016) reveals that her profile represents an iconic (Holt, 2004) music artist brand. She is also an entrepreneur and her confident, sassy and spirited persona has produced a devoted global music brand community (Sylvester, 2012).

One of her biggest fans is the equally accomplished iconic (Holt, 2004) music artist brand called Adele. She has had three global best-selling albums 19, 21, and 25. Her last album 25 won the best album Grammy award in 2017 (Desta, 2017). Adele shared her admiration for Beyoncé with her acceptance speech at the ceremony. She stated that she was the ‘artist of my life’ (ibid, 2017). Equally Beyoncé was seen mouthing ‘I love you’, ‘I love you’ at the same prestigious music awards ceremony (ibid, 2017). This mutual and very public *professional* (Sylvester, 2012) respect can only help to galvanise both of their incredibly successful music brand communities (Sylvester, 2012).

Figure 9.2.10 Beyoncé and Adele: A comparison



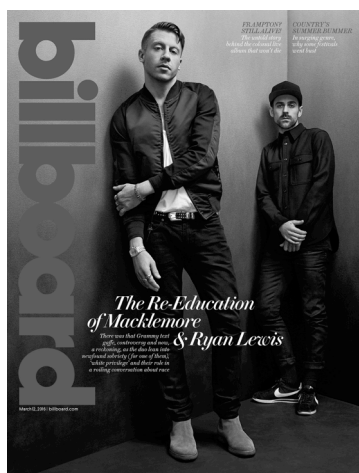
(Free-images.com)

However, unlike Beyoncé, Adele has achieved her iconic music artist brand through her own unique mix of the music artist brand elements. What is interesting is how different Adele’s music artist brand appears to be. As an artist she does not use her *physical self* (Sylvester, 2012) in the same way as Beyoncé, who has consistently used her *physical self* (Sylvester, 2013; 2016) to help create her persona (Researcher, 2017). Adele was quoted for

specifically referencing her *physical self* (ibid, 2012) by stating: ‘I make music for ears not eyes’ (Desta, 2017). This is a clear challenge not to use her *physical self* (Sylvester, 2012) when developing a music artist brand. This is a deliberate and committed focus upon her *professional self* and the proposition of value is clearly derived by generating a *relationship* (Researcher, 2017) with her publics (Sylvester, 2012) about her music. Additionally, she has also shared how her *private self* has inspired and influenced her writing.

Another popular music artist that could be applied to the model is a US popular music artist called Macklemore. This music artist received tremendous success and accolades that resulted in multiple awards, including 4 Grammy awards in 2014. The textual narrative of the music provides a very unique example of brand management in terms of brand identity, brand community and brand value (Heding, et al., 2016) and therefore an intriguing example for the music artist brand identity framework.

Figure 9.2.11 Macklemore’s Billboard cover



Macklemore’s music genre (Fabbri, 1982) is hip-hop in orientation, yet the *physical* (Sylvester, 2012) brand identity of the artist is not typical of hip-hop. As such, it made Macklemore stand out, as he uncharacteristically is a white male, who looks like ‘Bart Simpson’ (Toure, 2016). In fact Macklemore has shared his discomfort about what he believes might be his white privilege and consequently released a track about the subject reflecting upon his *private* (reflective) self (ibid, 2016). So Macklemore’s *professional self* (Sylvester, 2012) was distinctly and openly representative of the *private* (ibid, 2012) self.

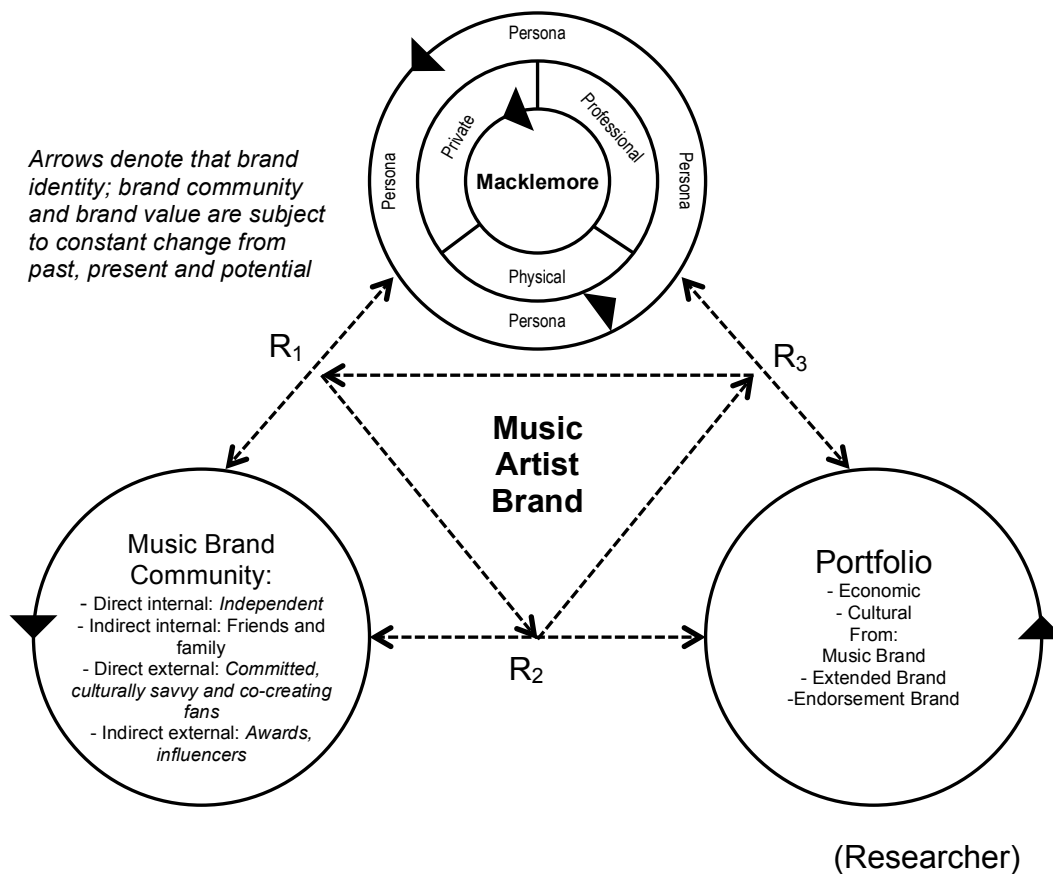
Interestingly, the articulation of Macklemore's music brand identity was very strong in terms of the fact that the artist was independent (most prominent hip-hop artists are paradoxically signed to major record labels) and had a distinctive music brand identity, of *private*, *physical* and *professional* (Sylvester, 2012) identity elements, that yielded very positive popular cultural capital (Thornton, 1995) or brand value (Holt, 2003) packed persona (Researcher, 2017).

For example, two tracks of particular note were 'Thrift Shop' and 'Same Love' from the 1.5 million selling 'Heist' album (Touré, 2016). The music possessed a contextual 'formal and technical' (Fabbri, 1982) or *professional* (Sylvester, 2012) competence (Aaker, 1997), which sounded the same as any conventional hip-hop track of its millennial era (Sylvester, 2012). However, its lyrical content had a focus or context (Wengraf, 2000) that was socially and culturally juxtaposed (Holt, 2003). Instead of glorifying the typical hip-hop narrative of 'money, sex and power' (Simmons, 2001; DeHanas, 2013) it was done in another way.

'Thrift Shop' was an ironic song about buying second hand clothes, while 'Same Love' was about same-sex marriage (Toure, 2016). Consequently a music brand community (Sylvester, 2012) with a global 'public' audience emerged, who supported record-breaking 'returns' (Researcher, 2017) through economic (Wood, 2000), cultural and symbolic brand value (Holt, 2003). 'Thrift Shop' was No. 1 on the US Billboard charts for six weeks, selling nearly 8 million copies (Toure, 2016). 'Same Love' was a global hit and was nominated for a Grammy award for the song of the year in 2014 (ibid, 2016).

Finally, Macklemore gained an increased respect when upon winning 'Hip-Hop Album of the Year', at the 2014 Grammys, he texted fellow nominee Kendrick Lamar a message, stating: "You got robbed" (Toure, 2016). This *private self* (Sylvester, 2012) revelation of his music artist brand produced an improvement in respect and ultimately 'reputation' (Researcher, 2017) among some of the traditional hip-hop fans and critics who had been unsure or unfamiliar about Macklemore's *private* position on his market success (Sylvester, 2012).

Figure 9.2.12 Macklemore and the music artist identity framework



Finally, Macklemore's independent music brand identity is now being embraced by a new profile of popular music artist, who don't feel it necessary to adopt the traditional model of recorded music sales.

Chance the Rapper is probably the best example of a new popular music artist brand. He initially gave away his music for free via online platforms. In 2016 he made history by signing a distribution (streaming-only) deal with Apple Music that reputedly earned him \$500,000 for a two-week exclusive for his album 'Coloring Book' (Ingham, 2017). It became the first streaming-only release to become a Billboard Chart hit (Bahler, 2017). His music artist brand seems to present a continual contradiction to conventional wisdom. Chance the Rapper's digital distribution disruption has helped to form a completely new *professional* (Sylvester, 2012) music artist brand identity. Equally, his most commercially successful music releases have a Christian theme (Shamsian, 2017) which doesn't fit the brand identity of the historically dominant hip-hop acts. In

addition Chance the Rapper possesses a very diminutive *physical* (Sylvester, 2012) appearance, offering quite a different aesthetic from the traditional hip-hop music artist. His *private self* (ibid, 2012) is also very unique in that he has also captured the attention of prominent and well-known individuals. This includes being invited to the White House at President Obama's request three times (Shamsian, 2017). Finally, his *private* (Sylvester, 2012) self has also gained much attention for his philanthropic endeavours, as he donated \$1million to the Chicago public schools system when they suffered budget cuts (Bahler, 2017). These all add to his unique appeal and configuration of his persona (Researcher, 2017) and consequently his music brand identity framework. To reinforce his significant professional (Sylvester, 2012) growth, Chance won three Grammy awards in 2017, including 'Best New Artist' and 'Best Rap Album' (Shamsian, 2017).

Figure 9.2.13 Chance The Rapper celebrates Grammy win (2017)



9.3 New theoretical knowledge and understanding

This research contributes to new theoretical knowledge and understanding relating to whether a popular music artist can be justifiably seen as a brand. As stated earlier, very little has been researched in this field of popular music artist branding. There is some previous research that has explored the branding of people. The most notable being related to entrepreneurs (Fillis, 2000; 2004), artist brands (Schroeder, 2005) celebrity brands (Kerrigan et al, 2011), CEO brands (Bendisch et al., 2013) visual artists (Kerrigan and Preece, 2015) celebrity artists (Fillis, 2015) and a perspective on female music artist branding (Lieb, 2012). However, there has been very limited conceptual and theoretical framework development informed by specific research into the relationship between a popular music artist and brand management principles (Heding, et al., 2016). This research aims to fill this gap and make a new contribution to knowledge. The main contribution is the popular music brand identity framework, which was applied to the popular music artist Craig David and then subsequently applied to Beyoncé, Adele, Macklemore and Chance The Rapper earlier in this chapter in section 9.2.10.

The researcher's professional and personal experience mixes both the theory and practice of music brand and marketing management. As such the researcher believes that the new contribution to knowledge emanates from a practitioner academic or 'pracademic' perspective Posner (2009). So, the new theoretical knowledge and understanding was driven by the researcher's personal, professional and intellectual goals (Maxwell, 2005). Consequently, the new theoretical knowledge and understanding is helpful for both academics and practitioners.

The research identifies that a popular music artist possesses generic descriptors that all coalesce to represent the brand identity of a music artist. The new proposition of theory acknowledges that a music artist is similar to many of the aspects of traditional brand identity thinking related to products, places and companies (Aaker, 1996, Kapferer, 1997; de Chernatony, 2010). The findings identified that a music artist has a private, physical and professional (Sylvester, 2012, 2013; 2016) identity that coalesce to produce a

popular music artist's outward persona (Researcher, 2017) or brand value (Holt, 2003). The outward persona (ibid, 2017) of a music artist is received and perceived by publics (Sylvester, 2012; 2013; 2016), or multiple-stakeholders (Preece and Kerrigan, 2015), or a brand community (Muniz and O'Guinn, 2001) or music brand community (Sylvester, 2012). This interaction is defined by relationships (Holt, 2003; Stern, 2006). These relationships have now irreversibly changed the once dominant twentieth century control and influence of traditional music business (Ogden, et al., 2011). The new conceptual and theoretical insights demonstrate that popular music brands are now determined by the quality of relationship or interaction with their consuming publics (Sylvester, 2012; 2013; 2016).

9.4 Limitations

All research has its limitations. In this specific case the research project was limited by several constraints. These constraints and limitations were time, budget and personal circumstances of the researcher. As a consequence, the researcher had to decide on what would be the research emphasis and subsequent research priorities (Bryman, 2008). Chapter one, the introduction provides more detail to the origin of the resultant structure of the research. The scope of the study included investigating the phenomenon of popular music artist branding within the time parameters dictated by doctoral study process. The researcher received institutional support, although it was always assumed that the research operated within limited finite resources. The decision to change jobs and move to another country put a pressure on the accessibility of familiar resources and as such, it took the researcher some time to find a new pattern of research practice. It was assumed that the scope of the research could meaningfully inform the areas of the researcher's active engagement, namely, music industry practice and brand management academia. However it cannot be hidden that the very nature of the researcher's interests and experience offer potential limitations through bias (Denzin, 1989). Bias is the notion that a researcher could be a limiting factor in the execution of the research. The researcher's cultural, political and personal experiences provide a particular worldview and perspectives (Michrina and Richards, 1996).

Therefore, the inter-subjective nature of the research is an acknowledged limitation.

9.5 Recommendations for further research

This research represents an interpretation of social phenomena at a specific point in time, as such its reliability and validity is not absolute (Bryman, 2008). Therefore the researcher recommends that the findings from this research be tested through the use of alternative research routes. In the first instance other interpretive methods could be used. These could include phenomenology, ethnography, case study, grounded theory or alternative research design of biographical research (McCaslin and Scott, 2003). Any of the assessment methods could involve analysing textual data from direct fieldwork observations, surveys, interviews and written documents (Namgyoo, et al., 2016).

Conversely a quantitative research grounding could be used to test and challenge the validity of these findings (Bryman, 2008). The emphasis of quantification in the collection and analysis of research information might produce different outcomes and perspectives (ibid, 2008), which could possibly enrich knowledge and understanding in this emerging area of research. Equally, a mixed method might produce findings that were acceptable to both research philosophies.

The music artist brand identity framework itself also has the potential to be extended in the future. This could include, an investigation into the management of the framework in the context of music managers being brand managers of popular music artists. It could also be used in research related to the self-management of a popular music artist. Future research options could also focus upon the role and use of the model by entertainment (record) companies. Finally, the model could be tested in other professional sectors to see if it possesses similar efficacy to these research findings.

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Appendices 11.1

The South Bank Show Melvin Bragg's 2001 Craig David documentary

Television programme description:

A profile of Southampton-born singer Craig David, whose debut album *Born to Do It* sold nearly 10 million copies worldwide, and is currently working on a second album.

There are several individuals who contribute to this documentary. In order to assist in the understanding of the context and contribution of each I have provided a brief synopsis of their background. This will assist in helping to understand their position and perspective in regards to Craig David.

Glossary of names:

Melvin Bragg: *The English editor and presenter of the arts and culture programme; The South Bank Show (1978-2010).*

George David: *Craig David's father, born in Grenada, in the Caribbean.*

Trevor Nelson: *A British urban DJ, promoter and presenter. He was one of the first official DJ's of Kiss 100 FM in 1989. He then joined BBC Radio 1 to present the first national RnB show 'The Rhythm Nation'. He won MOBO Award in 1997 as Best DJ. In 1998 he became the MTV presenter of the very successful 'The Lick' programme.*

DJ Flash: *Craig David's childhood best friend and DJ.*

Dreem Team (Timmi Magic, Spooky and Mikee B): *Pioneering and influential DJ's and radio presenters of UK Garage (House) music. They presented the first UK Garage show on BBC Radio 1.*

Mark Hill: *One half of the UK Garage Act 'Artful Dodger' who introduced Craig David to the world with 'Rewind'. He went on to produce Craig's first album – the 10m selling 'Born To Do It'.*

Alexis Petridis: *An English journalist, who is the head rock and popular music critic for UK The Guardian newspaper. He is also a routine contributor to the magazine GQ.*

Colin Lester: *Craig David's manager*

Elton John: *Sir Elton John is an English singer-songwriter and pianist, who has over five decades, sold more than 300m records. This makes him one of the most successful artists ever. He's also a composer, pianist, and record producer.*

Sting: *He's an English musician, singer-songwriter and multi-instrumentalist, whose best known as the front man of 'The Police' band. He has sold over 100m records.*

Fraser T. Smith: *An English guitarist, songwriter and record producer. He has subsequently co written, produced and mixed four number 1s in the UK and US, including Adele.*

Jazzie B: *A British DJ, music producer, entrepreneur and founding and lead member of the Grammy Award winning group Soul II Soul.*

Case Data	Case descriptive themes, (explicit and implied)	Direct biographical research typology: -Told story <i>Text</i> -History <i>Lived life</i> -Context <i>Subculture</i> -Subjectivity <i>Questions</i>	Indirect biographical research typology: -Context <i>Brand mgt. theory/concepts</i> -Subjectivity <i>Researcher/ Lecturer/manager</i>
Part 1			
Craig David Singing: "its Craig David all over the South Bank Show"	Craig David Singing South Bank Show	Told story Context <i>Why is Craig David singing and integrating a reference to 'The South Bank Show'?</i>	Sub-Cultural Capital Brand identity Brand Culture Brand Community Brand value
Melvin Bragg: "Hello, tonight we look at the extraordinary career of singer songwriter Craig David. At the age of 21 he has already established himself as one of the brightest stars in pop both here and in the USA. It's a remarkable rise to fame for a young man who four years ago was working as a DJ and living on a council estate in Southampton. His first album 'Born to Do It' has sold 7 over million copies around the world. And opened the door for a new generation of black British pop stars. Liam Burley's film follows the making of Craig David's second album and explores the pressures and pitfalls of life at the top of the charts"	Melvin Bragg Craig David Age Pop stardom Popularity Background Council estate Album Global sales 7m Black British pop Liam Burleys Challenges Life at the top	Lived Life	Sub-Cultural Capital Brand identity Brand Culture Brand Community Brand Value
Craig David singing in studio: 'World Filled with Love'. It shows his manager Colin Lester and Fraser at music control desk.	Craig David Studio Song Manager Fraser	Told story	Sub-Cultural Capital Brand identity Brand Culture Stakeholders
Craig David: Driving through his old estate with 'World Filled with Love' song from studio synched. He then states that this is " <i>Holly-rude (Hollywood) estate</i> " (March 2002)	Craig David Driving Southampton Song Date: March '02	Told story	Symbolic interactionism Private self Sub-Cultural Capital Brand identity Brand Culture
Trevor Nelson: " <i>The sales of black music in this country are dominated in London. Mainly, still mainly in London, but that's spreading; Birmingham, Manchester, Liverpool maybe you'd expect him to come from one of those places, certainly never in a million years Southampton, I mean never!</i> "	Trevor Nelson DJ Urban music UK Black Music Sales Creative sites: London Birmingham Manchester Liverpool Unusual location: Southampton	History Context	Influencers (Opinion Formers) Sub-Cultural Capital Brand identity Brand Culture

<p>Craig David in his mother's flat in Southampton: Intro music 'Enter Selecta' from the first hit single he featured on with 'The Artful Dodger'; Rewind. Craig is looking through record boxes in the lounge. His mother brings a record box in. There is a pro-longed shot of a toy crocodile. He then asks his mother whether she has seen the 'Biggie' album with the baby on the front cover. It also shows a picture on the wall headed 'The Sun 2000' with the name and picture of 'Craig David and best newcomer' underneath.</p>	<p>Craig David Mother Hit song 'Rewind' Record boxes Toy Iconic album The Sun Best Newcomer</p>	<p>Told story</p>	<p>Symbolic interactionism Private self Sub-Cultural Capital Brand identity Brand Culture</p>
<p>He goes on to say: <i>"My parents played a massive part in the influencing me in the style of music that I'm doing now. Even though they divorced when I was eight they still kept a real strong bond for me, which made me still feel part of a family. My dad was part of a reggae roots revival type group back in the day called Ebony Rockers and he was bass guitarist for that group"</i>.</p>	<p>Parents Influence Musical tastes Divorce Age Love Family Father Reggae The past</p>	<p>Told story</p>	<p>Symbolic interactionism Sub-Cultural Capital Brand identity Brand Culture Brand Value</p>
<p>An old video clip is shown of Craig's father playing with Ebony Rockers and it is synched towards the end of his description.</p>	<p>Video clip Father</p>	<p>History</p>	<p>Symbolic interactionism (Private self) Sub-Cultural Capital Brand identity Brand Culture Brand Value</p>
<p>George David (Father) <i>"At an early age I knew Craig had an ability to go very far, how far is big surprise to me and think a big surprise to himself. His mother - she is not surprised at all. From day one, she said she knew"</i>.</p>	<p>Father Craig David Childhood Ability Success surprise Mother Faith No surprise</p>	<p>History Context</p>	<p>Symbolic Interactionism Sub-Cultural Capital Brand identity Brand Culture</p>
<p>Craig David in his mother (Tina David's) flat in Southampton: <i>"I use to play at a club called 'Chaos' and my mum kind of ended up being part of the crew, because I couldn't get up there and get all these records and I needed about three boxes. So we went up in this blue Fiat which kinda could get you from 'a' to 'b'. No actually, it couldn't get you to 'b' to well. It got you to 'a' second level"</i>.</p> <p>He says to his mum: <i>"So you remember those (record boxes)?"</i></p> <p>She replies, <i>"Carrying boxes up three flights of stairs, yes!"</i></p> <p>He says <i>"in the blue Fiat with the bullet holes in the side door"</i></p> <p>Discussion then ensues regarding the location of another (dark blue) record box.</p>	<p>Mother Flat Southampton Club Crew Record boxes Car Unreliable</p>	<p>Told story</p>	<p>Symbolic Interactionism Sub-Cultural Capital Brand Culture Brand identity Brand value</p>
<p>Craig David <i>"My mum was a massive fan of the Stevie"</i></p>	<p>Craig David Mum</p>	<p>Told story</p>	<p>Sub-Cultural Capital</p>

<p><i>Wonders of the world, the Michael Jacksons, and The Osmonds. So I had the more pop side from my mum. Terence Trent Darby was another one that my mum was a big fan of, so I was listening to people who were real live entertainers, who could write songs, and I was always inspired by these people. And, funny enough seeing Terrance Trent Darby was the first person I saw in concert in the Guildhall in Southampton. And I'd never really experienced what it was like to see some one live and the energy it can create and it actually, absolutely blew my mind to think; the record at home was good but this is amazing".</i></p>	<p>Music fan Stevie Wonder Michael Jackson The Osmonds Pop music Terence Trent Darby Live music Writers Concert Southampton Live experience</p>		<p>Brand Culture Brand identity Brand value</p>
<p>A recording of Terence Trent Darby performing on T.V. (TOTP) in March 1997 is shown.</p>	<p>Terence Trent Darby TOTP March '97</p>	<p>History Context</p>	<p>Sub-Cultural Capital Brand Culture Brand identity Brand value</p>
<p>Next scene is a picture of a converted church building, which is the 'African Caribbean Centre' (ACC) in Southampton.</p>	<p>Converted Church African Caribbean Centre Southampton</p>	<p>History Context</p>	<p>Sub-Cultural Capital Brand identity Brand Culture</p>
<p>George David (Dad) <i>"We used to bring him to local club in Southampton and he use to go on the stage, pick up the mic and start chatting, and I use to think come Craig off, I used to be embarrassed in a sense like. But the crowd did like it!</i></p>	<p>Father Southampton Club Stage Mic Chatting Embarrassment Audience</p>	<p>History</p>	<p>Sub-Cultural Capital Brand identity Brand Culture Brand Value</p>
<p>The next clip is Craig performing on the microphone, performing with a DJ Flash at the community centre.</p>	<p>Craig David Performance DJ Flash Community Centre</p>	<p>History</p>	<p>Sub-Cultural Capital Brand Culture Brand identity Brand Value</p>
<p>DJ Flash <i>"I met Craig here at the ACC when he was about 14 years old. Ah, I was DJing one night and then I see this kid like going through his record box and I like noticed he had like the same collection as me; RnB. We were in to the same music, so we hooked up together as a team".</i></p>	<p>DJ Flash Friendship 14 years old DJing Record box RnB Team</p>	<p>History</p>	<p>Sub-Cultural Capital Brand identity Brand Culture</p>
<p>Video then focuses on Craig performing (MCing) to Foxy Brown song and others at the AAC.</p>	<p>Craig David MCing Foxy Brown AAC</p>	<p>History</p>	<p>Sub-Cultural Capital Brand identity Brand Culture</p>
<p>DJ Flash – <i>"Craig used to chat on the mic which was called Mcing. I'd put instrumentals on and he'd be just chatting over it, doing a bit of singing over it as well and like people use to love that".</i></p>	<p>DJ Flash Performing together MCing and singing combo</p>	<p>History</p>	<p>Sub-Cultural Capital Brand identity Brand Culture</p>
<p>Video then goes back to him performing a mash-up at the ACC, demonstrating his skill.</p>	<p>Video musical performance</p>	<p>History</p>	<p>Sub-Cultural Capital Brand Culture</p>
<p>Craig David <i>"DJing for me played a massive part in just</i></p>	<p>Craig David DJing</p>	<p>Told story</p>	<p>Sub-Cultural Capital</p>

<p><i>my whole psyche of how I interpret music, because growing up as a UK DJ my interpretation of RnB and Hip-Hop from America was very different from someone who lives in Harlem or the Bronx. So, I take what I wanted from it and then go on to the decks and do my thing”.</i></p>	<p>Music interpretation UK RnB Hip-Hop America Harlem Bronx</p>		<p>Brand Identity Brand Culture</p>
<p>Craig demonstrates his DJ skills without headphones in his old Southampton bedroom. He says; “no headphones, am I the man?” “Ah man, if this music, the scene thing goes down the drain, I know what I can always come back to.” “Just hold tight, now we’re in the flow”. The bedroom has a large poster of his first album cover, as well as posters and flyers of past events he was performing at.</p>	<p>DJ skills No headphones Bedroom Southampton Self congrats Posters / paraphernalia</p>	<p>Told story</p>	<p>Brand identity Authenticity Sub-Cultural Capital Brand Culture</p>
<p>DJ Flash “ As soon as he like finished school he was straight on his decks, I’d be round, straight round, up all night, round there every day, it was like I lived there”. (8.06)</p>	<p>DJ Flash Routine: School Craig’s bedroom Decks All-night Second home</p>	<p>History</p>	<p>Brand identity Authenticity Sub-Cultural Capital Brand Culture</p>
<p>Craig David sitting in his bedroom in Southampton: <i>“This was the place of before we went out to go clubbing be it go out and DJ everyone would congregated around here and it was such a vibe because I’d be here DJing. It was like you were doing a warm-up set at home, vibing, I’m just getting myself ready to go out to DJ, what tracks you going to play. And next thing a few friends come round and it just builds in to this... hey, the whole crew is here, we’re ready, we’re looking sharp in my home, everyone’s vibed because the music playing and we’d go out. It’s funny cus that experience, I haven’t had for such a long time, because I’ve be doing all this travelling (artist, AAA lanyards and MOBO awards are shown in room). There’s a lot of jumping from here to there. So you can’t really congregate in the same way as we use to. And we had some great laughs in here, man real funny times”</i></p>	<p>Craig David Bedroom Southampton Routine: Congregate Vibe Warm-up set Track listing Crew Preparation Reminiscence Good times Change Travel</p>	<p>Told story</p>	<p>Brand identity Authenticity Sub-Cultural Capital Brand Culture</p>
<p>Recording of Craig’s Bedroom, 1997: Playing a mash-up of an instrumental played by DJ Flash and Craig singing verses from what became the lyrics of ‘Rewind’. “Craig David all over your...”</p>	<p>Craig David Bedroom Prequel of Rewind single</p>	<p>History</p>	<p>Sub-Cultural Capital Brand Identity Brand Culture</p>
<p>Craig David (in office, with discs on the walls): <i>“The DJ thing for me was like a massive learning curve because it helps you out with the mentality of when you’re writing a song, who are you writing for? And there’s a substance to it, you know that, if the clubs are feeling this, it has this foundation, that hopefully will build, then hopefully radio will play it and so on. So if you kind of miss the clubs it’s like people are hearing it, but actually not feeling it, because it’s not really being played in the places where people go out</i></p>	<p>Craig David Discs (success DJing Learning Psychology of understanding music, writing, club audiences, radio, and...? Club culture</p>	<p>Told story</p>	<p>Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community</p>

every weekend”.			
Club shown with a well-known club track (Flowers) being played.	Club Club Culture UK Garage Track; ‘Flowers’	Context	Sub Cultural Capital
Melvin Bragg then speaks over the club scene: “By the age of 15 Craig David had established himself as a DJ in the Southampton nightclub scene just as a new type of dance music was emerging”	Melvin Bragg 15 Years old DJ Southampton Nightclub New Music	History	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David: “I met Mark Hill in a club in Southampton where I was a resident at and he was playing a kind of UK two-step Garage set, which people weren’t quite familiar with at first but were like it’s kind of funky”	Craig David Mark Hill Southampton UK Two-Step Garage music	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Mark Hill (Producer) “There’s been a pretty vibrant underground club scene (in Southampton) but nowhere like the kind of scale it is in the major cities. So it’s been quite quiet which I think is almost the reason creatively why so much has gone on here”.	Mark Hill Producer Underground club scene Southampton Creativity	History	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Trevor Nelson: “The Jungle Drum n Bass was dying in the UK. All this emerged in to two-step which was much more (especially for females) a much more acceptable style of music. Not like RnB, which is more laid back, it was something you could dance to, because there was this feeling that, particularly in the black community that ‘House Music’ was for white kids. You know it was a fun thing, but it was for white kids. There was nothing at that energy for black kids and along comes garage two-step”.	Trevor Nelson Jungle/DnB Two-Step music Popular Females Not like RnB Dance music Black Community House Music White kids Black kids Garage Two- step	History	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Mark Hill: “It’s kind of related to house music as much as it is related to RnB music and I think that two-step comes from the fact that there’s two bass drum beats and the bar, I suppose as in drum n bass as apposed to the four to the floor in house music”.	Mark Hill House Music RnB Two-step 2 x bass drums and a bar as in DnB House 4 2 da floor	History	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
The synch of the club video playing the well-known club track (Flowers) is shown again.	Club ‘Flowers’ track	Context	Sub-Cultural Capital
Craig David: “Mark told me he was a producer and been looking for vocalists in Southampton to lay some vocals on tracks that he had done. And I was like this is great! I mean I’m a singer songwriter, I write, there’re all these songs at home I am looking to being produced. It was like this perfect marriage”.	Craig David Mark Hill Vocalist New tracks Singer Songwriter Home Production Perfect marriage	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Dreem Team (Timi Magic) “Craig was one of the first who actually went out and performed and done PA’s and went out there and actually put a stamp on the music and gave it credibility in a sense that it wasn’t just a remix music”	Dreem Team Timi Magic Craig David Live PA’s Distinctive Authenticity	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David performing a PA “Rewind”	Craig David Live Performance	History Context	Sub-cultural Capital

	'Rewind'		
Alexis Petridis (The Guardian) <i>"There was something about the vocal on that track that really stuck with you, partly because it had that line about, you know partly about saying his own name, obviously all the way through it and it had that line Craig David all over your boink which was like a brilliant thing for people (Kids) to latch on to, brilliant for teen magazines to latch on to".</i>	Alexis Petridis The Guardian Vocal Stickability Craig David Catchphrase Boink Brilliant Kids Teen mags	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Dreem Team (Spoony) <i>"Not to forget of course 'when the crowd say Bo Selecta and even people who weren't in to UK garage or urban music were saying...(Then a clip goes to the caricature of Craig David in the street with kids, with the infamous call and response "When I say Bo, say Selecta and then he said 'Bo' and all the kids shouted 'Selecta")</i>	Dreem Team Spoony Catchphrase Bo Selecta Wide appeal Caricature Kids Street Call and response	History	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Spoony <i>"Once you've got all these little things buzzing around the track, it was only gonna be a matter of time before it did what it did"</i>	Spoony Buzzing Track Inevitable	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Goes to a T.V. (TOTP) performance of Artful Dodger and Craig David's "Rewind" with the caption "After nearly 18 months on the underground circuit, "Rewind' broke the national charts in Dec 1999"	T.V. – TOTP Artful Dodger Craig David Rewind 18 months underground Charts Dec 1999	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David <i>"My mum when she can had "Craig 'Rewind Rewind" and I was like "it's cool, it's cool, just let it do its thing"</i>	Craig David Mum Rewind It's cool	Told story	Brand Culture Brand Value Brand Community
Mark Hill <i>"And it went in at number two unfortunately, thanks to Cliff Richard"</i>	Mark Hill No.2 Cliff Richard	History	Brand Culture Brand Value Brand Community
Back to the end of TV performance and the adulation of the crowd -Trevor Nelson <i>"He came off 'Rewind' and the pressure was on him to come with another Garage record, his heart was obviously in RnB"</i>	TOT P Crowd Trevor Nelson Rewind Garage track RnB	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Then shows a TV performance (TOTP) him performing to "Fill me in"	TOT P Fill Me In	History	Brand Culture Brand Value Brand Community
Trevor Nelson <i>"He came with "Fill Me In, he kind of merged the American RnB sound with the UK Garage sound"</i>	Trevor Nelson Fill Me In American RnB UK Garage sound	History Context	Brand Culture Brand Value Brand Community
The TV performance continues with the caption "Fill Me In, April 2000 - Fill Me In was the first single from Craig David's debut album 'Born To Do It' "	TOTP April 2000 1 st Single Album Born To Do It	History Context	Brand Culture Brand Value Brand Community
Craig David <i>"When the album dropped, I think people were first a little skeptical, is he trying to turn his back on the Garage scene? Is he trying to remove himself away from</i>	Craig David Album Skeptical Move from Garage scene	Told story	Brand Culture Brand Value Brand Community

<i>it?"</i>			
Alexis Petridis (The Guardian) <i>"The dance scene in the Britain um has always got this terrible bee in its bonnet about you know people crossing over, about people, you know, selling out"</i>	Alexis Petridis The Guardian Dance scene Crossing over Selling out	History Context	Brand Culture Brand Value Brand Community
Trevor Nelson <i>"This sell-out notion was what was holding the music back, everybody was afraid of selling-out; producers, artists, and even DJ's, it really did go right down to the street level. And the street dominated what black music tastes were"</i>	Trevor Nelson Sellout notion Everyone afraid: Producers Artists DJ's The street Black music taste	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David [CD] <i>"I write songs and I'm not caged in a certain sound and a certain style"</i>	Craig David Write songs Not caged No certain sound No certain style	Told story Context	Brand Culture Brand Value Brand Community
TOTP T.V. clip comes on with Sarah Cox introducing Craig David <i>"It's new number 1 time now and this guy is the youngest ever UK male solo artist to reach the very top spot, so it time to give it up to Mr Craig David"</i> The TOTP No.1 title comes up	TOTP Sarah Cox Craig David No.1 Youngest UK solo artist		Brand Culture Brand Value Brand Community
Colin Lester (Manager) <i>"I never felt that single was a no. 1 record and I remember saying to Craig you know, this is not going to be a No. 1 single but I think you know, my hope for this track is top 10 and if we can get a top 10 and build our way through, I think 'Seven Days' is absolutely a No. 1 record. And of course my whole plan went to pot because 'Fill Me In' went in at No. 1 and you know it all went terribly pair shaped from there but not a bad problem to have had"</i>	Colin Lester Manager Fill Me In track: A hit but not a No.1 Sevens Days: Yes a No.1 Sarcasm Unexpected success	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David Performing live at a sold-out Wembley Arena in March 2001. He then talks about a strange week from Monday on. It was the intro to seven days. The crowd went mad!	Craig David Performing Sold-out Wembley Intro; Crowd go ecstatic	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Alexis Petridis (The Guardian) <i>"If you go to his concerts you'll see a real cross-section of audience, a lot of parents, who got their Craig David in the car but are also quite happy to take their 13 year old daughter along to the concert. They don't feel threatened sexually by him"</i>	Alexis Petridis The Guardian Concert Fans mixed 13 year olds Daughter Parents Not sexually threatened	Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
The Wembley concert continues...	Wembley	Context	Brand Culture Brand Value Brand Community
Craig David <i>"I've grown up with my mum and in the way that I write songs lyrically I have more respect for girls and the way I talk about them and that's why in 'Born To Do It' the whole of the album are very narrative about situations and meeting different girls but never really bad mouthing"</i>	Craig David Childhood Mum Writing songs Respect for girls Narrative Never bad mouth	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community

<i>because I always feel you should have a respect"</i>	Respect		
Then goes to TOTP 'Seven Days' performance	TOTP Seven days	History	Brand Culture Brand Value Brand Community
Elton John <i>"I remember seeing him play acoustically on the Chris Evans Show on TFI Friday. I heard Seven Days and I was so impressed"</i>	Elton John Craig David Performing Acoustic Impressed	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting <i>"Elton John sent me the album, he sends me everything because he knows I don't play attention, so he sends me the things that he thinks are important in pop music"</i>	Sting Elton John Album sent Important	History Context	Brand Culture Brand Value Brand Community
Elton John <i>"I couldn't believe for a start that he was so young and that just made me, I just flipped out about that. Then I saw him being interviewed on TV and I thought he's really got something together here, he's very intelligent and he knows what he's doing"</i>	Elton John Disbelief So young Witnessed him Intelligent Competent	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting <i>"What intrigued me is that he was telling us a story within the confines of a pop song, which always interests me, cus it's unusual these days. People don't usually tell stories, they sing slogans and sing a catchphrase. To actually tell a story with a coherent narrative, with a beginning, middle and end is unusual"</i>	Sting Craig David Song story teller Unusual Coherence Narrative	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David <i>"Telling stories and being narrative in my music is always something I really enjoy. I like to kind of look at it like as if you were reading a book. (Film driving along in Southampton begins) And I try to write songs that aren't too specific or too articulate but exactly what went on because... otherwise people are going to be living through my experiences as opposed to listening to the song and in some respects saying that song maybe was written for me because I've experienced that".</i>	Craig David Telling stories Narrative My music	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
'Walking away is played and a montage of clips are combined including driving through Southampton, CD's bedroom, performing with DJ Flash, old pictures/videos of CD's childhood, fans, Wembley show and CD reflecting.	Walking away Clips Southampton Craig's bedroom DJ Flash Childhood Fans Wembley	Context	Brand Culture Brand Value Brand Community
Alexis Petridis (The Guardian) <i>"Walking Away was really the track that cemented him as a credible artist, he wasn't just this one trick pony from a Garage act who got lucky. And that was the record that would have been played at the more middle of the road stations. And that's the difference between selling 200 thousand albums and 3 million albums".</i>	Alexis Petridis The press Walking away Credibility Not one hit Garage MOR 200K to 3m sales	Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Melvin Bragg <i>"Walking Away became Craig David's third consecutive hit single and his album 'Born To Do It' went</i>	Melvin Bragg Walking Away Craig David	History Context	Sub-Cultural Capital Brand Identity

<i>on to sell over 7 million copies around the world. He was still only 19 years old”.</i>	Born To Do It 7m sales		Brand Culture Brand Value Brand Community
Craig David's Album synched in	Album	Context	Brand Culture Brand Value Brand Community
<i>The second half of the documentary now focuses on Craig in the present, preparing for his 2nd album</i> Craig David travelling in a car in Ibiza with Mark Hill in April 2002 to go to his place. They discuss how Mark got his vehicle and all his equipment over to Ibiza. He goes on to say he still has his studio in Southampton	Craig David Ibiza Mark Hill April 2002 Studio Southampton	Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Melvin Bragg <i>“The success of ‘Born to Do It’ has made both Mark Hill and Craig independently wealthy. Earlier this year they met up at Mark’s new studio in Ibiza to work on Craig’s second album”.</i>	Melvin Bragg Born To Do It Mark Hill Ibiza New studio Second album	History Context	Brand Culture Brand Value Brand Community
Mark Hill (sitting by his pool with Craig) <i>“It must be difficult now for someone at Craig’s level if he works with a different producer I mean their perception of Craig is as (a joker - Craig interrupting) Yeah, but apart from that a 9 million selling super artist and it must be quite daunting”</i> (I like that - Craig interrupting)	Mark Hill Pool Craig’s success Different producer 9m sales Super artist Joking	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Mark Hill <i>“jokes - no, no, other people’s perception, whereas I just think he’s Craig from the area”</i> (From Hollymead, Southampton – Says Craig David).	Mark Hill Other people He’s just Craig From the area Hollymead Southampton	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Mark Hill and Craig in his studio. MH <i>“Just run through the track like the previous version, I just wanna check that the beginning part, up until it goes falsetto, I just wanna see how it sounds double track”.</i> Craig then starts singing 'Hidden Agenda'	Mark Hill Studio Instruction Singing 'Hidden Agenda'	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David singing 'Hidden Agenda' - a potential new song for his second album	Singing 'Hidden Agenda' Song - 2 nd album	History Context	Brand Culture Brand Value Brand Community
Craig David and Mark Hill by the pool again. Craig <i>“It can sometimes help you when you don’t have technical ability, you just kind of go with what sounds right and I’ll come up with something that isn’t quite correct but its got a vibe about it, it’s nice because Mark has the technical ability and I just got vibe, throwing things in there that just don’t make sense”</i>	Craig David Mark Hill Technical Intuitive nature What gives them such synergy & Chemistry?	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig back in studio booth singing 'Hidden Agenda' and working things through with Mark Hill	Singing Studio “Hidden Agenda'	Context	Brand Culture Brand Value Brand Community
Craig <i>“Because I’m only twenty, the things I’m going to talk about are still going to be very young, I mean I don’t know about marriage and having children and the later stages of</i>	Craig David Writing style Only 20 Multi-connection	Told story	Sub-Cultural Capital Brand Identity Brand Culture

<i>life and things you do. I like to talk about things my age group can relate to but I put it in a format that adults' can kind of touch on"</i>			Brand Value Brand Community
Craig David singing 'You Don't Miss Your Water' in studio with Mark on keyboard	Craig David Singing Mark Hill		Brand Culture Brand Value Brand Community
Craig and Mark by pool- <i>"I try to always write songs that people will say oh yeah, this guy is still in touch, he hasn't kind of gone off and forgotten what's really going on here"</i> Mark jokingly interrupts <i>"No he's not sitting here in Ibiza by the swimming pool"</i> Craig comes back <i>"nah, no sitting by a pool, not like getting a little suntan, I mean when it's freezing cold in England"</i>	Craig David Mark Hill Writing songs Be credible Joke from Mark Can he be in touch when in Ibiza?	Told story Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David back to singing 'You Don't Miss Your Water'	Craig David Singing	Context	Brand Culture Brand Value Brand Community
A recording of the Brit Awards, February 2001 is shown. The camera pans in from the back of the auditorium, Ant and Dec entertainingly introduce Craig David. Dec; <i>"Our next performer is a man who has successfully fused hip-hop and RnB influences with the accelerated tempos of the UK garage scene, whilst still maintaining his urban roots"</i> Ant <i>"What does that mean?"</i> Dec <i>"I don't know but it sounds dead good, please welcome, live on stage Mr Craig David"</i> The scene then cuts to CD performing 'Fill me in'. The crowd goes wild and starts singing the lyrics along with him.	Brit Awards Feb 2001 Ant and Dec Hip-Hop RnB UK Garage Urban Roots Irony Live performance	Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Trevor Nelson <i>"When Craig got nominated for 6 Brits everyone was dollally and like wow, you know, he's from our part of town, musically anyway. 6 Brits! I don't think I'd ever heard of that in terms of a black artist"</i>	Trevor Nelson 6 Brit nominations Everyone happy From our place Never for black artist	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Back to a scene from The Brits where Pete Tong is asked who his favourite artist is by Ant, to which he replies <i>"I think Craig David, just for the lyrics. Anyone with lyrics that good!"</i> But, after glancing at Ant and Dec he says <i>"But, you can never tell"</i> which they agreed with	The Brits Pete Tong Favourite Craig David Lyrics You can never tell	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Dreem Team; Timmi Magic <i>"Everybody expected him to get something, um, and at that time I don't know if they thought they should hold him back, or they thought he was doing too much at the time or being too big for his boots"</i>	Dreem Team Timmi Magic Expectations Restricted	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Trevor Nelson <i>"He was in some tough categories in fairness, there were some popular acts up against him, but you'd of thought he'd scoop one"</i>	Trevor Nelson Tough categories Expect one!	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Return to CD performing 'Fill Me In' at the Brits, with freestyle rap and lyrics inculcating Frazer on the guitar.	Craig David Fill Me In Rap Frazer / guitar	History Context	Brand Culture Brand Value Brand Community
Elton John <i>"In a sea of mediocrity out there nowadays he</i>	Elton John	History	Sub-Cultural

<i>was like a breath of fresh air, I was very upset when he didn't get a Brit award, as it has been quite well documented, I thought it was disgraceful"</i>	Mediocrity New Upset, no Brit! Disgraceful	Context	Capital Brand Identity Brand Culture Brand Value Brand Community
The Elton John on stage with Ant and Dec. Elton John says <i>"I don't want to be disrespectful to anybody that has won, but if there is anyone a better singer than Craig David then I'm Margaret Thatcher"</i>	Elton John Ant and Dec Who's better? Craig David Margaret Thatcher	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Melvin Bragg <i>"The Brits however were not the only music awards in town and Craig had already been nominated for 6 MOBO's"</i> Music Of Black Origin Awards 'MOBO' The late 'Lisa Left Eye Lopes' introduces CD <i>"This guy last year, he probably couldn't of got tickets to the MOBO's. A year later he's had two smash solo no.1 singles and sold over 1/2 m copies of his album in only one month, he is Craig David"</i>	Melvin Bragg The Brits Craig David 6 MOBO's ½ m sales 1 mth	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Craig David performing 'Fill Me In' on MOBOS	Craig David Fill Me In MOBO's	History Context	Brand Culture Brand Value Brand Community
Trevor Nelson <i>"The MOBOS gave Craig loads of awards which then made 'The Brits' look out-of-date and the MOBOS look bang up-to-date"</i>	Trevor Nelson Craig David MOBO winner The Brits Out of date MOBO up to date	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
MOBOs <i>"The winner is Craig David"</i> Best UK Single (Fill Me In) He kisses his mum, shakes hands with associates/friends and goes up to collect.	MOBO's Best single Fill Me In Mum Friends Acceptance	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
USA			
Los Angeles, December 2001: Craig David <i>"Who'd of thought we'd be in LA? walking through with your glasses on, you can't see"</i>	LA Dec 2001 Craig David	Told story	
CD <i>"Going over to America, I felt I gonna put down my bags of all my success in the UK and Europe, I'm going to approach it like I'm a newcomer, who wants to show it's about songs. It's not about trying to please certain people, trying to make everyone, um, enjoy every aspect of my music because at the end of the day, there's gonna be some people that may not like my music because it's not to their tastes"</i>	Craig David US Newcomer Trying to please? Music tastes Was Craig challenged by the US	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Back to LA and CD is speaking to David Hasslehoff (DH). DH says <i>"We are separated by a common language - I have no idea about what he said"</i> . Those around laugh.	LA Craig David David Hasslehoff Separated Language Comprehension	Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting <i>"You have to be very something special to 'cross the pond' it's as difficult as it was before the Beatles now. I think that gap closed down"</i>	Sting Special Cross the pond Beatles Difficulty	History Context	Brand Culture Brand Value Brand Community

CD <i>"Why do we need someone from overseas who kinda taken a diluted version of what we've already got. But I think if you can take better RnB or different over to America then I think people stand up and take attention"</i>	Craig David Perception Doubtful Different America	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Back to LA. Photographers taking pictures of CD	LA Pictures	Context	Brand Culture Brand Value Brand Community
Spoony <i>"The only thing they're going to buy is what they've not really got. They didn't have the Beatles and they definitely didn't have someone who could sing and rap and MC like CD"</i>	Spoony Buy Different Beatles Craig different	History Context	Brand Culture Brand Value Brand Community
Jay Leno Show (October, 2001) <i>"My next guest, a British singing sensation, who has sold more than seven million CD's worldwide. His current CD is called 'Born To Do It' and now he's singing his new single '7 Days' please welcome CD"</i>	Jay Leno Oct 2001 British sensation 7m album sales Born To Do It New single 7 Days	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Then a montage of film (Synched with an Americanised '7 Days') chronicling CD's journey around the states from PA's at record shops, interviews at TV and radio stations. Elton John is synched in saying <i>"He works very hard. A lot of British performers that come to America, they don't put the work in and it's a big country"</i> . Then back to the montage of films showing his workload.	Film montage US Tour PA's, interviews, TV, Radio Elton John speaks Hard work Craig David Working hard	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Saturday Today on the Plaza. TV host introduces CD <i>"Craig David, a big star in the UK, with a no.1 album and a no.1 song, he is poised to become a huge star here in the US"</i>	US Sat Today Craig David UK Star No.1 Album No.1 song Huge US star	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Fraser T. Smith (Guitarist) <i>"We went everywhere, doing all of the radio shows and um, all of the promotion, everything there was to do, wed did. At the beginning no-one had heard of him and you could see it build, and that was exciting thing I think, seeing it climb up the billboard charts"</i> Back to film of the promotional tour in US	Fraser T Smith Guitarist Promotion Build Billboard US	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Elton John <i>"The hardest part for him was getting on RnB, on the urban stations as what they're are called now and he managed to crack that"</i>	Elton John Radio RnB Urban stations Cracked it	History Context	Brand Culture Brand Value Brand Community
Clip of CD, looking uncomfortable in an urban station. One of the radio heads has just heard he is also a rapper and DJ as well. They seem excited by his talent.	Craig David Urban station Uncomfortable Excited executive	History Context	Brand Culture Brand Value Brand Community
Trevor Nelson <i>"He's probably one of the few artists that doesn't rely on dancing and the whole stage theatrical show to sell his records and his image. He just comes up and he blows you away with him and Fraser on the guitar and just his vocal ability"</i>	Trevor Nelson No dancing Theatrical stage Selling Records & image Blows them away Vocal ability	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD performing in the US at the 'John Lennon tribute concert, October 2001 singing 'Come Together'	Craig David US John Lennon	History Context	Brand Culture Brand Value Brand Community

	Tribute concert Oct 2001 Singing		
Fraser T. Smith (Guitarist) <i>"When we first did that acoustic performance people were quietly struck by wow it's the sound is more classic yet Craig is rapping over the top, he's an RnB singer. So I think there's a fusion of that, that has been very important"</i>	Fraser T. Smith Guitarist Acoustic Classic Rapping RnB singing Fusion	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"You can't hide behind anything, it's like vocal and guitar and you're either going to pull it off or you're not"</i> Back to performing in the US at the 'John Lennon tribute concert, October 2001, rapping in an American style.	Craig David Acoustic Cannot hide Accepted or not Rapping US style	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Fraser T. Smith (Guitarist) <i>"I was thinking about the influences I'd had over the years like The Beatles and I just thought that it'd be great if I could bring something to the table that maybe Craig hadn't been influenced by so much. We slipped in to some sounds that were being generated in the 70's and then just began the very organic process of writing the song".</i> Then a short piece of film showing Craig and Fraser in a US hotel room in December 2001 going through their process of writing 'World Filled With Love'.	Fraser T. Smith Guitarist Influences The Beatles 70's sounds Writing songs US hotel room Dec 2001 'World Filled With Love'	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"Writing on the road was new for me because it has always been back home, in my bedroom comfortable and I know the environment. I like to sometimes sing melodies and have Fraser play them on the guitar which actually then makes the riff of a lot of the songs".</i> Back to the film, which depicts Craig and Fraser writing and displaying self-congratulations about their progress on the song.	Craig David On the road Different Sing with guitar Fraser self-congratulations	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Colin Lester <i>"On one hand we've been asking him to promote 'Born To Do It' in America and on the other hand we've been saying Craig you got to have a new album"</i>	Colin Lester US Promotion Born To Do It Need new album	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"The time is ticking away to the point where; Craig you need an album now, you've been away for such a long time that it's like starting all over again"</i> Back to writing session with Fraser"	Craig David Time ticking Need new album Starting again	Told Story	Brand Culture Brand Value Brand Community
Craig returns to the UK. Travelling in a car in London -Melvin Bragg <i>"Craig David has been absent from the UK charts for nearly two years - a life time in pop terms. He is now under pressure to repeat his initial success with his second album"</i>	Craig David UK London Two years away Pop lifetime Repeat success	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting <i>"You put everything you have in to that first album, everything you've been thinking about, all your dreams, all your plans, all the little bits of songs you've had for maybe 10 years go in to that album. It's a hit and then you realise that ahh there's nothing in the petrol tank anymore"</i>	Sting 1 st album Absolute effort 2 nd album Pressure Empty petrol tank	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community

Trevor Nelson <i>"You look at the ingredients of that first album and you say 'What did I start with? How did I do it? What was special about it? And some people can't recapture it, they just realise, it's gone'".</i>	Trevor Nelson Ingredients 1 st album 2 nd album Recapture It's gone	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Alexis Petridis (The Guardian) <i>"You just repeat that formula, in the hope that people will still buy in to it. Do you do something completely different in the hope that your personality or your fan base is strong enough to be carried along in to that"</i>	Alexis Petridis The Guardian Formula Personality Fan base strong	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD Performing 'What's your Flava' in London studios with producers the 'Ignorants' October 2002.	Craig David What's Your Flava Producers Ignorants Oct 2002	Told story	Brand Culture Brand Value Brand Community
Timmi Magic <i>"You obviously got to find new topics to talk about and you try to be different, I mean the first album was solely Mark Hill all the way, this time he's moved on and worked with different producers"</i>	Timmi Magic New topics Different 1 st Album Mark Hill Producer Different Producers	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Colin Lester <i>"It's actually important for an artist not to get too locked in to one producer because you become very reliant then, on that relationship and I think with an artist as good as Craig David it's important that he gets to work with as many different people as possible"</i> Back to performing 'What's your Flava' in London studios with producers 'The Ignorants' October 2002.	Colin Lester Artist No producer lock in Non reliance Different people What's Your Flava Performing What's Your Flava London Studios The Ignorants	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Producers 'Ignorants' Trevor Henry and Anthony Marshall <i>"Even the people like this black British music over the years and stuff think that sometimes they have like a longing for it to be good as well, on the inside and it's just I think it has a lot to do with timing. It takes just one person really to do it and just follow it up, which, he's managed to do".</i>	Producers Ignorants Trevor Henry Anthony Marshall Black British music Timing One person Follow it up He's done that	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
MOBOs October 2002 Film showing dressing rooms of Craig David, Ms Dynamite, Ashanti, Ja Rule and Seal.	MOB O's Oct 2002 Dressing room Ms Dynamite Ja Rule Seal	History Context	Brand Culture Brand Value Brand Community
CD <i>"I look at the um, the origin of where my music comes from. Being very much influenced by black music, especially from America, um in its hip-hop and RnB but at the same time growing up in the UK, being British, having being from a mixed race background family. And, my mum,</i>	Craig David Origin Black music America Hip-Hop RnB Growing up – UK	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community

<i>half Jewish, my dad, from Grenada it keeps you open minded about things, so I feel I write songs that I'm passionate about, um representative of where I sit in the mix".</i>	Mixed race Mum – half jewish Dad – Grenadian Open minded Passionate Representative		
Trevor Nelson <i>"There going to be more mixed race kids in this country than there is going to be black kids within probably 10 years, I'd imagine. So he does represent a new wave of kids, you know that have grown up in this country"</i>	Trevor Nelson Mixed race kids UK Black kids Representative New wave of kids	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Spoony <i>"What you'll find is poor black people and poor white people will live next door to each other and the kids invariably end up playing in the same football teams, going to the shop at the same time, going to the same schools, and listening to the same music"</i>	Spoony Poor black people Poor white people Neighbours Kids mix together Sport/leisure/music	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Alexis Petridis (The Guardian) <i>"He is a great example and a great inspiration to a generation of kids from the streets, where race doesn't matter, it not a big issue to them and I think he definitely speaks for that generation"</i>	Alexis Petridis The Guardian Inspirational Generation of kids Streets Race immaterial No issue Representative	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
MOBOs Presenter Alicia Dixon (LL Cool J in background) <i>"Now this brother has been away for a while but now he's back and tonight we've got a world wide exclusive performance of his new track 'What's Your Flava' People go mad and let him know how much we've have missed him; Craig David"</i>	MOBO's Alicia Dixon LL Cool J behind Brother Away for a while He's back Exclusive What's Your Flava Craig David	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD performs 'What's Your Flava' and a montage of film shots around the venue. from pictures and interviews.	Craig David What's Your Flava Pictures Interviews	Told story	Brand Culture Brand Value Brand Community
CD Leaving MOBOs in car <i>"Ah, as much as I've done it so many times now, it felt a little weird, with the new single and being back in the UK, you just never quite know what the feedback, the vibe going to be like".</i>	Craig David MOBO's Performance New single Still nervous Unsure Response Feedback	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
A caption is then shown stating; 'Flava entered the singles chart at No.8, lower than expected.	What's Your Flava No.8 chart entry Lower than expectation	History Context	Brand Culture Brand Value Brand Community
CD <i>"As quickly as you have success, it can be taken away, you can be at fault. As soon as you try to step to the mark and you believe in your own ego is when you have a problem".</i>	Craig David Quick success It can go You can be at fault Belief in ego Problem	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD Performing 'Rise and Fall' in studio	Performing	Told story	Brand Identity

	'Rise and Fall'		
Colin Lester <i>"He came to play me this song one day, that had this wonderful melody and a great story about this kid that had sold millions of records and suddenly started losing his, his focus on life and um looking at Craig thinking; writing about yourself?"</i>	Colin Lester Played song Great song Million selling kid Starts losing focus Is it about you?	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD Performing 'Rise and Fall'	Performing Rise and Fall	Told story	
CD <i>"It was very interesting for me to sit down and write a song about how the rise and fall of someone's career can be and having seen so many artists' that I'd been influenced by fall, um, at hurdles that I thought you, you've gone clear, you're fine here"</i>	Craig David Write Rise and Fall Career fall Gone clear but fall	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD Performing 'Rise and Fall'. A caption comes up stating; 'Rise and Fall' takes its melody line from Sting's 1993 song "Shape Of My Heart"	Craig David Rise and Fall Sting song 1993 Shape Of My Heart	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"I sent it off to Sting to see if he would clear the sample, but he came back and said he loved the song and it was fine, go for it and at the same time I said it would be wonderful if you could come down to the studio and lay some vocals on this"</i>	Craig David Sting Clear sample Could you sing? Why?	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting, singing 'Rise and Fall' in studio.	Sting Singing Rise and Fall	History Context	Brand Culture Brand Value Brand Community
Sting <i>"He said to me well in the song, I'm seeing you as a kind of being a father figure, (He laughs) I thought, oh yeah, how old are you? 20, OK, Well I could be your father"</i>	Sting Song Father figure Age	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"Lyrically, whilst trying to say wow, it would be perfect with him in the hook, actually being the more elder spokesman saying 'look at me, I'm someone with experience, Craig, don't get caught up on these things, cus it can be the rise and fall"</i>	Craig David Song Lyrics Elder spokesman Experience Be careful	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Sting <i>"There are psychological dangers of just being successful too quickly, you start believing the things people say about you, negative and well as positive and you lose your personality, you lose your perspective and you lose who you really are"</i>	Sting Psychological Success to quick Negative / Positive Personality Lose perspective Lose identity	History Context	Brand Culture Brand Value Brand Community
Jazzie B <i>"You're a superstar, every body is telling you shit vanilla, it's fantastic, it's really amazing situation"</i>	Jazzie B Superstar Shit vanilla	History Context	Brand Culture Brand Value Brand Community
CD in a photo shoot for the new album, a montage of clips with Craig David laying next to decks, headphones, skull cap, writing songs in his journal	Craig David Photo shoot New album Paraphernalia	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Alexis Petridis (The Guardian) <i>"I think Craig's image is a</i>	Alexis Petridis The Guardian	History	Sub-Cultural Capital

very, very interesting one. (Picture of album - 'Slicker Than The Average') You don't really see him with women, um, there's not really any scandal about him, I think that was initially his appeal, he was a fresh faced young guy from the streets, never really had a nasty word to say about anybody"	Craig's image Very interesting Not with women No scandal Initially appealing Fresh faced Young guy The streets Not nasty	Context	Brand Identity Brand Culture Brand Value Brand Community
Trevor Nelson "No girls seem to be writing stories about him, no boys seem to be writing stories about him, you know everyone's looking for something, and there are not getting anything"	Trevor Nelson No girls writing No boys writing Everyone's looking Nothing coming out	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Colin Lester "Craig David doesn't smoke crack, Craig David doesn't carry a gun, Craig David doesn't sleep with hookers, you know, these are things papers love to write about"	Colin Lester Craig David No crack smoking No gun carrying No prostitutes Nothing for papers	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD "You're in the limelight, you're, people are watching you, and you just have to make sure you are careful in what you do and just be confident and if you want to walk hand in hand with your girlfriend down the street and be loud and proud, be proud. If you want to be more private about your relationships, that's you as well"	Craig David Limelight People watching Careful Confident Share if you want Be private if you want	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Jazzie B (Artist and Producer) "Right now you know, Craig is as clean as a whistle, and um, you know, it'll all change and um, you know, I hope he'll be prepared for that when it comes but it is inevitable putting yourself in that position"	Jazzie B Artist and Producer Clean as a whistle It'll change Be prepared It's inevitable	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Clip entitled 'Craig's 21st birthday party London, 3rd May 2002. Shows people enjoying themselves with 'We Are Family' playing. Fraser is DJing, with Craig laughing and joking with him.	Craig's 21 st B/day May 3 rd 2002 Fun We Are Family Fraser DJing Craig having fun	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Spoony "Craig's, ah, job or responsibility whether he realises it or not, is one; is to do the best possible he can for Craig David and two; to open up as many doors for people behind him, Because if he's not, he's not really, for me, keeping it real"	Spoony Craig's job Responsibility Help self Help others Keeping it real	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
Back to Craig's 21st birthday party, with people enjoying themselves to 'We Are Family' playing.	Craig's 21 st B/day We Are Family	History Context	Brand Culture Brand Value Brand Community
DJ Flash aka Neil Gordon "One minute we were, like chilling, walking down the park or whatever, and now he's like in America and it's like, you know, I see him now and again, you know, when he can, because obviously I know he's very busy you know over in the states and everything but you know I don't see much of him, but...you know". (DJ	DJ Flash Neil Gordon Chilling with friend Now the US See him now and again Very busy Don't see much	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community

Flash looks despondent and his eyes well up and glaze over)	of him Challenged		
Back to Craig's 21st birthday party, with people enjoying themselves to 'We Are Family' playing.	Craig's 21 st B/day We Are Family	History Context	Brand Culture Brand Value Brand Community
CD <i>"I'm a young heart living a in a world filled with love, I've come from these humble backgrounds in Southampton, I've had all this success, and I don't regret where I am now but at the same times, at the same time, I do understand that there have been changes"</i>	Craig David Heart full of love Background Southampton Success Change	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD Singing 'World Filled With Love' in the studio	Craig David Singing 'World Filled With Love'	Told story	
The film then cuts to Colin Lester (CL) and Fraser in the studio, listening to Craig David finishing the song. Then a comedic interplay between Craig and his manager Colin Lester:	Colin Lester Fraser Studio Craig David Joking	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CL says <i>"That was great, can you send the next person in on your way out please"</i>	Colin Lester Send next person On your way out	History Context	Brand Culture Brand Value Brand Community
CD replies: <i>"The thing is, I think they haven't actually put in their CV to even get past the door. I thought I just try and do a little thing for you"</i>	Craig David Try Do something For you	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CL responds: <i>"I think you're good, I think you're very much like Craig David though"</i>	Colin Lester You're like CD	History Context	Brand Culture Brand Value Brand Community
CD responds: <i>"But the thing is, what I've learnt from Pop Idol is that you gotta be, try and be yourself and don't try and be anyone else. So, a lot of people say I sound like Craig David but I'm just trying to be me"</i>	Craig David Learnt Pop Idol Try Be yourself I'm trying to be me	Told story	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CL <i>"I think you look like him as well"</i>	Colin Lester You look like him	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community
CD <i>"Well, I could do Britney Spears impersonation"</i>	Craig David Do Britney Spears?	Told story	Brand Culture Brand Value Brand Community
CL interrupts: <i>"Anyway, on your way out if you could send the next one in, we are quite busy, thank you"</i>	Colin Lester Send the next in Thank you!	History Context	Sub-Cultural Capital Brand Identity Brand Culture Brand Value Brand Community

END

Appendices 11.2

Craig David on Westwood TV

Sourced from: <http://www.metrolyrics.com/westwood-lyrics-craig-david.html>

Lyrics to performance	Told story themes
<i>Uh yeah check it out</i>	Pay attention
<i>Eh yo, its time to change your routines</i>	He's changing your or my <i>brand identity</i>
<i>Backed when I was age 18 with a dream</i>	<i>His past brand identity</i>
<i>Back when I was bringing something fresh to the scene</i>	<i>His past brand value</i>
<i>When I was rocking in my Binaca Bana Vi Sous jeans</i>	<i>His past fashion physical brand identity</i>
<i>Its like I've been in the cold</i>	He's acknowledging some wilderness years
<i>But now I'm fired up on all ready to go</i>	He's ready for a fresh start
<i>Got this game tied up on eva since i came thru the door</i>	He believes he has all that's needed
<i>Go way more women trouble tho then eva befo</i>	Reference to old song by Artful Dodger ft. CD
<i>Its like a 12 inch promo..... somthin that u might find...with an instrumental</i>	Reference to the historic context of rapping over an instrumental on vinyl
<i>Acapella jus fo u to sing along to</i>	His <i>professional</i> performance is connecting
<i>But its the beats that make you bounce in the club tho</i>	Reference to music club culture
<i>Treats are, always ready to bring the new flava</i>	Girls are ready with a brand new sound
<i>K to afford the garage rava</i>	Reference to music club goer
<i>12 tens amp along with speaka</i>	Reference to classic DJ equipment
<i>With Dj cutin it with a crossvader</i>	Reference to DJ mixing between two tracks
<i>Frazer All up in that coustic guitar</i>	Reference to Fraser T Smith on his acoustic guitar
<i>Gota tell u i neva thought i wud makit this far</i>	<i>Private</i> revelation about career
<i>Have enuff money to buy maself a porche carrera</i>	Benefits of <i>professional</i> success
<i>All of my peoples wanst enuff of ma giant posta</i>	Reference to his fans buying his posters (portfolio)
<i>ugh,,Its all I got to say, so thanks to my peeps who supporting me</i>	Reference to his fans
<i>Dance floors nation wide u feel me</i>	Reference to his club music fans
<i>Treats remix bubbling nice and easy</i>	Reference to girls and his reworked <i>brand identity</i>
<i>Cuz how i get down, how i get down....</i>	How he is real and authentic
<i>Dis is how craig gets down x 5 u chose</i>	Reinforcing and referencing himself in the 3 rd person
<i>Yoo, But she know dat</i>	Reference to a figurative female who is beautiful like his professional music and performance. She can let go and enjoy the professional success and status of being with CD. She is priviledged compared to her past. Reference to Re-Rewind track to reinforce CD's journey.
<i>She's so hot you can't even hold dat</i>	
<i>Her fire make ya burn on contact</i>	
<i>Deep like dis track</i>	
<i>Nowadays she don't need be hold back</i>	
<i>Sneaks out to the mall, never crawls back</i>	
<i>Is you wan' be impress</i>	
<i>Quality time you need to invest</i>	
<i>Got nuff money your arm she na interest</i>	
<i>'Cos she dun' been blessed</i>	
<i>Back in da day when she na' 'ave all dis</i>	
<i>Now she done, tell no one else can calm dis' (reee-wind)</i>	
<i>Hear me now</i>	
<i>She's, Hot (freaki freaki), sixteen bars</i>	

<i>Hot like Biggie rappin' one more chance over De Barge</i>	Reference to Biggie Smalls and one of his hit tracks
<i>She's hot, so hot she'll have me beggin' for more</i>	Beautiful women want CD for his <i>brand identity (Private)</i>
<i>And even hotter when her Victoria Secrets drop to the floor (She's hot)</i>	Brand product placement (lingerie) on the context of sexual encounter with beautiful girl (<i>Private</i>)
<i>Hot like Elle, hot like getting' down with Giselle</i>	Girl is as beautiful as supermodels Elle McPherson and Giselle Bundchen (<i>Private</i>)
<i>What the hell? Hot like sex back at the hotel (she's hot)</i>	Sexual encounter (<i>Private</i>)
<i>But brace yourself, before you start to play yourself</i>	
<i>Because a (Coca Cola bottle shape ah it a run de place)</i>	
<i>Big shout out to Gigs, massive shout out to Tim Westwood (DJ Spooky)</i>	Reference to grime artist Gigs, Time Westwood and DJ Spooky (Brand partnership)
<i>Ah, my DJ Spooky in the tracks</i>	DJ Spooky playing the music (Brand partnership)
<i>Spit an acapella run it den send it back</i>	Encapsulating the UK Garage/Grime/Hip-Hop club music culture of playing (Sub-cultural) (<i>Professional</i>)
<i>If people hurd it david talking hard on dis track</i>	
<i>Even tynchy strider said dat on the streets its a wrap</i>	Reference to Grime artist Tynchy Stryder (Symbolic link)
<i>In 2008 straight makin moves In 2009 aint got nothing to lose</i>	2008 is a year of change and 2009 got to go for it (Professional intention)
<i>Now u can buy my records any way u chose</i>	Reference to the multiple ways of music consumption (<i>Context</i>)
<i>But 2 fingers hit dem fools dat be breaking the rules</i>	Reference to music piracy (<i>Context</i>)
<i>First fill me in getin my first million</i>	Reference to 'Fill Me In' and first million (<i>Professional</i>)
<i>No need to hold a nine no need fo knife carryin</i>	Reference to no need to carry a 9m gun and knife
<i>Just hungry for the music wana ride the rythm</i>	CD wants to reconnect his music (<i>Professional</i>)
<i>Now i can talk harder after 13 million</i>	<i>Professional</i> success gives right to be loud and proud
<i>Haaa,, nothing like if ur talking the hardest</i>	Reference to CD's ability to be like the prevailing sub-cultural music scene and the various artists like Heartless Crew and Gigs (Sub-cultural capital) (<i>Brand value</i>)
<i>New from the street, same beat, different artist</i>	
<i>Mans on road dey like grrrr heartless</i>	
<i>Gigs dun killed it but ima merkk dis regardless</i>	
<i>Walk in the party, girls brushing past me</i>	Music club scene and female attention (Prof/Private)
<i>Guys geting vexed that they still wana barley</i>	Reference to guys wanting Cocaine (Rhymes with Charlie)
<i>Soo much ...bottles of bacardii</i>	Reference to alcohol (<i>Private</i>)
<i>Im geting leaded..im leaving with somebody</i>	CD wanting a woman and leaving club It is a club music ritual Connect in the club and then have sex (<i>Private</i>)
<i>Its like a weekend ritual</i>	
<i>Trap dem in the club then get home get physical</i>	
<i>Bring that back lets come wid dis</i>	Reference to club music style of 'ReRewind' (Prof/Value)
<i>Re remixxx a' lil sumtin like</i>	Changing musical genre to Hip-Hop (sub-cultural)

<i>U noe wa a a i can be ur bad boy like diddy Or run up in da club sipin a bud like fidyy</i>	Reference to Hip-Hop artists' – P Diddy and 50 Cents (Symbolic link)
<i>My game so tight i dun need nobody wid me</i>	His <i>brand identity</i> has no compare (<i>Persona</i>)
<i>Jus spit a group 16 bars at the mobles overrrr at milly Be..straight fire u can feel the heat</i>	Reference to 9m as a comparison to CD's musical rap expression (<i>Prof/Sub-Cultural</i>)
<i>Its like a shot of absinth make your knees go week</i>	Music like the alcohol absinthe impacts your stability Music will impact the concrete you stand on Music will vibrate through the street (<i>Private</i>)
<i>Its so much harder than the concrete under ur feet</i>	
<i>The kind based a mans me straight tumpin the street</i>	
<i>Ah, maids on the dee looo Moved by the kilooo</i>	Girls and drugs
<i>Same sorta rush a shh knock u'ss n evils</i>	His experience the same as girls and drugs
<i>But dis aint a illegal</i>	However is music is not illegal
<i>My mike is my vehicle</i>	Microphone is CD's transport to take you on a journey
<i>But right now im getin to'to the club wid my people Haa, yooo</i>	He is going to the club with his fans (<i>Prof/Brand Value</i>)
<i>Where shud i start</i>	He asks; where should he start
<i>Buy me a glass of somthing cuz my throats feeling parched</i>	He wants someone to buy me a drink
<i>Forget the vip dun need to feel like a star</i>	Being a VIP isn't important
<i>Ehh blood i neva seen soo many beans in the dance</i>	Lots of girls in the club
<i>Shots lickin fast, champs in the glass, chicks grindin on me wile my **** getin hard</i>	Drinks; shots and champagne, girls dancing close and CD getting aroused
<i>No need to ask, bak to the yard</i>	He suggests he is going back to his home with a girl to have sex (<i>Private</i>)
<i>Straight to the brudas were da legs come apaaaaarrt</i>	
<i>Eyo its as simple as that</i>	Reflecting on the reality of club life and girls (<i>Private</i>)
<i>So if you in the club tonight</i>	
<i>Theres no time to slack</i>	
<i>N girls dun be frontin like u aint up for dat</i>	
<i>Imagine u one of ___ while he be ___ from da back</i>	
<i>Tim westwood dj spoonie craig david all up in the building ah ...</i>	Recognition again for Tim Westwood, DJ Spooky and CD in the 3 rd person (Brand partnership)
<i>U noe jus tryna do a lil sumthin.</i>	CD suggesting he is just trying to share a little music

Appendices 11.3

Craig David documentary with Fearne Cotton

ITV2 29th September 2010

Fearne and...(Season 2, Episode 4)

Presenter: Fearne Cotton - *spends time with a famous personality, living their lifestyle alongside them and trying to gain inside knowledge.*

This episode was about Craig David

-Fearne Cotton: I'm off to America to try and track down Craig David who we've not heard from in a little while. Hello taxi, airport please. There's been a lot written about him, but I want to find out the truth behind those headlines. In 2000 it seemed Craig David had the world at his feet. His debut album sold 7 and a half million records going multi-platinum in over 20 countries, but in 2005 his record sales were plummeting with his 3rd album hardly registering a hit.

As she is speaking pictures of tabloid headlines and album covers: Craig David model sex romp headline, Craig is snubbed by BRITS, Debut Album cover Born to Do It, Craig receiving award at MOBO while wearing a red top with "Buy British" slogan, Craig David receiving MTV Awards, Craig clean up at Ivor Novello Awards headline with picture of Craig David collecting 3 awards, Craig on stage, Craig in recording studio. Craig David The Story Goes...album cover. Craig David and Manager go proper mental about Bo Selecta! headline.

-Fern Cotton: For some including Craig the blame was being firmly laid at the door of a certain large headed bubba character.

The caricature of Craig David by Avon Merron ... saying 'Craig David'

- Fearne Cotton: Then came the story that Craig had moved to America, that he was dating a string of super models and also that he was gay.

As she is speaking more tabloid pictures and headlines of Craig David appear. Headline born to do it in the states with picture of Craig, Craig David's model sex romp headline, Craig David denies Gay Reports. He loves ladies on a Monday, Tuesday, Wednesday...and footage of him and Fearne as she talks to him in America.

-Fearne Cotton: But who is the real Craig David? With unprecedented access to his home, work and social scene, I'll be following Craig to find out. My journey will take me

coast to coast from LA to Miami, Craig's home in the US. All I'm hoping is I don't go "Craig David" please!

This is Fearne and Craig David.

Fearne drives away in London cab.

-Programme Intro music and pictures of Fearne Cotton and Craig. Programme title appears: Fearne and Craig David.

- Fearne Cotton: I'm in Los Angeles and this is Sun Set Boulevard. Craig David's hotel is right around the corner. And er he's just tweeted me actually. It says "Hey Fearne I'm in LA d'you wanna hook up?". Yes I do. I'm on my way to meet Craig. I've got millions of things I want to ask him. I've also heard through the grapevine that the Avon Merron Bo Selecta character is still a bit of a touchy subject.

Picture of Avon Merron doing Bo Selecta caricature with Craig David on Tour slogan and then saying Proper Bo I tell thee.

- Fearne Cotton: As I found out when I saw this internet video of Craig's Manager, Colin earlier in my hotel room. In it Colin berates someone from the record company's Marketing Team for blaming poor record sales on Bo Selecta.

-Colin Lester: (An edited version of Colin's rant is shown)

But why I am I here listening to you talking shit? I'm sat here.

You tell the f..king artist, you tell the artist not me, cause you're in the f..king room and he's in the room,

All this bollocks that I'm having to listen to about Bo f..king Selecta

Why you telling me this? Like I've never f...king heard it before? Which part of f...king Bo Selecta have I not heard before?

How many people want to come up and go boink Craig David all over my f...king boink? Its bollocks. If I'm going to f...king pay you to f...king do the job then you'd better f...king do it because you can tell him why we're wasting money. You're f...king stupid. I don't want excuses. Excuses are what my f...king kids give me when they don't want to go to bed. You get f...king paid to do a job, so f...king do it. I don't f..king want to listen to this bollocks, ok? You f...king sit in here.. You tell him cause I'm not telling him anymore.

Fearne Cotton: I mean I shouldn't laugh because it's obviously touched a nerve, but I'm gonna go and meet him now. Today Craig's got a meeting in LA with his Manager to talk about his up and coming new album. But before that I've come to meet Craig at his hotel.

Fearne arrives at hotel room.

- Fearne Cotton: Hello Craig!

- Craig David: How are you babe?

- Fearne Cotton: How are You?

They kiss.

-Craig David: Are you well?

-Fearne Cotton: Good to see you

-Craig David: Good to see you

-Fearne Cotton: Are you all good and well and happy.

-Craig David: I'm good. Did you get my twitter?

-Fearne Cotton: I got your tweet that's why I'm here. I tweeted back.

-Craig David: I didn't tweet back.

-Fearne Cotton: No I tweeted back I'll be around in a second, I was around the corner.

-Craig David: Where are you staying?

-Fearne Cotton: Here I am. I'm in a hotel not as posh just round the corner.

-Craig David: How not as posh?

-Fearne Cotton: It's a lot less posh than this.

-Craig David: Does it have a bed in it?

-Fearne Cotton: This is er. Yeah I mean have a bed but this is a lovely room. Wow!

-Craig David: It's nice. I mean...

Fearne Cotton starts to narrate over the scene.

Fearne Cotton: Craig now spends most of his time living in the US but I was surprised to hear about his living arrangements....

Back to the interview.

- Fearne Cotton: So you don't live here you live in Miami?

- Craig David: I live... London still, still between London and Miami. Miami's really where, I mean that's, that's like my little manor now. I've been there long enough to know like the place. But LA's still...

- Fearne Cotton: How long have you been in Miami for now then

- Craig David: Um, I suppose about 2 years. Well 2, I bought the place about 2 years ago. It's the, you know the Sanderson Hotel in London?

- Fearne Cotton: Yeah

- Craig David: Same owners as that. But I bought like the Mondrah they have. Well the Mondrah is round the corner actually.

- Fearne Cotton: So you live in a hotel?

- Craig David: Live in a hotel.

- Fearne Cotton: Wait a minute Craig David, so you live.. this is my actual dream.. you live in a hotel where you have room service and then someone just comes and cleans your room everyday in the hotel.

- Craig David: It's pretty much. I try not to use that element if I have to admit. The room service does after a while accumulate to like a lot of money after a while. So the fridge is now full of like my own stuff, and I, I mean I'm thankful; I do have a housekeeper who comes up and does my place. But they just, they love to charge a fortune in those hotels.

- Fearne Cotton: Of course. Living in a hotel in Miami! Craig's certainly come a long way from those early days growing up on a council estate in Southampton.
- Craig David: I like coming over here a lot. I like, I find it quite an exciting place.
- Fearne Cotton: Now that you live out here do you find that's sort of died down a bit has it still go the sheen to it being in the United States...like the American dream. Are you living the American dream?
- Craig David: There's still a buzz I think. There's like um, American's do like to celebrate success, that's one thing I can tell it's a little bit different from back home. I know I've seen like guys in their car next to you and you can be like driving with a girl next to you and you're sort of going to dinner and they'd be like oh what a lovely car man, love the car, wow! Whereas back home there'd be some sort of abuse that gets thrown at you, some thing that's kind of, especially if you've got a girl next to you as well just to kind of put you in your place and you just think why, why now? But it...

- Fearne Cotton: Because they're jealous. Is that why?
- Craig David: I think there is a bit of jealousy, you know, but that's what I'm saying about culturally I think that in America they embrace success, but...
- Fearne Cotton: Have you got a right flash car then?
- Craig David: Well, it's, I've got a Ferrari, which...
- Fearne Cotton: Wow, ok.
- Craig David: It was, I mean, and it was, it was always like a dream to have a super car like that, you know, a proper sports car you know and a red loud, proud Ferrari. The difference is like I said back in the UK you go for maybe a black coloured Ferrari to tone it down to be like, oh ok we'll get away with this. No. In Miami they just go red loud and proud, that's why you'll see yellow lamborghinis, green lamborghinis because people just want to live it, live the dream.

Cuts from interview in Craig's hotel room and Craig and Fearne exit from the hotel.

- Fearne Cotton: Well Craig certainly seems to be living the dream here out in the US and quite a blinged up dream at that!

Craig and Fearne shown sitting in a cab.

- Fearne Cotton: I'm off with Craig to meet his scary Manager Colin. Craig's been with Colin since the very start.
- Craig David: You'll like Colin.
- Fearne Cotton: I'm just so nervous.
- Craig David: Why?
- Fearne Cotton: Because I, I don't know, because I don't usually get to
- Craig David: interrupts with '*know him?*'
- Fearne Cotton: Yeah, I don't hang out with music manager people and I would say the sort of archetypal image of a music manager is someone who's quite scary.
- Craig David: No, he's straight up because there are so many people who feed you a whole load of fluff to kinda make you feel good and you just, it doesn't help you and I'd rather him say, you know what really let's pull down the faders on that and go again within the next record and at least I know where I stand as opposed to have all these hopes and prayers that something is about to happen. Y'know.
- Fearne Cotton: After the relative failure of his last couple of albums, it's obvious Craig's desperate for another hit.
- Craig David: I just know that if I just keep staying in the studio, do what got me into this in the first place, which was writing songs, it'll all be cool, all the rest of it doesn't really mean anything. The LA's and the Miami's and the houses and all that stuff, I didn't have

any of that when I wrote my first album, which was by far the biggest album I had. It was just about making music and being passionate as this young kid who just loved making songs so if I keep that in my mind and remember that that's what got me here the rest of it is immaterial y'know.

Change of scene from cab to Fearne and Craig taking the lift.

- Fearne Cotton: I'm here to learn the truth about Craig David. The last person I really want to meet is his Manager.

-Craig David: I don't know why you've got this thing, where you think this is gonna be really like he's gonna go raw as you come through the door!

- Fearne Cotton: I've heard about him. I think this is gonna be scary.

They exit the lift, walk along a corridor and then arrive at a door with a Do Not Disturb notice on the door handle.

Fearne Cotton: Here you go. Do not disturb! It says do not disturb.

Craig knocks on the door and stands to the side of it while Fearne is stood directly in front of it.

-Fearne Cotton: Don't bloody hide!

Craig then stands in front of the door and door opens.

-Craig David: Jack! How are you? Jack this is Fearne. Fearne this is Jack, this is Colin's son.

Fearne Cotton: Hello Jack. I was gonna say you didn't look like a music manager just yet!

-Craig David: He is a music manager though. He has got a music manager sort of vibe going on.

-Colin Lester: Oh Man!

-Craig David: Colin, Fearne, Colin.

-Fearne Cotton: Hello

Craig and Colin hug each other and Craig asks how he is. Fearne and Colin then greet each other with a kiss.

-Fearne Cotton: Good to meet you.

-Colin Lester: Good to meet you too.

Fearne Cotton then narrates: Ok, so I'm going to be brave now and see if he really is as scary as I thought.

- Fearne Cotton: A lot of people these days think that the music business is this sort of like amazing, glamorous fun world but of course there is such a harsh business side to it and it is such a competitive industry that you have to be at the top of your game and as

you were saying you can lose your nut and when I Googled your name I saw like a scary video of you shouting last night Oh my God, I'm gonna be scared seeing that man, But that's when you have to cut to the chase and be business right?

- Colin Lester: Absolutely. People think you know that and the bit you're referring to on YouTube is a bit like me throwing my toys out of my pram. It's not, it's about somebody explaining something to me that was complete crap about an artist. If someone's gonna dick around with one of my clients then quite frankly they're gonna dick around with me first. The truth is I'm very passionate about the people that I manage so if someone's gonna have a go at them, I'm gonna have a go at them and I'm gonna do my nut. I have been known to do it in the past for that reason, but it's purely down to I think, the passion. I believe in the people I represent and if I didn't then I wouldn't represent them in the first place.

Fern Cotton then narrates: Whilst Colin head back to London, Craig and I head off to his home in the US, Miami. Craig and Fearne arrive at LAX airport to catch flight to Miami. Fearne has a lot of bags she is trying to carry.

- Craig David: D'you want a hand with that bag?

-Fearne Cotton: I've got it, I'm there.

-Craig David: Sure?

- Fearne Cotton: I'm there.

- Craig David: With all of it?

- Fearne Cotton: Yeah man. Craig baby I'm used to it.

- Craig David: That gold bag would look great on my arm.

- Fearne Cotton: This thing? I'm not spoiling this look. Seriously I'll be fine.

- Craig David: Fearne that looks so awkward, just give me the gold one.

-Fearne Cotton: Are you sure?

- Craig David: Yeah.

- Fearne Cotton: What a gent. Look at this gent. That is a good look for you Craig.

- Craig David: Where are we? We're in Los Angeles you can get away with anything in this place trust me.

- Fearne Cotton: Well that is so true.

Shot of plane taking off into the air. Then cab driving on the highway.

- Fearne Cotton: The first thing Craig has to do in Miami is pick up his car from the garage.

They arrive at Lamborghini Miami.

- Craig David: So here we are.

- Fearne Cotton: Are you buying a car?

-Craig David: No, picking up my car. It's the red one.

-Fearne Cotton: Is that your car there?

-Craig David: Yeah.

Fearne let's out a squeal and laughs.

-Fearn Cotton: That's your car there?

She points to a red car displaying the registration plate: CD UK

- Fearne Cotton: Now this being Craig it's no ordinary car and no ordinary garage. Yes Craig David keeps his red Ferrari in a car show room.

Fearne sits in the Ferrari.

- Fearne Cotton: I've never even sat in a Ferrari before.

Fearne and Craig get into the car and Craig thanks the showroom assistant.

- Craig David: Full tank, everything. Thank you brother

- Fearne Cotton: WOW!

Fearne then narrates: So here we go, Craig's just about to show me what lies underneath his bonnet.

Craig reverses the car out of the showroom.

- Fearne Cotton: I feel nervous for you. Just don't scratch it or do anything.

Scene of them driving around Miami in Craig's car in the early evening.

- Fearne Cotton: So it must always be quite nice when you're driving along here and people look in and go check the dude in the Ferrari. That's a nice feeling right?

- Craig David: It is a nice feeling because the kudos that comes with a Ferrari, also the fact that it's red and you're in Miami and I think that you have to embrace it or don't have the car. I wouldn't do this in Park Lane in London.

- Fearne Cotton: I'd imagine that the ladies quite like this car as well.

- Craig David: Yeah girls do check it out, but I hope that I've got more to give than having to run a car like this.

- Fearne Cotton: Yeah

They arrive at their destination.

- Fearne Cotton: Here we are. My goodness I need to brush my hair.

- Craig David: We made it welcome to my home.

- Fearne Cotton: Welcome to your humble abode.

- Craig David: Yeah, this is home. Shall we go in?

- Fearne Cotton: Let's go in. Let's do it.

- Craig David greets two men outside the building.

Fearne Cotton narrates: Craig has bought the Penthouse apartment on the top of this hotel. So technically he lives in a hotel. Craig gives Fearne a kiss good bye and leaves her in the hotel lobby.

- Fearne Cotton: How exciting. See you in a bit Craig. So this is. We've just arrived at Craig's house which is a hotel, in a Ferrari, my mind has sort of gone brrrr, scrambled. But yeah, I'm gonna get freshened up and then get ready for pre-dinner drinks at Craig's er, apartment on the very top of the hotel. Whatever next?

Part 2

Starts with views over Miami at night

- Fearne Cotton: So check out my view of Miami! I'm in the room that Craig got me in his hotel and I believe those blue lights up there are Craig's apartment.

Fearne points to the top of the hotel building which is lit by bright neon blue lights

- Fearne Cotton: Small isn't it?!

Then shows Fearne Cotton knocking at Craig's hotel room door and he opens the door.

- Fearne Cotton: Hello Craig.

- Craig David: Fearne. You good?

They greet each other with a kiss.

- Fearne Cotton: You've got little sweets out for guests.

- Craig David: Yeah, so you can just dip in. You know what I went one stage further if you look really close you can see there's a little dog on there.

- Fearne Cotton: You've got personalised sweets.

- Craig David: Yeah, I thought you'd like that.

-Fearne Cotton: Course you have. Oh Craig they're lovely.

Fearne eats a sweet.

- Fearne Cotton: Who's that?

She points to a picture of a woman on the wall

- Craig David: A girlfriend I know from the UK

-Fearne Cotton: Lady friend?

- Craig David: Now and again

Fearne Cotton laughs out loud

- Craig David: Try not to go too far because otherwise it's a bit like, otherwise you're filling your house with sort of like history rather than sort of just like...things you tried to ascertain

-Fearn Cotton: Then a new lady friends go, Who's that?

- Craig David: And they're like, why have you got all these girls on your wall that you've had a little pre- conquest with. (*Said awkwardly*) Anyway, moving on, but.

Fearn Cotton narrates: So I knew Craig wanted to take me out but I didn't realise I was going to be going out drinking with Craig and 8 blokes who just happen to be some of Miami's high rollers.

- Craig David: Everybody this is Fearn. Fearn this is everybody.

- Fearn Cotton: Hi, hi. Hello.

- Craig David: Right now I can do the individual names and all that kinda stuff.

Everyone's so quiet.

- One of Craig's friends: We're not introverted. She just seems so nice and beautiful we're just focussed on her right now..

- Fearn Cotton: Oh stop it!

Fearn Cotton narrates: I really wasn't liking where this was going

- Craig David: Before we go and get some food let's just give you a quick shot, let's not even just mess about, because otherwise we're kinda messing about

- Fearn Cotton: Now what if I told you I don't even like tequila

- Craig David: To you Fearn. Thank you.

They clink glasses and say cheers to eachother.

- Craig David: Like I said remember palm then the tequila. Cheers. Mikey you pulled it out so well. Ryan, why you not finishing it. That wasn't so bad though.

Craig turns to Fearn.

- Fearn Cotton: No it was lovely.

She turns away from Craig towards the camera sticking her tongue out and wincing as if she did not like the taste of the tequila

- Craig David: Mikey line up some more, let's just keep it moving. There's another bottle in the freezer

- Fearn Cotton: I Don't want another bottle!

- Craig David: Let me take you... No come on I'll take you through

Fearn Cotton: But first things first Craig introduces me to his pet Oscar

Craig takes Fearn to see very large TV screen with a dog on it

- Craig David: Oscar! Look who it is? Look it's Fearn.

Craig David points to Fearne while looking at the dog on the TV screen

- Craig David: You go to sleep. You carry on doing what you doing

Fearne Cotton narrates: Now that's possibly the weirdest thing I've ever seen

Then see Fearne outside on the roof terrace.

- Fearne Cotton: So this is your terrace.

Fearne starts chuckling as she looks around the roof terrace.

- Craig David: This is, to be honest this is what for me, when I bought the place it was just all about being outside. Forget about being inside and all that stuff it was..

- Fearne Cotton: I'm trying to remain calm but this is mind blowing. You've got a Jacuzzi on your roof!

- Craig David: It had to be done.

- Fearne Cotton: With a TV on the side. I mean.

- Craig David: It definitely is inspiring.

Fearne Cotton narrates: This penthouse is probably the most extraordinary bachelor pad that I've ever seen in my life. I did wonder though how he got all this money.

- Fearne Cotton: Craig I can't even believe what I'm seeing. I mean, you've played it down. You definitely played it down. I had something in mind but it wasn't this. This is incredible.

- Craig David: Thank you. It humbles me coming, cause literally, my home, my balcony, actually I was actually fortunate enough to have a balcony in Southampton, was probably about as big as this and about that wide. Come out great, perfect and my whole home was probably as big as this one part of that so I mean to be honest it's crazy. So I come here and I look at that view and I think come let's focus, let's write some songs.

- Fearne Cotton: What is going on over there? What is going on over there?

Something's opening look. Somethings opening. Is that like a cinema screen?

- Craig David: Yeah. So you can chill in here and watch films which is like kinda cool. I try to make it so that you don't have to leave home. I shouldn't have to leave here. I could come out here and do everything I need to do. The studios here, have fun indoors, come outside I've got all this. I shouldn't have to leave and still be able to make a record. Colin when he sees me coming to Miami sort of thinks what sort of album's really going on in that studio when you've got all this going on. But I've proved to him that actually music can be made here.

- Fearne Cotton: Exactly!

- Craig David: And not the music you're about to think that I'm making, the right music, the right music.

- Fearne Cotton: No, no, no, no I would never suggest such a thing with any of these fine ladies.

- Craig David: I think now, tequila...

- Fearne Cotton: Tequila then eat.

- Craig David: Tequila then eat cause I'm hungry.

Fearne Cotton narrates: Oh well, when in Rome, I guess! They return inside to Craig's penthouse.

Craig David: Let's have a little shot

- Fearn Cotton: Oh no.

- Craig David: Kwame, good, nice music at the right time. Maybe not so dramatic though, just a little bit more chilled. Head coming off.

- Fearne Cotton: Cheers.

- Craig David: Pineapple juice. Cheers everyone. Cheers.

They drink their tequilas.

- Fearne Cotton: That's like a sip, I can't even...

Fearne looks like she is gagging.

- Craig David: Fearne, Fearne, Fearne, Fearne, Fearne. I'm sorry. You can do this. It's part of the.. it's a ritual. You've got to get a good mouthful, that's why you're taking too... that's it get a good mouthful so you can taste the thing. Back in. No, no no. Bam, that's good, that's the one! Straight on with the pineapple juice. No one's looking, no ones' looking, stay confident, all elegant, lady like and turn around...

- Fearne Cotton: How? I'm not very lady like I mean I'm dripping with juice..blumming, what is it?..

- Craig David: It's beautiful, it's gone, let's get some food, let's keep it moving

Craig and Fearne make their way to the lift.

- Fearne Cotton: What one do I press, L? Where are we going?

- Craig David: Down

Fearne Cotton narrates: Ok so that's 3 tequilas in half an hour. I must now apologise in advance for my behaviour.

Fearne and Craig are laughing in the lift. Then they exit the hotel building.

- Fearne Cotton: This is going to be a funny night, I can tell. Thank you.

They exit the building and then take a car/cab and arrive at a restaurant.

- Fearne Cotton: Oh, very lovely!

-Craig David: Right now the tequila has destroyed me. Let's keep it rolling.

They go into the restaurant and Craig meets and greets a lady in the restaurant.

- Fearne Cotton: A few tequilas and Craig the ladies man was really starting to come out.

They then sit down at a table, joining a group of Craig's friends.

- Craig David: They're on the back of the bus down there.

Fearne Cotton laughs out loud.

- Fearne Cotton: Anyone else want the cocktail menu?

-Craig David: Can we get another round of tequilas and some pineapple juice? Cause Bret loves it, just another like round of tequila and a round of pineapple juice that would be perfect right now cause Fearne said she wanted it. And she's gonna do a funny face, round about, now!

Fearne Cotton looks at the camers, then Craig turns and looks at the camera. Then we see Fearne standing outside on her own with her hands on her hips.

- Fearne Cotton: Mad, mad. I think we're going to a club now, help!

Craig and Fearne in cab.

- Craig David: Do you want a shot of tequila?

- Fearne Cotton: No.

- Craig David: No?

Now see them walking along the street.

- Craig David: We're very like on the DL in the service entrance to get in here

- Fearne Cotton: We're going in the VIP service entrance?

- Craig David: the VIP

- Fearne Cotton: the VI Pizzle

Fearne and Craig walk along corridor inside a building. Music playing in the background.

Then see Craig greeting a girl with a kiss.

Fearne Cotton narrates: There he is again, at it with the ladies, along with his mates.

Fearne and Craig in the club laughing and talking to each other and miming the song playing in the club. OMG by Usher. Craig dancing and joking with friends and Fearne.

Fearne Cotton narrates: It's obvious he's having a great time out here. His albums may not have been selling like they used to, but he seems to have built himself a fantastic life in America. And the shots kept flowing. And by this stage it's fair to say I was, well, a bit tipsy.

More clips of Fearne, Craig and his friends dancing and drinking in the club. Then see Fearne on her own, returning to her hotel room.

- Fearne Cotton" I mean, what a night! I'm absolutely exhausted. I just want to go to bed and not be a million degrees. Craig is still in da club, um, I hope he finds some ladies

because he's put me below his room and he's definitely a bit of a ladies man, so...
there we go. good night.
Fearne locks her door.

Part 3

Fearne Cotton narrates: I've spent the last few days hanging out with Craig David, last night he took me out drinking with 8 of his mates. Let's just say the less said about that the better.

Fearne is in her hotel room and hears a knock at the door.

- Fearne Cotton: Coming!

Fearne Cotton narrates: Now Craig wants to take me for a run. Yes, a run. She opens the door and Craig is there in his tight sports kit.

- Fearne Cotton: Have you been up doing something already in the gym?

- Craig David: A little workout before, I was waiting for you.

- Fearne Cotton: are you mental?

- Craig David: Are you well?

-Fearne Cotton: No, I'm not well at all.

- Craig David: How did the tequilas go down?

Fearne wretches and puts her hand to her mouth.

- Craig David: Trust me I feel the same way as you.

- Fearne Cotton; Well what were you doing in the gym?

- Craig David: Just a little workout, a little... It's beautiful outside. Just got to get up early and just kinda take it while you can.

- Fearne Cotton: If I puke on camera it's your fault.

- Craig David: Not that I'd love that, but it would be a great look.

Fearne looks at the camera. Then shot changes to them getting into Craig's ferrari outside the hotel.

- Fearne Cotton" I'm gonna be sick in his car I know it.

Fearne Cotton then narrates: I am really not looking forward to this. They drive away. Now see them at the beach, jogging along the boardwalk.

- Craig David: You've got quite good pace going on there, for someone who said they were feeling a bit sick, you're starting to motor now.

- Fearne Cotton: I like running, just not with a hangover.

They finish their run.

- Fearn Cotton: Craig David's hangover cure, going for a run on the sun! I've never sweated so much in my life.
- Craig David: You're feeling better for it, come on Fearn, you know, you've climbed mountains. You've been at altitudes that are crazy.
- Fearn Cotton: Not with a hangover.
- Craig David: Yeah but that makes you feel like you're, you're still actually p****ed when you're at the top of the mountain though.
- Fearn Cotton: Yeah, I could do without, my legs are like, like this, noodle legs, jelly noodle legs.

Fearn Cotton narrates: Ok I have to admit that has made me feel a bit better, now I'm just desperate to see a bit more of Craig's bachelor pad. He's promised me a full tour today and no tequila.

They arrive at Craig David's bachelor pad.

- Craig David: Bedroom.
- Fearn Cotton: Ah, this is your room, wow! More women!
- Craig David: I think beauty awakens the soul.
- Fearn Cotton: That is a wonderful quote; beauty awakens the soul.
- Craig David: As you look up.
- Fearn Cotton: Is that an i-pad in the wall? Oh my goodness.
- Craig David: Yes, it lets you control the lights and the audio..
- Fearn Cotton: You, are James Bond.

Camera then shows Craig's living room and then onto the bathroom

- Craig David: Shower. Obviously it would be wrong to not have some more naked women on the walls.
- Fearn Cotton: Oh my goodness, a bum. There's bums on the wall. Oh my goodness, there's a shop in your bathroom!

Fearn looks at lots of Craig's shoes all lined up in cabinets in the bathroom.

- Craig David: Oh, that's how, that's how you enter that way!

Craig bumps into his tower of shoes as he makes his way through to another room!

- Fearn Cotton: There's a shop in your bathroom! This is insane.
- Fearn Cotton: It's all just so neat and all the white t-shirts are together, all the white shirts are there, all the jackets, caps, glasses are on a little stand.
- Craig David: I love trainers, so I'm just a bit, I'm crazy on hi-tops, sneakers and stuff. Yeah so this is my dressing room.
- Fearn Cotton: Yeah, it's tiny!

- Craig David: It's, it's compact with the right thing
- Fearne Cotton: It's huge, dude, it is. Amazing and then, so what is it that's going on down here? Oh, you've got a toilet and then some more boobs in the old loo.
- Craig David: Yep, it would be wrong not to, but notice the union jack? It is quintessentially British.

They then go up to the roof terrace.

- Craig David: Another little cool feature, well the coolest thing for me
- Fearne Cotton: I don't want to get wet so what happens? Do it.

Craig steps on a water sensor near his jacuzzi bath and then steps away.

- Fearne Cotton: Oh my goodness.
- Craig David: Which is great when you're on it
- Fearne Cotton: So good.
- Craig David: When you're hot and you wanna cool down, but if you've got electronic equipment, trying to use a camera, it's probably not the combo
- Fearne Cotton: Not the best idea.

They turn to look at another part of the roof terrace.

- Fearne Cotton: There's a bed outside. There's just a bed, just a bed outside.
- Craig David: At night when you wanna watch a film, it's it's wicked, cause you just throw a little film on t.v, chill out. I told you that beauty awakens the soul to wak/wap?
- Fearne Cotton: You've even written that down?

Craig points to the slogan - Beauty awakens the soul - which has been inscribed on one of the roof terrace walls.

- Craig David: Yeah, just to make sure that it's drummed into the head...
- Fearne Cotton: that your lady knows...
- Craig David: And it would be incredibly wrong, I think, in my opinion to not have her at the end with her arse out.
- Fearne Cotton: Oh my goodness, another one.
- Craig David: Yeah, be wrong not to.

Fearne points to a picture of a naked woman on the wall next to the slogan.

Fearne Cotton narrates: Hmmm, I'm beginning to notice a theme here.

- Fearne Cotton: Would you say that you're a womaniser?
- Craig David: No, but I enjoy women.
- Fearne Cotton: You do
- Craig David: I think when I was younger, maybe 17 or 18 and I'd just got into the music industry it was like wow, all this, this interest and so I embraced it, had loads of fun it was

wicked, but now, not saying now that I'm crazy older but at 29 I just feel like it's conversation, it's being able to find out about women. I do find women incredibly fascinating, I think it's just like the mindset of a woman. All my music has been very much about relationships, it's been about women. Why do you love? Women are great.

- Fearne Cotton: So what are you single at the moment or are you enjoying women?

- Craig David: Single, but I'm not enjoying being ...

- Fearne Cotton: One woman.

- Craig David: No, no, no, ha. No I'm not enjoying being single. That's not the, that's not, I don't sort of like ah, I can't wait to be single and just go crazy. Maybe being in the music industry's allowed me to meet so many exciting different types of women that it then makes it very difficult to lock one down. It might be just a cool sexy fun girl then you find a girl that's just really intelligent and is very career driven and you're just trying to find a bit of everything, which you never really find so I think I'm just like just enjoying the process of just meeting people, not thinking too much and hopefully it'll come into a relationship. Relationships are where I'm at I don't want to be an old dad, I think about kids, I think about at some point I want to find someone who is the mother of my children. That's the girl I'm looking for.

- Fearne Cotton; Some people out there think you're a womaniser and then a lot of people rumour that you're gay, why do you think those rumours float about?

- Craig David: I think the gay thing was from ages ago when I was starting off doing P.A's in the club and I was like 14 years old, 15 years old and the guys that I was hanging out with who were like getting all these bookings for me, must have been like 25, 30. So I'm going in a young kid doing the P.A's in a club getting attention from older women and if I'm being fair I was just like scared to..

- Fearne Cotton: Of course you were a child

- Craig David: So, and they're pushing for it and I think what they did is like they saw that I wasn't really jumping at these opportunities and they thought well obviously he must be gay so that little rumour sort of kicked out. But to be honest I kind of, um, each to their own, I think when you know what your sexual preference is, it is what it is you know and I think everyone can have their opinion and I know what I do and..

- Fearne Cotton: I think we all know what you do, don't we. That's quite clear for us all to see Craig. Craigy poos.

- Craig David: Well! You enjoy men

- Fearne Cotton: Yeah, I haven't go naked pictures of men on me house though have I?

Fearne Cotton narrates: There is however, one thing this apartment is missing though.

- Fearne Cotton: I thought it would be good if I could be on the wall so I've brought along my own camera. We can just do a little shoot right now.

Fearne takes a camera out from her bag and passes it to Craig.

- Craig David: Like it, old school.

- Fearne Cotton: So yeah.

- Craig David: Really working the camera there.

Fearne poses for shots in Craig's apartment while he takes the shots.

- Craig David: 1,2,3,

- Fearne Cotton: Did I blink? I hope I didn't blink

- Craig David: I just like it cause it's kinda, it's sorta retro.

Craig shows Fearne the picture.

- Fearne Cotton: What can I say?

She shows her picture to the camera

- Craig David: Where do you want to put it?

- Fearne Cotton: Just there.

- Craig David: I think you're not giving yourself enough credit. Why don't we put you in between here.

- Fearne Cotton: Oh, that's annoying you that I've put it on there isn't it. It has to be in an area.

- Craig David: Ok, back it goes.

- Fearne Cotton: There you go.

Fearne Cotton narrates: Amazing! I've made it on to Craig's wall and I didn't even have to take my clothes off! Now just to complete the apartment Craig has his own fully operational studio, right next to his bedroom of course.

- Fearne Cotton: Presented to Craig David to acknowledge sales in excess of 13 million units worldwide. I mean do you look at that sometimes and just think, wow I did that.

- Craig David: You know it's weird, because you, you look back..

- Fearne Cotton: 13 million units! That's absolutely massive!

- Craig David: I know, it's, it's amazing to think 13 million people have my records but sold nothing on this new album so where we at?

- Fearne Cotton: What do you think when people sort of see you in the street or you're recognised back home and their like what have you, what have you been doing? Where have you been? Because we haven't sort of seen you as much over the last couple of years?

- Craig David: I always say that you know what, you've got to, you've got to one; feel inspired to write a record. I'm thankful that I'm in a position where I don't have to keep like, chur, like churn out albums to a deadline and Colin respects the fact that there's, if he pushes, pushes for a deadline and the album's not feeling right well, you can put whatever you want out there but it aint goona sell. "Born to do It" was amazing, all the albums, "Slicker than the average" was great. They're all my babies but I'm only as good as my last song. Don't believe the hype. So.

- Fearne Cotton: So once you're in your studio, like here, what do you, what do you do first? How does it all, how do you do a song?

- Craig David: Ok, one, one. D'you wanna, do you wanna be part of a session?

- Fearne Cotton: Yes.

Fearne Cotton narrates: I say yes but I'm just hoping I don't have to sing.

- Craig David: Can you just go "Oh"

Fearne Cotton narrates: Oh, I do!

Craig David then leads Fearne Cotton through a session in his studio with his friend Kwame, playing guitar.

- Fearne Cotton: Oh

- Craig David: Or "Oh, dddd drr ddddd" Oh,

- Fearne Cotton: Oh

- Craig David: You keep that up

- Fearne Cotton: Oh...

- Craig David: That's cool, ok. So, right.

- Fearne Cotton: Oh,

- Craig David: And I'd be like - Never thought that I would be the, the, no, no, don't want to do that actually I would do this. It would go, Oh, and I would be, I never thought that I would be the guy,

- Fearne Cotton: Oh,

- Craig David: You're the type of girl that makes me so fly,

- Fearne Cotton: Oh,

- Craig David: But I need you to know that,

- Fearne Cotton: Oh,

- Craig David: Oh, girl Oh,

- Fearne Cotton: Oh, woops!

- Craig David: Oh girl Oh. But I never thought we'd take it,

- Fearne Cotton: Oh,

- Craig David: Oh yeah, yeah,
 - Fearne Cotton: Oh,
 - Craig David: Coz girl I gotta let you know,
 - Fearne Cotton: Oh, oh, too early?
 - Craig David: Yeah, that's cool, dah, dah, dah, do do, Oh,
 - Fearne Cotton: Oh,
 - Craig David: But I got to say Oh,
 - Fearne Cotton: Oh,
 - Craig David: See that and then see,
 - Fearne Cotton: Yeah. I'm feeling that
 - Craig David: You actually did really, really good,
 - Fearne Cotton: Thank you.
 - Craig David: Your timings were wicked, your "Oh's" were cool, you smoothed it out, that in itself was strong.
 - Fearne Cotton. I know, very strong.
 - Craig David: Let's hit the piano. Quick little vibe on the piano.
 - Fearne Cotton: Let's hit the piano. Let's hit the keys, let's hit the keys. Seriously guys let's hit the keys.
 - Craig David: Let's hit the keys
 - Fearne Cotton: So you've won 2 MTV Awards,
 - Craig David: Yeah,
 - Fearne Cotton: Is that something that is very important to you?
 - Craig David: I'd still love to get a Brit,
 - Fearne Cotton: Yeah, it's like you missed out back in the day getting one when you should have.
 - Craig David: Yeah I mean you can keep on, I can keep on going on, I should've, should've and to be honest, in all fairness I couldn't have done anything more, I couldn't have sold any more records, anymore No.1's it was like, you're peaking now come on, get, hand one out, but being nominated for 6 was wicked, did my little performance on air was cool, but I still would love a Brit Award, it's important.
 - Fearne Cotton: Next Album
 - Craig David: Absolutely.
- They both go over to the piano and start another session.
- Craig David: Oh girl, been thinking about since I've been here in Miami girl. Yes. Now I know that I gotta lot of ladies all over my walls, yes. But I guess that they inspire me to

write these kinda songs, yes. I love the way that you play it Kwame and the way that you play the melodies they really inspire me, and I never thought that you would do it that way, no baby. I really need you to know that when we drink tequila we go hard, we get into the Ferrari hard, we roll it really hard, coz you know I was saying now you can sing, Oh,

- Fearne Cotton: Oh, what, what

- Craig David: With feeling, dd,d,

- Fearne Cotton: Oh,

- Craig David: I got Fearne in the house, when she drives she says,

- Fearne Cotton: Oh,

- Craig David: And I know that she really likes it,

- Fearne Cotton: Oh,

- Craig David: Oh, ohho, oh this song she be called,

- Fearne Cotton: Oh,

- Craig David: And we should put our hands in the air like,

- Fearne Cotton: Oh,

- Craig David: Like we're at a festival or a concert like,

- Fearne Cotton: Oh,

- Craig David: And everybody..., say,

- Fearne Cotton: Oh,

- Craig David: Everybody wants to hear it acapella like, Oh, let me put it up, we be rockin' in Miami,

- Fearne Cotton: Oh,

- Craig David: We drinking tequila, oh, oh,

- Fearne Cotton: Oh,

- Craig David: Running on the beach, it feels real good

- Fearne Cotton: Oh,

- Craig David: No it doesn't when you're sick and you gotta go home on a plane. On a plane, on a plane and you're feeling, Ohhhh,

- Fearne Cotton: That's me later!

- Craig David: Oh, bring it down now, I think we've established this song's called..,

- Fearne Cotton: Oh,

- Craig David: I think we've established that you can play like,

- Fearne Cotton: Oh,

- Craig David: And I think we've established that we've come to the end of this song called..,
- Fearne Cotton: Oh.
- Craig David: Come here. You're wicked.
- Fearne Cotton: That's a good song, isn't it? That's a hit.
- Craig David: You've got a wicked voice man.
- Fearne Cotton: Yeah, really good.
- Craig David: What? So when you hit the notes and you hit them right,
- Fearne Cotton: I'm a terrible singer, but thank you for letting me be a part of that magical piece of music.
- Craig David: You're, you're wicked.
- Fearne Cotton: Because that is a good song.
- Craig David: Kwame your, you play, you play so great
- Fearne Cotton: Kwame you're a legend
- Kwame: You play so great, things are happening man, everytime, eveytime,
- Craig David: And we didn't even record that, so at the moment, that is kinda passed but it hasn't, coz you've got something. I thought, I thought we'd lost it but it's actually there forever.
- Fearne Cotton: And it could inspire a real hit.
- Craig David: I really do think that's wicked.
- Fearne Cotton: I do too.

Part 4

Fearne Cotton narrates: I'm Fearne Cotton and I've been spending the last few days with Craig David, no, he's not in exile here in Miami, in fact he's got one of the most incredible pads I've ever seen complete with a fully functioning music studio. But not content with that Craig's now moving into design, but this being Craig David we're not talking about designing t-shirts or bedrooms, his first job is designing an entire hotel! Fearne Cotton and Craig David arrive in his Ferrari at a hotel.

- Craig David: This is it. I want a hotel called the Shelbourne and it's Keith who you met at dinner, his uncle, it's his first, one of his first developments he did, so they want to redevelop the whole thing. I think, there's there's a niche for cool, modern, up and coming designers and I love it, it fascinates me, d'you know what I mean what crazy

things you can do, I just think if I can try and get the vibe I've got in my house in here in some way it'll be wicked.

- Fearne Cotton: Well let's have a look at this place then.

- Craig David: Let's do it.

Fearne Cotton narrates: It was fascinating to see what Craig had in store for this place. They go inside the hotel and we see them in a meeting room looking at different pictures/designs.

- Craig David: There's got to be respect for the history of the Shelbourne but at the same time trying to add something that makes it feel fresh.

They then walk along through the lobby of the hotel. They then arrive at the bar area.

- Fearne Cotton: Wow, I mean you've got quite a lot of work to do haven't you.

- Craig David: I mean if you look over there you've got the sort of like that doesn't sort of set you off for like the best night ever.

- Fearne Cotton: No.

- Craig David: So it's all like trying to make it..

- Fearne Cotton: So alright you've basically got to gut this whole thing.

- Craig David: But its' funny how fast they can get things done in here.

- Hotel person: He's a brilliant, brilliant, brilliant gentleman with some great ideas.

- Craig David; Thank you.

- Hotel person: Fantastic.

- Fearne Cotton: Well let's have a little look shall we, how it's all shaping up, I'm intrigued. So it's pretty derelict right now, yeah. Oh my goodness, they are really just gutting the whole place out! So the whole thing's gonna be a club?

- Hotel person: The whole piece will be a club and a lounge area on the top section as well.

- Fearne Cotton: It's gonna be huge!

- Craig David: Where the stairs you saw coming up , they cut that way so you can go straight up to the mezzanine section which is at the top.

- Fearne Cotton: It's gonna be huge! So when, when it's all finished would you come here and do a PA?

- Craig David: I'd like to come here and do a little, I'd do a little, I'd do a show here.

- Fearne Cotton: That could be the good sort of end of the, the full circle

- Craig David: D'you know I'd like to set it off properly but the thing is with the club, the technology side of it, which I;ve already got in my home which you've seen some of the stuff already is being able to turn this into something that's an interactive experience.

When people come to a club it's not just there's a VIP area and I wish that I was in there and I can't get a drink at the bar, coz that's half the time I find it is like that. They then make their way to the elevator.

- Fearne Cotton: Thanks you.

- Craig David: I'll wait for you Fearne, otherwise I'm sorting of jetting off from you
Fearne Cotton narrates: Oh, seems like we've been joined by a rather pretty girl. Naturally Craig doesn't waste anytime.

Fearne and Craig are in the elevator with the Hotel Person, another man and a young woman.

- Craig David: It's getting hot in here.

Fearne Cotton makes a suggestive nod to Craig as she stands next to the young woman in the lift.

- Craig David: I've got my eye on you and I'm watching you.

- Fearne Cotton: I'm watching you.

Someone in the lift laughs and the young girl grins.

- Craig David: I think you're stunning. Hot though. In here.

Someone coughs.

- Fearne Cotton: You are aren't you?

- Craig David: I just felt it was really hot.

- Fearne Cotton: So tense in here. I need to get out.

- Craig David: It's quite chlosthophobic in here.

-Fearne Cotton: It is.

- Craig David: It's coz there's a lot of people.

- Fearne Cotton: You could cut this tension with a knife.

Another laugh in the background.

- Craig David: Maybe we can play like something romantic.

- Fearne Cotton: Do you want to go on a date with Craig coz I can sort it out.

Young woman laughs.

- Craig David: That wasn't a no was it?

- Fearne Cotton: It wasn't a no!

- Craig David: It wasn't a no.

- Fearne Cotton: Always look on the brighter side of life Craigy.

They exit the elevator and start walking.

- Fearne Cotton: 50% cut and I'll hook up your love life.

- Craig David: If you could do that that would be brilliant. If you can sort it out for me that would be perfect.

Craig David and Fearne Cotton both kiss the young woman goodbye as they exit the hotel.

- Young woman: Take care.
- Craig David: Lovely to meet you.
- Fearne Cotton: Remember I can hook you up if you want.
- Craig David: She says she can, she can hook us up.

Fearne Cotton says goodbye to the Hotel person.

- Fearne Cotton: Pleased to meet you, bye, bye.

Then Craig David says goodbye to the Hotel person.

- Hotel person: Always good seeing you.
- Craig David: Good seeing you brother. Thank you. See you soon ok.

Outside of the hotel.

- Fearne Cotton: Well you know what Craig I am major excited for you about that.
- Craig David: It's gonna be fun.
- Fearne Cotton: That is gonna be an insane project.
- Craig David: It's gonna be, I think it'll be cool, I really like it.
- Fearne Cotton: Yeah, so you gonna invite Eva/Evie round and get a picture of her on the wall.
- Craig David: Seems like when I'm with you Fearne, you, you're putting it out there my love life's gonna be flying when I'm with you.
- Fearne Cotton: I like matching people up, I can see a vibe, I felt a tension there.
- Craig David: Did you? It was getting quite hot in there. I sort of felt like taking off all my clothes.
- Fearne Cotton: I mean you didn't you've missed your chance.
- Craig David: I was getting so hot, I was gonna take my clothes off.

They both smile and then get into Craig's Ferrari.

- Fearne Cotton: Just me then.
- Craig David: Ta ha ha ha ha! Come on let's go.

Fearne Cotton narrates: It's been great hanging out with Craig, driving around in his flash car but there's still one thing he hasn't mentioned, I really want to know how he feels about all the negative press and in particular Bo Selecta. I'm hoping in our final chat together he might just bring it up.

As Fearne Cotton narrates there are tabloid headlines shown: Craig is Snubbed by Brits; Craig David: Bo Selecta! did not ruin my career and images of Bo Selecta "drop a bo I tell thee".

- Fearne Cotton: Craigy poos I think we've, we've covered a lot of ground. We've talked about so much stuff since I've been hanging out with you, I think a lot of myths have definitely been dispelled, I think a lot of people out there might have thought did you move here sort of you know in exile to kinda get away from the UK but I think anyone watching this will see that you've set up the most beautiful life for yourself here.

- Craig David: Even though I'm here in Miami, UK is still feels like home but I do feel a form of escapism coming out here because there's a bit more freedom for me to venture in Miami and I think that that is refreshing.

- Fearne Cotton: D'you think you feel the same press wise? UK press can be quite negative and talk about people in a derogatory way is it nice to come out here and escape that side of it?

- Craig David: In the UK sometimes people are fascinated by someones downfall that's why I think here they do celebrate success so you can roll in that Ferrari and be cool with it but in the UK you have to play things down because you get slammed for it y'know.

- Fearne Cotton: But do you think the press has you know made you out to, that you, you've had a sort of career downfall, do you think that's how the press perceive you in the UK.

- Craig David: First album had done like 7 million albums which was phenomenal, the second album did 3.5 million records which is a mad amount of records that still a crazy amount of records but it was like ooh its like on the down you're going on like 3.5 million it's not really going so good for you, I'm thinking you can't really win here it's sort of it's like they're looking it's already started y'know. The time with er Lee Francis and the whole Bo Selecta thing as well it didn't help things because I embraced the joke at first and then after a while it just became really tiring from something that was so important to me being part of a movement with that UK garage scene to then have this show which was completely undermining everything that I kind of put into making a song that was relevant and what it was all about and the culture of UK music to this joke and then to have a character in it that kinda continued on and on I thought, you're not letting this go, you're really almost living off of the success that I created and just slowly be trying to just let me just like oh go to America album's not selling so well let's highlight that let's keep on, keep on going, keep on and I'm like bro' relax. I think he gets the fact that this has rolled out now and but yeah, I wish Lee, all the luck in the world, you know, it's like

continue you're a comedian and that's your gig and that's what you did, but he rode that thing so hard the wheels came off!

- Fearne Cotton: You've been here a couple of years now and you've set up your base and your really y'know focused on this next album but when you come back with that album that'll kind of just be y'know in the past whatever and it will just be all about the music.

- Craig David; D'you know what I really need for the next record to be in all fairness is for me to make a record that is relevant that's why I'm feeling the coming through the club tip again and coming through the DJ support is important the taste makers are saying you got to get on this until it gets to the point where by the time you get to the radio it's already got a buzz and hopefully you get that that play that's all you're looking for you know so you're in the hands of the gods but I know that I will always keep making music and keep on putting it there and keep going, keep going, so.

- Fearne Cotton: Craig it has been a treat hanging out with you it's been a laugh, it's been drunk

-Craig David: It's been drunk, its been drunk

- Fearne Cotton: And it's been fun and it's been really interesting as well so thank you for letting me er come along for the ride.

- Craig David: Thank you, the feeling's mutual.

- Fearne Cotton: Let's hug it out.

- Craig David: Come on.

- Fearne Cotton: Thank you Craigy.

- Craig David: Thank you Fearne and I said get yourself and your boyfriend over we gotta have some fun here.

- Fearne Cotton: Miami!

- Craig David: Bitch

- Fearne Cotton: Bitches

Shots of Craig David's hotel and people by the pool.

Fearne Cotton narrates; My time with Craig David has been really very surprising what a thoroughly lovely chap. I thought at first it was really going to take himself too seriously but he's such a laugh to hang around with and I really do feel like he was just treating me like one of the lads it really nice spending time with him, he's definitely not gay we've established that, he's not living her in excile he's built himself this wonderful world here in Miami and yeah at times maybe his big flash house is a bit over the top and fulfills certain cliches but y'know he's embracing it and he's loving it and he's proud to talk about it and

completely open about it so who cares. He's so passionate about music still, he eats breathes, sleeps music, when he was up there jamming with his mate in the studio it was like he was back in the council estate in Southampton, just y'know it's all about the music for him it really is. Is Craig David still relevant? Well you know what he's definitely got a new fan in me.

Appendices 11.4

Craig David's manager Colin Lester

Music Manager Colin Lester's rant regarding the brand of music artist Craig David				
Case study data	Data reduction: Labelling	Theme	Concept	Literature Theory
But why I am I here listening to you talking shit?	I disagree with your point of view	Disagreement	Communication	Internal brand
You tell the f..king artist, you tell the artist not me, cause you're in the f..king room and he's in the room,	I want you to tell the artist	Manager not wanting to communicate and take responsibility for communication to music artist	Control	Autocracy
All this bollocks I'm having to listen to about 'Bo f..king Selecta'	I don't agree about the points made about the Craig David caricature; Bo Selecta	Disagreement on the image and impact of the Craig David caricature	<i>Communication</i> <i>Backstage -Front stage self</i>	Brand identity Symbolic Interactionism - Goffman:
Why you telling me this? Like I've never f..king heard it before? Which part of f..king Bo Selecta have I not heard before?	I know this, I've heard it all before	Management of music artist information	<i>Communication</i> <i>Backstage -Front stage self</i>	Brand identity Symbolic Interactionism -
How many people want to come up and go boink Craig David all over my f..king boink? Its bollocks, it's got nothing to do with why the f..k his branding isn't where it is.	Recognition of the brand identity and persona of the Craig David caricature, but a resolute denial that it negatively impacts the Craig David (music) brand.	Management of music artist information	Personal Branding	Brand Reputation
And I tell you something else right, if I'm going to f..king pay you, to do the f..king job you better f..king do it!	Manager – do what I tell and pay you to do.	Team management and control	Control Concern about commission	Monocratic and Instrumental
Because you can tell him why the f..k we're wasting money. You're f..king stupid, I don't want excuses.	You tell the artist why the money spent on him (brand) is not working	Team management and control	Control Concern about commission	Monocratic and Instrumental
You get f..king paid to do a job, so f..king do it! I don't f..king want to listen to this bollocks, OK.	Manager – do what I tell and pay you to do.	Team management and control	Concern about commission	Monocratic and Instrumental
You f..king sit in here, you tell him, cause I'm not f..king telling him anymore, f..k you!	You tell the artist, I'm not doing it again.	Team management and control	Control	Monocratic and Instrumental

Appendices 11.5

Craig David performs on MistaJam's BBC1Xtra show

Mista Jam's BBC1Xtra radio show featuring Kurupt FM and guests

Published on Sep 10, 2015

'MistaJam's Sixty Minutes Live Takeover ft. Kurupt FM on BBC1Xtra. Featuring guest appearances from Big Narstie, Stormzy, MC Vapour, Shola Ama, MC DT, Scott Garcia and Craig FLIPPING David.

Performance schedule:

Smokin' Cheeba - When I Was A Youth

Jameson - Urban Hero

So Solid Crew - Oh No

So Solid Crew - Dilemma

DJ Zinc - Kinda Funky

Wookie - Scrappy

Kurupt FM - A Dis One

DJ Pied Piper and the Masters of Ceremonies - Do You Really Like It?

Mark Ruff Ryder & MC Vapour- Move Your Body (DJ Dubz Mix)

DJ Zinc - 138 Trek

Shola Ama - Imagine

Scott Garcia - It's A London Thing (Kuruption Ting)

Big Narstie - Hello Hi

IMP Batch - Hype Riddim

Musical Mobb - Pulse XYZ

Ruff Sqwad - Functions On The Low

Stormzy - Shut Up

Kurupt FM - Get Out The Way

Craig David - Fill Me In

Craig David rap

Craig David human beat boxing

Jack U & Justin Bieber - Where Are U Now (Instrumental)

Dismantle - Sex Machine

Artful Dodger Featuring. Craig David- Rewind

Appendices 11.6

Craig David's rap on MistaJam's BBC 1Xtra

Ah, spit a 16, lets call it 16
 I've been doing this since I was 16
 Been a few years, lets call it 16
 A brand new flow - 2016
 Spit a 16, lets call it 16
 I've been doing this since I was 16
 Been a few years, lets call it 16
 A brand new flow – 2016

Seen, It's like I'm living a dream
 1999 when I first came on the scene
 Skinny young bred from Southampton
 With a bunch of melodies from the days you know what I mean
 Lean and mean the body, the whole scene
 Packing on muscles with bars of protein
 Punching a every microphone that be holding
 You know I've been training dirty but k, keeping it clean

Ah, spit a 16, sick with 16
 I've been doing this since I was 16
 Been a few years, lets call it 16
 A brand new flow - 2016
 Spit a 16, sick with 16
 I've been doing this since I was 16
 Been a few years, lets call it 16
 A brand new flow – 2016

Seen, let's run upon this scene
 No nonsense, when you around me
 It don't make sense, by the time I'm wasting
 If I come to mess around you know it's a long thing
 Various thing I flipped the whole thing
 One persona, which means I'm rapping
 Scared to get bored I beat the whole thing
 Then I just drop it down and do beat-boxing

Beatboxing*

Note on beatboxing:

See 'History of Beatbox' Available at <https://www.humanbeatbox.com/articles/history-of-beatboxing-part-2/> [Accessed on the 13th July 2017]