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Late Night Television and Its Impact on the Music Industry Via Album Sales and Social Media

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Late Night Television and Its Impact on the Music Industry Via Album Sales and Social Media

A Capstone Project Submitted in Partial Fulfillment of the Requirements of the Renée Crown University Honors Program at Syracuse University

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ABSTRACT

Experiential learning has been a large part of my college experience. My work experiences have allowed me to understand the music industry in a very unique way. One experience was my semester in Los Angeles, where I worked at *Jimmy Kimmel Live!* It was there that I was able to see the influence that these shows could have on musical guests and vice versa. The late-night landscape is as booming as it ever has been, with many different outlets for talent. I wanted to demonstrate that the process of getting an artist on a late-night show is a very cyclical pattern. These shows bring guests on in order to portray a certain image to their audience, but at the end of the day, the bigger concern is that the musical guest's image is aligned with the show in the viewer's eyes.

This paper will analyze the impact of late-night television musical performances in terms of albums sales and social media. Social media metrics were measured, focusing on the impact on the interaction artists have with fans and how shows utilize these to market the show. I also focused on what extra publicity an artist can get from a performance on late-night television such as blog posts about a performance. I conducted research over a six-week period analyzing the major late night shows and their musical guests. I analyzed how the show advocated for artists and I also analyzed how the artists made their fans aware.

There has been no definitive research done on this particular subject, to show how late-night television has such an effect on music bought and how fans interact with artists. I have addressed these issues because of connections I have made as well as my own personal knowledge of the subject. Many have noticed the trend as several industry publications within the last two years have started to address the intersection of music and late-night television.

Through my own personal experience, I have been a true believer in the power of television to be a powerful exposure tool for an artist to utilize. In my study, I hypothesize that the exposure these artists experience through this medium can increase album sales and the artist's social media following. My methodology relied on real-time data and how each aspect plays a small yet significant role in an artist's career.

Throughout this paper, I hope you will come to understand why I believe and why it is proven that this medium is an effective way for an artist to connect with his/her fans and reach new audiences never seen before. It's something very unique and should be valued highly.

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CHAPTER ONE

INTRODUCTION

Musicians strive to have their music heard by an attentive audience. For some, they like to find their place on the Internet and others use more traditional ways of spreading their music to the masses. Musicians are always looking for opportunities to expose their music to a new audience. A great way to introduce your music to a new audience is by seeing it in addition to hearing it. Music is mainly an auditory function, but the experience associated with music is also very visual. People like watching videos of their favorite artists and like how the music can come to life.

Most, but not all, musicians strive to be heard by a national audience and, once at a certain level, to be in the spotlight. So what better way for them to achieve both aspirations than by making a television appearance on a show like the *Late Show with David Letterman* or *Conan*? Publicists feel that this is still a high priority as part of the publicity campaign for an artist, although it may depend on the situation due to many factors. There is so much more that needs to happen for the artist to secure a spot on television than just the

pitch from the publicist. The process of booking and selecting an artist to go onto one of these late night programs is highly involved and is a highly competitive process.

Television is still viewed by major music publicists as a key part of a publicity campaign for an artist, yet it is always up to the artist if he/she would like to make these television appearances. Ron Shapiro, who manages Regina Spektor among others, speaks to why such a medium like television matters to an artist.

TV is important for artists without a steady stream of radio hits. It's somewhat rare that an individual TV appearance can catapult a career, but it does happen enough that it's always worth taking a shot. (Gallo 24)

Lisa Nupoff, the manager for the band Fitz and the Tantrums, also comments on the importance of TV appearances saying, "Late-night TV gives a band a national profile and certainly contributes to bigger venues on tour" (Gallo 24-25). Artist managers are the ones who understand the importance of television appearances and are able to advise their clients directly to take advantage of these opportunities and make each a unique experience. Jim Pitt, the music booker for *Conan*, describes how a television appearance can have a multitude of different effects it can have for an artist.

A performance can have an impact in many ways...It can be the building the story, or another booker may see it and say they're ready for the next level. The way the business is going, you can say late-night television is planting seeds for [future stars]. (Gallo 25)

Television serves many different roles and each show has its own personality that the booker must think of when booking musical guests for the show.

CHAPTER TWO

THE ROLE OF THE MUSIC PRODUCER (TELEVISION BOOKER)

Each music talent booker, the sole person or department responsible for bringing musical guests onto the show, has their own set of criteria that guide their decision-making process. There is no magic recipe that all of the bookers use to pick artists, but there are a few common qualities that each tastemaker views as important qualities for a band to have if they want to get one of the coveted slots on one of these programs. One such quality is to have an amazing live concert, making sure that the music can come alive rather than having a record that exudes more energy than a performance. Most, if not all, of the talent bookers will be out scouting at least two nights a week and going to see concerts. They all argue that nothing can replace the live experience; if the artist cannot engage with their fans on stage, how does the artist expect to connect with people on national television?

Scouting bands and seeing these artists live at concert venues is just one way that bookers look to in order to program their segment. These bookers are the gatekeepers to this platform of exposure, so the music and live experience really

need to impress them in order for the artist to be selected to be on the program. Another way that these talent bookers will find new artists is through friends just like how we all discover new music. These bookers are always talking to friends in the industry to keep a beat on what is up and coming in music. This business is built on relationships and so the bookers always foster these relationships in order to figure out what is going to be big soon and where they should focus their attention.

Music also plays a role in our social lives—talking about, displaying, swapping and sharing music are all ways through which we express who we are and interact with others (e.g. Brown et al, 2001; Willis; 1978; Frith, 1978).

The way we consume music is not simply by listening but involves the ways it becomes integrated into our personal and social lives. (Brown, O'Hara 3)

Another way is by doing some of their own research on the Internet through music blogs, magazines and other editorial content. Some artists have taken the Internet by storm without having released any material officially through a record label, so it's important to keep those artists in mind as well.

Most importantly, these talent bookers are in the position that they are in because of their passion for music. Their job

is to consume music and each person has their own mix of ways of how he/she consumes music. Consuming music is a very personal experience and these bookers are trying to encourage the show's audience to discover something new to listen to while making it more personal. With the discovery of new music in the current climate comes the use of new technology.

Starting with services like Pandora, algorithms and computers have started to take over how people start to discover new artists. Other sources of computer and technology-generated musical discovery services include Spotify Radio, Shuffler.fm, We Are Hunted and many others. Spotify Radio is very similar to Pandora as it creates a station of songs based either upon an artist or even based on a song. Unlike Pandora, the amount of listening is unlimited and you are allowed to skip as many songs as you want to without penalizing the user's listening time.

Shuffler.fm is a website that aggregates blog posts that include songs from across the Internet and divided into genre-specific channels. By selecting a channel, you will be taken to a blog post and be able to listen to the music mentioned in the post. If the user does not like the song, he/she can skip or change to a different genre at any point. When the song ends, the user is directed to a new blog post and song.

We Are Hunted is a website that listens to what is being talked about on the Internet, whether it be from blogs, social media or any online platform, and creates charts based upon genre, emerging, top 40 and remixes. The service is able to express and advocate for what music people like and dislike in real-time. There is also an interactive portion of the site where a user can set up an account and create his/her own playlists. All of these services described above are just the tip of the iceberg and have become increasingly more popular over the past few years. They all express that technology is able to provide music listeners with new music, yet eliminate the social environment aspect of music that has been fostered for years.

TV bookers are one of the few human sources of music discovery left and they feel a responsibility to select a well-rounded mixture of quality music and deliver that to the show's audience. Most shows and talent bookers try to book a variety of different acts while still remaining true to the identity of the show. For example, the biggest late-night music show in the UK, *Later...with Jools Holland*, books a wide variety of music, leaning towards rock, singer-songwriter and jazz but the show has never booked a classical artist. That would not fit in with the show's attitude towards music or its audience. Nevertheless, shows are more focused on finding quality music

to feature on the show rather than excluding certain genres from their repertoire. Late nights shows like the *Late Show with David Letterman* or *Late Night with Jimmy Fallon* emphasize the vast variety of quality music and communicate to their audiences that genre is no concern to them.

No matter what these bookers can do in terms of persuading artists to appear on the show and what music they may personally like, it all boils down to the host, what they may like and who they want to appear on the show. Hosts have a definite influence on what guests they have on their show because their name and reputation are affected by such decisions. The influence is felt even more when the host is a big music fan and cares about using their platform in order to introduce their audiences to new music, allowing them to discover something new. One such anecdote about how a host has an effect on what artists are brought onto the show is when Jimmy Fallon brought up Odd Future to his music producer, Jonathan Cohen.

“Fallon” is an exception to most other late-night shows, in that its host takes a more hands-on approach to music bookings. For instance, while Odd Future were on producer Cohen’s radar, Jimmy Fallon independently found out about the group and pushed them through.

“...he wanted to go full steam ahead with it; I did not expect him to green light it so fast.” (Dombal)

So hosts like Jimmy Fallon, Carson Daly and Jools Holland, in particular, take their role as a tastemaker seriously as well as preserving their own identity in the public eye. These selections are a direct reflection on the hosts and the networks that are investing the time and money into these productions.

Besides the factors that help these bookers critique music and judge whether or not these artists are ready for television, there are a number of logistical factors that can come into play for an artist. It is important to understand that record labels used to pay for these artists to make special trips for these appearances. Now, more often than not, the artist does these appearances when they are on tour and based on the artists' availability in scheduling.

As the big music labels have all but eliminated budgets for acts to fly coast to coast on release week, an artist needs to carefully orchestrate his or her schedule to make the most of late-night possibilities... (Gallo 25)

Gallo alludes to the fact that the labels are not paying for the bands to fly in for the appearance like a special event; these appearances rely on the artists' schedules and is based on convenience and proximity now more than ever.

Another logistical factor that the bookers face everyday is how far in advance they have to work. Just like a magazine works months in advance to put together the layout and book artists for feature stories and cover pictures, the talent bookers on late night shows try to work 6 weeks in advance on average, although some work up to three months in advance if they can book their time. When I spoke to bookers in November and December, they were already finishing up bookings for February.

Besides all of the artists and publicists that are clamoring for attention from the bookers, the late night shows are clamoring for the attention of their viewers. As the audiences for these shows have slowly started to decrease, each show is offering new opportunities that integrate music into its program, particularly in the online space.

During the past two seasons, one show after another has ramped up ways to help music acts promote their albums and tours by posting bonus content online and expanding show performances into mini-concerts. (Gallo 24)

This is especially true with two late-night shows, the *Late Show with David Letterman* on CBS and *Jimmy Kimmel Live* on ABC.

On the *Late Show with David Letterman*, they have utilized the resources that CBS has, as an entire company, to

provide the show with an online platform exclusively for music called *Live on Letterman*. *Live on Letterman* is an online concert experience of high-profile bands after the show has finished taping for the day. This is a great exposure opportunity for the bands to do a full-length concert affiliated with the show that they had just taped a song for. Instead of having just four minutes to do a song, the bands are given around 45 minutes to an hour to perform a whole set for the studio audience and whoever tunes in to the livestream online. The shows are archived for a considerable amount of time, as the webcast that Tinie Tempah recorded is from May 17, 2011, and is still available online. This unique opportunity is reserved for high profile guests and the webcasts usually happen once or twice a month, so the booker has this extra incentive and opportunity to lure higher profile artists to make the appearance, although the artist might not have considered doing it before.

On *Jimmy Kimmel Live*, the production makes sure every guest feels at home with a very accommodating green room, sponsored by Bud Light, the show's official sponsor. The experience for these bands just starts there as each band treats this as a tour stop, due to the late taping schedule. But the one thing that sets *Jimmy Kimmel Live* apart from the rest of the late-night shows is that they have two completely different

performance spaces that they use on a regular basis. The indoor stage, located in the lobby of the studio, is where most artists will perform. Bigger name artists, for the most part, will perform on the outdoor stage, located in the parking lot directly behind the studio. The outdoor stage “accommodates 1,000 fans and allows artists to play five songs or more” (Halperin).

Regardless of the stage the artist appears on, the performance doesn't end after the one song standard most shows have for their music segment. The show does one full song on-air and usually one song that will air as the end credits are rolling, but will be uploaded to YouTube in its entirety. The show has had an official YouTube channel since 2008, when the staff noticed a lot of the show's content being pirated and wanted to capitalize on such an opportunity. It provides the show with yet another source of revenue, adding up to \$2 million per year from selling advertising, according to the *Hollywood Reporter* and *Mashable*, a leading technology website.

Another show that has its own official YouTube channel is *Conan*. They don't utilize the outlet as much as *Jimmy Kimmel Live*, as *Conan* posts only a selection of the music segments that air every week. Like many shows now, *Conan* have started to negotiate with the artists to do web exclusives, doing songs that

would never get the attention of a broadcast audience and bringing them to the dedicated fans who want to see them.

Late Night with Jimmy Fallon has long been a proponent of web exclusives through the network's website as well.

Musical guests on "Fallon" are encouraged to tape additional performances exclusively for the Web, which has helped drive online traffic. Videos at the "Fallon" website drew 349,000 unique viewers in November [2010], nearly tripling from 121,000 during the same period in 2009, according to comScore. (Lipshutz)

But their competitive advantage when dealing with publicists is the ability for artists to come onto the show and play with the Roots, the legendary Philadelphia hip-hop group. The Roots are the house band for *Late Night with Jimmy Fallon* and have become a household name because of this exposure. What's made them great besides their outstanding musicianship is their willingness and open-mindedness to collaborating with musical guests on the show. This willingness is a huge selling point for bigger artists like Beyonce and Bruce Springsteen to come onto the show and why it has become the hip destination for music acts.

Most shows take place in a television studio where the cameras never leave and the set pieces never change. However,

Last Call with Carson Daly is different in that it films all over the city of Los Angeles. All of the segments are filmed in different restaurants, bars or other landmarks around the city and the music segments are shot at actual concerts at some of the most well known venues the city has to offer. This puts the burden of the filming on the show, as they have to set up for each show and every shot as opposed to the artist, who would normally have to move their gear to the specification of the show. It also allows the show to capture the live music atmosphere as opposed to recreating the live music experience on a soundstage. This has been the trademark and big selling point for *Last Call with Carson Daly* since its inception. Getting to see emerging artists in a very natural environment is something that people take for granted and *Last Call* just reiterates the importance of the uniqueness of each musical performance.

As Shirley Halperin states in her article, “‘Jimmy Kimmel Live!’: How Bigger, Bolder Music Bookings Are Making Noise in Late-Night”,

Music acts on late-night were long seen as the lowest rung on the booking ladder, what with audience drop-off sliding as much as 25 percent during a show’s last quarter hour. But in recent years, the competition for name artists has heated up immensely as have creative

expectations beyond the time these musicians spend onstage.

This passage sums up the history of the network and production view and opinion of most musical segments. The attitude for the most part has changed, but it still is seen as the last concern for executive producers and the hosts of these shows. It's interesting to see how the late night landscape in the US compares to *Later...with Jools Holland*, the premier late-night music show for the United Kingdom. *Later...* has built this reputation of introducing smaller artists to the public and becoming a trusted source of find something good and unknown to the masses. It has become such an integral part of the music culture in the UK that people start to buzz about who debuted on *Later...* the day after the performance. The ultimate goal of *Later...with Jools Holland* is to have their archive of footage as well loved as the archive for the beloved show and a real staple of British culture, *Top of the Pops*, which is no longer on the air. *Later...* wants people to develop an affinity for the show and understand the importance of what new music can provide to culture and society. However, in the US, a television debut for a band very rarely means anything to culture and society because most performances are the same, with no real differentiation between formats. All shows in the US, more or

less, have the same structure for their music segment. The real important thing to distinguish *Later...* from everything else is that they constantly update an archive filled with amazing footage, whereas the late night shows in the US have little to no archive of their performances. *Later...* is a cultural institution, whereas the role of late night shows in the US is to provide entertainment.

With a project as massive as managing a *Later...with Jools Holland* archive, there will always be legal matters to deal with on a daily basis. Each of the late night shows and their music departments have to license the material that will be on the show. According to “Music Synchronization Rights” by Walter G. Lehmann of Lehmann Strobel PLC, “The use of music in film, TV, video and webcast production involves two aspects of copyright law: synchronization rights and performance rights.” These are essential rights to have a license for in order to allow the shows to use the music being performed on the show. There are three distinct organizations, known as performing rights organizations (PROs) that handle these performance rights for artists; they are ASCAP (The American Society for Composers, Authors and Publishers), BMI (Broadcast Music, Inc.) and SESAC. Each company represents a different repertoire and performance rights are licensed to whomever is hosting the performance, not

the performer. The networks will need to invest in what is called a blanket license. A blanket license, as defined by ASCAP, is:

...a license which allows the music user to perform any or all of the songs in the [insert PRO name here] repertory as much or as little as they like. The blanket license saves music users the paperwork, trouble and expense of finding and negotiating licenses with all of the copyright owners of the works that might be used during a year and helps prevent the user from inadvertently infringing on the copyrights of [PRO name] members...

This explanation clearly defines what a blanket license is and why a company like ABC, CBS or NBC would want to participate in.

The second of the two aspects of copyright law that are involved in TV production are synchronization rights. These rights are involved whenever music is combined with the use of images in a production, as television is a very visual medium. Typically, every music copyright has two different sections: the writer's share and the publisher's share. Each share equals 50% of the whole. Most artists enter into a music publishing deal, which is a lot like a record deal but instead of dealing with records, this deal strictly involves the copyright to the songs.

When an artist makes a publishing deal, the publisher usually takes the publisher's entire share and the writer keeps their share, but it can be done many different ways. The most important thing to know is that once this deal is signed, the publisher is allowed to shop the writer's material and give clearance/license it to different television shows, among other things.

The biggest concern for these shows is being able to get the licenses to allow the band to play the show and then for that performance to live on, mainly on the Internet. These streaming licenses, which allow for the footage to be posted and for the music to be used online, usually last for 30 days, with the occasional exceptions. As I discussed before, the *Live at Letterman* webcasts are archived for around a year on the official show website. Yet this is the exception and not the rule.

Most of the video content on the show website and through Hulu is dealt with by the network, but when it comes to YouTube, it differs on the situation. When uploading video content onto YouTube, in most cases the show will be the one who handles that process. Immediately after or the day after, the show will most likely select what segments should be posted onto YouTube. The show will also handle any piracy concerns and find videos that violate their copyright, passing that

information along to the networks. The network personnel are the ones who file the violation claims and make sure these pirated videos are taken off of the Internet.

CHAPTER THREE

THE ROLE OF THE PUBLICIST

The other side of the constant negotiation to get an artist late-night television exposure is the artist side, which is mainly negotiated for by the publicist, while the manager will sometimes get involved as well. The publicist will be the one to initiate the contact, provide the late-night program with materials and finalize scheduling. The manager will then get involved to collaborate with the publicist on song choice and other logistical aspects of the performance. Yet the artist's publicist does the main bulk of the work.

Just as the music producer at the late-night program is a tastemaker and gatekeeper to its audience, the publicist serves as the gatekeeper to the artist's image. The publicist handles every single aspect of how an artist looks, how they are exposed and how the general public perceives them. It's also important to distinguish what types of publicists exist in the music landscape. For most artists signed to major record labels, the publicity is done in-house. For example, an artist like Kelly Clarkson would have her publicity done by her label, RCA Records. Yet, for an artist like Ra Ra Riot, who are on an

independent label called Barsuk, their publicist is a part of an independent public relations firm called Nasty Little Man. The independent public relations firms that exist in the music space have to constantly work together with their clients and the clients' record labels so that everyone can remain on the same page and keep the trajectory of the artist's career on track.

Despite the increased role of digital media and social media services such as Facebook and Twitter, television is still a high priority for most publicists when planning an album release campaign for an artist. Television truly combines the recorded music that people normally view as simply auditory and utilizes the power of visuals that television is known for, making performances a full multi-sensory experience. When a publicist is about to start a campaign for an artist, the first thing that happens is a press release. This press release will announce to key tastemakers and other important people in the music industry that an album cycle is about to begin. This press release also goes to the music producers at the late-night programs, which allows for the producers to get in touch with the publicists to start the negotiation process.

When a publicist starts these negotiations, his/her goal is to make sure that they can secure the best timing available for the artist, given his/her schedule constraints. When thinking

about timing and scheduling a television booking, publicists try to secure the booking for the week of release, but sometimes, this is not in the realm of the possibilities because of existing commitments, such as concerts and other appearances.

Besides timing and scheduling being a huge factor in the booking process for an artist, the publicist really needs to communicate with the artist about which television properties he/she wants the publicist to focus on and secure. This choice of how and through what platforms to be exposed ultimately is up to the artist. It is his/her choice to have the publicist target certain shows or not to prioritize a television appearance at all. Some artists and managers have their reservations and feelings about how much television can actually have a positive effect on an artist's career. Some managers say that these performances do not give artists enough exposure because the ratings of these shows are fairly low, in comparison to primetime television ratings. Some publicists and managers also feel that these performances don't move the needle enough. That means that these performances don't have a large enough effect to drastically affect the sales of the album that is being promoted. It is these beliefs that led to this study.

Artists want to make sure that they have earned the "cool factor" with these performances and some shows give the artist

that feeling. Publicists rely on these shows to broadcast an image of their artist to an even wider audience, while making sure the image of the artist can seamlessly fit into the image of the program. Linda Carbone, who runs Press Here Publicity, an independent public relations firm in New York City with a wide variety of clients, comments on this image issue directly. "It's a real image thing when you pick a show. There's a lot about the vibe of a show that has to do with what you choose." (Gallo 24)

For the publicity departments at the record labels and independent public relations firms, they understand the difference and can tell when something will be buzzworthy or not. What has been a definite shift in the consumption of music is the use of digital media and computers in finding music and even keeping up on what is happening in the world.

These types of performances also translate well to morning-after web views, an increasingly important factor for the success of any late-night show. Though, due to publishing costs, some programs...often don't feature official stand-alone videos of the previous night's music acts on their websites. So, whether consciously or not, they rely on bloggers to rip and spread the videos.

(Dombal)

The publicists beg for this coverage to exist as it has shown to help with spreading the word and exposing the artist to new fans.

This viral aspect of the performances can be attributed to the increased role the Internet has on exposing new music to people. Part of that increased role comes from social media, particularly Facebook and Twitter. People have found these two services as a means to express their opinions on things that are meaningful and excite them. There is no better way to address up and coming artists than with the power of word of mouth. Word of mouth recommendations have been manifested in a new way through social media. This is great for an artist, but can only be capitalized through the interactive element that social media can pride itself on. It is the artist's responsibility to interact with his/her fans and to have conversations with his/her fans at all times. The application of social media to these performances is key because most people now live in the online world. The communication of these performances needs to be done through these social presences that artists have on services like Twitter and Facebook. One other way to communicate with fans is to utilize what Twitter has called a hashtag, which is a key phrase that helps track events and categorize messages. Shows have really taken advantage of

these hashtags as a way to track social engagement and the interaction between fans, the guests and the show. Yet, these hashtags don't just stick right away; it takes time and effort for fans to recognize the hashtag's existence and to ultimately utilize it when talking about the programs through Twitter.

CHAPTER FOUR

METHODOLOGY FOR STUDY

In order to prove my hypothesis that late-night television has a positive impact on the music industry via album sales and social media, I collected data over a six week time period. This was done from January 2012 to mid-February 2012. The shows that I used for my study were *Late Show with David Letterman*, *The Late Late Show with Craig Ferguson*, both on CBS, *Tonight Show with Jay Leno*, *Late Night with Jimmy Fallon*, *Last Call with Carson Daly*, *Saturday Night Live*, all on NBC, *Jimmy Kimmel Live!* on ABC, and *Conan* on TBS. These shows made up the data set because of their airtime as well as the fact that musical guests regularly make appearances. The study intended to include *Daily Show* and *Colbert Report* because of their interesting demographic/target audience but there were not enough musical guests to make it a valuable measurement. At the end of the period, *The Late Late Show with Craig Ferguson* only had six performances from five artists and *Saturday Night Live* had twelve performances from six artists. These two sets of data were still included because of the demographic they each serve, the significance each program has on the late-night

television landscape and how each program helps to promote the music showcased in each episode.

There were a number of factors that were taken into account when doing this research. It was important to examine whether or not the performance was from an episode that was being repeated. The second factor that was measured was if the host of the show mentioned an upcoming tour date. The main reason artists come on late-night television is to promote an album release, yet now more than ever, artists will try to promote their live appearances in other cities as well when they are on late-night television. This extra promotion is key to understanding how much leverage a publicist may have on a certain booking or to show how much thought is taken into the script writing by the music producer at the television show.

Since late-night television is such a broad exposure tool that is utilized by publicists in the music space, another factor that was analyzed was whether the performance was the debut of a band on television. This is another key factor to understand the role of television bookers and how willing they are to take risks on bands that the general may not have discovered until this performance. Each music producer loves having these debuts and wants to give quality bands the opportunity to be exposed to a wide audience.

When looking at each performance and the song(s) performed, it was determined whether or not the song(s) was the single off the album or just part of the album as a whole. This data was used to determine, in the end, whether to use singles sales data or album sales data. When looking over the entire data set, it made more sense to look at album sales data even though the culture of buying music has become more focused on buying individual songs rather than a full album.

In terms of album sales, the study collected sales data that was published by Nielsen SoundScan, a sales tracking system and the official method of compiling sales data for music products. The study focused on the sales data from the week of the appearance, the sales data showing the following week's sales and the percentage change between the two weeks. This showed how much of an effect the performance had on increasing the sales of a particular album. However, it is important to note that some performances happen before the album is released, causing a big debut week to occur. That being said, some performances were not counted as the album being promoted did not make the charts found for each week.

It is also important to note that late-night television is not the only exposure opportunity that is occurring at any given point. There are many other factors to consider what triggers

album sales and late-night television is just one of many that impact the music industry. Another one of those factors is the use of social media. The study focused on the two most popular social media services, Twitter and Facebook, and utilized each for a specific purpose. Twitter was used to measure the growth in the artist's fan base, as it is very useful to track how much a fan base can grow by with Twitter. The study measured the amount of followers the artist had on the day of the appearance, the amount of followers the day after and finally, the amount of followers the week after the appearance. This was done through a service called Twitter Counter, which shows the trend of growth for Twitter followers for any user. Twitter Counter has proven itself to be the most effective way to track followers over a span of time.

The other major social media service, Facebook, was utilized in the study to show the amount of interaction and social engagement the late-night television program and the artist was able to have with its individual fan bases. This was measured by the amount of posts each entity had over a 48-hour period, starting from the day of the performance and extending to the day after the performance aired. Yet, to fully understand the engagement and interaction that Facebook is known for, the likes on each post and the comments on each

post were measured. This really determined which artists and shows capitalize on the social engagement aspect of Facebook and use it to the artist or program's competitive advantage.

Since the advent of the Internet has had such a massive impact on the daily lives of the world population, the study also measured the viral impact and how media outlets covered such performances. Before the study began, it was apparent that these performances were beginning to get coverage, so it felt necessary to measure ten media outlets and blogs that produced content related to the performances on a regular basis. The outlets included Spin Magazine, Rolling Stone, Pitchfork, Stereogum, Some Kind of Awesome, Pretty Much Amazing, The Fader, Idolator and Consequence of Sound. The final outlet is known for posting such performances the day after. In fact, throughout the study, it posted 51% of all performances that occurred during the study.

...no site is more prevalent or reliable in this sphere than the unfortunately named Audio Perv, headed by disgruntled ex music industry employee Michael Banks. The site puts up late-night performances – ripped by Bank himself – on a near-daily basis and attracts more than 135,000 visitors a month (and even a little ad-based revenue), yet the webmaster has never been directly

contacted by a show to remove a video. “I’m glad to be on this end of it now,” writes Banks, who previously worked in the new media and marketing departments at a few labels. “People in the industry who I might’ve not gotten along with in the past will now almost beg for coverage on the site.” (Dombal)

This just goes to show how much the afterlife of a performance matters to the artist and his/her team of people.

CHAPTER FIVE

RESULTS OF THE STUDY

As a part of the study, a statistical analysis program, SPSS, was used to calculate some of the statistics provided below. All of the statistics processed through the program can be found in the appendix, which shows where some of the numbers provided in the explanation can be found.

Throughout the six-week data collection period, there were a total of 180 performances from 147 artists. *Jimmy Kimmel Live!* had the most performances of any show with 40 during the collection period, which accounted for 22.2% of the total. *Late Show with David Letterman* had 25 performances, which accounted for 13.9% of the total. NBC's three late-night programs accounted for 46.1 percent of the total performances, which is more than any other network.

When measuring the television debuts for artists, the study showed that 22.2% of all bookings were the debut for an artist on television. This proves that late-night television is utilized as an exposure tool for bands that would not normally get television or even mainstream exposure.

Out of all 180 performances, 15% or 27 performances included a mention of the tour that the artist was currently doing or something upcoming in the near future. This is important to note, as it is something that is become more noticeable and accounted for in the written introduction from the host. It also shows the increased importance of touring in the current music climate. Recorded music is still here to stay, but the live music experience is becoming more and more important.

These performances are definitely living online and past just the on-air performance. The study showed that 70% of all of the performances during the collection period had some form of coverage on at least one website. This proves that these performances are not just about who tunes into the program on a nightly basis, but more about seeing the performance the next day.

One of the main impacts being examined by this study was whether or not these performances on late-night television would have a positive impact on album sales. This was analyzed by comparing the sales numbers that came out during the week of the performance to the sales figures that were released after the performance. Out of 180 performances, only 70 could be examined and analyzed because these performances were done

while the physical product was released and made the SoundScan charts. The other performances were done ahead of the release of the album or the album did not make the chart. Out of those 70 performances that could be analyzed, the average sales of an artist playing on late-night television the week before the performance was 5,303 copies. This shows that most late-night shows are focusing on bringing artists that are smaller and can benefit from this type of exposure, yet there are obviously some artists who have done late-night programs who sell way above 5,303 copies per week. The average increase in sales over one week for an artist after appearing on late-night television is a staggering 3,474 copies. An example of a major increase in sales for an artist after a late-night television appearance is with the Korean pop act, Girls' Generation. They were relatively unknown in the United States up until their performance of *Late Show with David Letterman*, with only 439 copies sold the week leading up to the performance. However, the week after, they sold 1,439 copies, a 222% increase in sales. Other factors aside, the *Letterman* appearance for this Korean pop group made a tremendous difference for them and gave them a lot of exposure to an audience that knew nothing about them before their performance.

The other major variable being examined to see whether or not it can be impacted by late-night television is the social media presence for an artist. One of the ways the study examined these effects was through Twitter in order to determine if the fan base for the artist grew after a performance on late-night television. On average, an artist performing on late-night television had 240,902 followers on the day of the performance. After one day, an artist increased his/her following by 750 followers and after a week, the following would increase 5,475 followers on average. This is a worthy discovery as it explains that by having this exposure, the artist will increase his/her following by a considerable amount and gain new fans on a daily basis. An example of such an increase is Lana Del Rey after her television debut on *Saturday Night Live*. She already had a fairly big following, but less than average at 101,906 followers. After one day, she increased her followers by 3,147, an increase almost five times as much as the average artist. After one week, Lana had accumulated 19,838 new followers, more than 3.6 times the average increase of Twitter followers over a weeklong span.

Based off of the two previous findings, a correlation test was run between the growth of Twitter followers after one week and album sales the week after the performance. This was done

through the aforementioned statistical analysis program. Correlation is used to signify whether the relationship between two variables is positive or negative. In this instance, the relationship between Twitter followers after one week and album sales after one week is a positive relationship, with a correlation coefficient of 0.42. This evidence shows that whenever album sales increase, Twitter followers increase as well and vice versa.

The second and final element of the social media presence that could be impacted by late-night television performances is how Facebook serves the purpose of engaging fans and allowing the artist to interact with such fans. This was measured by calculating how many post(s) an artist made about an appearance and how many times fans commented and liked the post(s) related to the appearance, all within 24 hours of the performance. On average, an artist posted about his/her appearance 1.83 times starting the day of the appearance until the day after. On the other hand, the programs hosting these artists only posted .92 posts mentioning the musical guest on average. This shows that the onus of social media and reaching out to fans is solely on the artist. In terms of how many likes per post on average, an artist would average 716.72 likes per post whereas the program would average 124.5 likes per post

that mentioned the artist. Along with that, each post from an artist averaged 71.24 comments. A great example of an artist interacting and engaging with their fans is a group named Mindless Behavior. They released their debut album in September of 2011 and have taken to the Internet by storm. For their debut television appearance on *Jimmy Kimmel Live!*, they posted about the appearance 3 times during the time period, averaging 6,048 likes per post and 1,440 comments per post. These numbers are higher than average with the amount of likes almost eight times higher than average and the number of comments over twenty times the average amount of comments. This explains that artists, in this current music industry climate, need to understand what it means to communicate effectively to their fans and also how to interact with them on an ongoing basis. The interaction can never stop.

CHAPTER SIX

CONCLUSION

All of the data collected, as well as the examples given previously, show that late-night television has a positive impact on the music industry in relation to album sales and social media, proving it to be an effective exposure opportunity and excellent tool for publicists and managers to utilize if afforded the opportunity. The late-night television platform provides a unique experience for the viewer at home, as well as the artist performing, because it combines the typical perceptions of music with what audiences show be seeing in a live performance from the artist. This platform allows music to come alive and become something more than just an auditory function. It allows viewers at home to see the visual element that goes with the music, while also opening the ears of listeners all across the country to new and innovative music.

Another positive aspect of this platform is that it shows the relevance of artists and music to the entertainment space. There is value in what music is created and television is one of the platforms in entertainment where music still has a vibrant role and brightens the experience for consumers. Finally, late-

night television and music combined show that social engagement and interaction via Twitter and Facebook is very much a part of our current views on entertainment in society. It has become engrained that in order to follow along with certain key events or to keep up with culture, this social interaction via services such as Twitter and Facebook are highly valuable. It is yet another way of exploring our interests and to encourage others to listen to something that he/she may never have heard of before. This combination of human discovery, supplemented by the digital interaction and engagement, is just how our society has shifted the way we recommend music to each other. It hasn't completely gone digital and lost its human nature, but television is one of the ways that the music industry can keep the nature of human recommendations alive.

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APPENDIX

Correlations

			Tw_7Day	Sales_1w Post
Spearman's rho	Tw_7Day	Correlation Coefficient	1.000	.420**
		Sig. (2-tailed)	.	.000
		N	180	75
	Sales_1wP ost	Correlation Coefficient	.420**	1.000
		Sig. (2-tailed)	.000	.
		N	75	75

** . Correlation is significant at the 0.01 level (2-tailed).

Statistics

Show_Num

N	Valid	180
	Missing	0

Show_Num

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Letterman	25	13.9	13.9	13.9
	Leno	27	15.0	15.0	28.9
	Kimmel	40	22.2	22.2	51.1
	Fallon	23	12.8	12.8	63.9
	Conan	18	10.0	10.0	73.9
	Ferguson	6	3.3	3.3	77.2
	Daly	33	18.3	18.3	95.6
	SNL	8	4.4	4.4	100.0
	Total	180	100.0	100.0	

Repeat

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	139	77.2	77.2	77.2
	Yes	41	22.8	22.8	100.0
	Total	180	100.0	100.0	

Host_Tour_Ref

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	153	85.0	85.0	85.0
	Yes	27	15.0	15.0	100.0
	Total	180	100.0	100.0	

First_Mj_Show

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	140	77.8	77.8	77.8
	Yes	40	22.2	22.2	100.0
	Total	180	100.0	100.0	

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Sales_1wPrev	70	277	24715	5302.96	5919.025
Sales_1wPost	75	289	87468	8777.01	14957.540
Valid N (listwise)	61				

SUMMARY OF CAPSTONE PROJECT

My love of music – wildly diverse types of music - from both a personal and professional angle is no secret. In fact, my decision to attend Syracuse University was most definitely influenced by that passion, along with my desire to pursue an education that would allow me to explore my diverse interests. The fact that I am striving to become a part of a particular industry points my project in a certain direction. Yet, when I started to think about what really fascinated me, I realized that I wanted to incorporate my personal work experiences in order to give the project meaning and a depth of analysis.

During my semester abroad to Los Angeles in the fall of 2010, my work experience at Jimmy Kimmel Live really grabbed my attention as to how it interacted with the music industry. I was very nervous about this experience, yet anxious for what the outcome might have been. I was not interested in being a typical intern there because television production was not something that grabbed my attention like music had. When I went in on my first day, I made it a point to be introduced to the music department on the show and from then on, I developed an affinity for that department and made sure I spent time there everyday to keep up with what was new and what I should be

looking for. The music department started to appreciate me for my help and my passion for music, which was rare to find on a television set. Over the course of my time there, I was asked to sit in on meetings with and became close colleagues of the members of the music department at the show. I was even able to

After the show, I came back to campus and I had realized how much that internship changed my perspective on the music business. I stayed in touch with everyone from the show and I was able to talk extensively with the head of the music department about the late-night television landscape for the music industry. Most people in the music industry value the impact that TV can have on exposing an artist in this particular climate, but the opportunities for such exposure have become more and more limited. It became apparent to me that these late-night shows book musical guests to stay relevant to their audiences and influence the public, yet they really do not analyze the magnitude of their effect for these artists, both well-known and lesser-known.

Then I had an epiphany; I had figured out my direction for this project. I found myself looking at television performances increasingly and I wondered how much exposure one gets from such a performance. As someone who believes in the power of

exposure for artists, I feel that artists receive such a benefit for doing this type of publicity, but what is the exact impact of such an appearance on an artist's career? There is the ability to track and analyze the impact of this particular kind of publicity due to measurable factors such as TV ratings and album sales.

Despite the fact that there are measurable factors, there has been no definitive research on this topic to show the impact that late night television has on recorded music sales and especially a social media following. My thesis will analyze the impact of this publicity in terms of record sales (both digital singles and album sales) and social media. The social media metrics that will be measured will include what kind of extra publicity the show gets from other blogs and websites, how the performance is promoted by the show and by the band themselves via social networks and if any of these help the band or the show gain new followers.

As an introduction, my thesis will give a brief overview of the landscape of how music fits into television and discuss the logistics of how these late-night bookings work. The overview of this topic will be prepared from interviews with television and music industry professionals. I have made contacts in the music industry that have helped me connect the dots so to speak. I have spoken with these contacts, among them talent bookers

and others throughout the industry, about the correlation between late night television performances and spikes in recorded music sales as well as the role that social media plays in their everyday lives in terms of their job and the music industry.

There have also been many more articles recently in trusted industry trade publications discussing late night television in relation to music. There will also be some background discussion about how these shows generate revenue from their digital presence and sponsorships in order to fully understand all of the parties that need to be accounted for in this landscape. After this brief overview, I will then delve into research regarding how music performances on television, late night in particular, affect the music and entertainment industries in general, and their impact on the artists performing on these shows.

To preface the study, the musical performances on late-night television are not the only variable to impact the metrics that I will review. These performances are just one of many promotional tools that are used by the record labels and the teams that surround the artists in order to increase their exposure. However, it is my hypothesis that these

performances do make an impact and I want to prove that with the data that I will reveal later on.

This paper highlights the interdisciplinary nature of my major, focusing on the role of television and social media as tangible measures of success in the music industry. I am optimistic that the conclusions will offer a strategic perspective to assist both television and music industry professionals, trying to help emerging artists explode into the mainstream music market, while also giving music fanatics a chance to see these emerging artists in the limelight.