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ARTISTS GOING DIGITAL TO OVERCOME COVID-19 IN BRAZIL'S MUSICAL SCENE
CAETANO VELOSO CASE STUDY

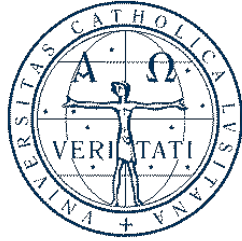
Dissertation submitted to Universidade Católica Portuguesa to obtain a
Master's Degree in Communication Sciences with the Specialization in
Communication, Marketing and Advertising

By

Maria Ribeiro de Campos Tavares Requixa

Universidade Católica Portuguesa

November 2021



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Abstract

The Covid-19 pandemic represents an unprecedented global crisis. It has transformed society, changed consumption patterns, and drastically affected various fields, such as the cultural sector. Consequently, restrictions on staying at home and policies of social distancing have imposed countless challenges for one of the most representative pillars of this sector: the music industry.

Thus, the singularity of the condition generated by the pandemic led much of cultural life to adapt to digital platforms. The music industry was faced with the need to reinvent itself, and the increasing prevalence of artists on social networks was observed, translating into an opportunity for the sector. Throughout 2020, their use allowed several musicians to record performances from their homes, give concerts online, collaborate with other artists, and communicate with their fans.

This dissertation aims to investigate how social media has the potential to significantly contribute to overcome a crisis such as Covid-19, in one of the sectors and countries most affected by the pandemic, the Brazilian music industry. One of the main players of this industry, in Brazil, will be used as a case study: how, the iconic and unmistakable Caetano Veloso, at the age of 79, used one of these platforms, Instagram, to adapt to the new reality, and how this impacted his career and audience is analyzed.

Keywords: Music; cultural sector; Covid-19; social media; Brazil; Caetano Veloso

Resumo

A pandemia Covid-19 representa uma crise global sem precedentes. Transformou a sociedade, alterou padrões de consumo e afetou drasticamente diversos setores, tal como o da cultura. Conseqüentemente, as restrições de permanência em casa e políticas de distanciamento social impuseram inúmeros desafios para um dos seus pilares mais representativos: a indústria musical.

Assim, a singularidade da condição gerada pela pandemia levou grande parte da vida cultural a adoptar-se às plataformas digitais. A indústria musical foi confrontada com a necessidade de se reinventar e observou-se a prevalência crescente de artistas nas redes sociais, traduzindo-se numa oportunidade para o setor. Ao longo de 2020, a sua utilização permitiu a vários músicos gravar performances a partir das suas casas, dar concertos online, colaborar com outros artistas e interagir com os seus fãs.

A presente dissertação pretende investigar de que forma as redes sociais têm o potencial de contribuir significativamente para superar uma crise como o Covid-19, num dos setores e países mais afetados pela pandemia, a indústria musical brasileira. Como caso de estudo, será analisado de que forma um dos principais agentes do sector no Brasil, o icónico e inconfundível Caetano Veloso, aos 79 anos de idade, utilizou uma dessas plataformas, o Instagram, para se adaptar à nova realidade, e de que forma isso impactou a sua carreira e audiência.

Palavras-chave: Música; setor cultural; Covid-19; redes sociais; Brasil; Caetano Veloso

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DEDICATION

For having the privilege of living in the same time as Caetano Veloso.

Agora a minha história é um denso algoritmo

Que vende venda a vendedores reais

Neurônios meus ganharam novo outro ritmo

E mais e mais e mais e mais e mais

Caetano Veloso, 2021

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INTRODUCTION

1. Background and Justification

Zygmunt Bauman (2005) spoke at the turn of the twenty-first century of a “liquid life”, a life of uncertainty and mutation in modern society. David Bowie (Pareles, 2002) predicted that music would become like a water flow: constant, undergoing unstoppable changes, and unable to return to the past. The singer also believed that live music would become increasingly essential and the only viable path for musicians. This overcoming seems to be the case almost two decades later, but the moment we are witnessing highlights the fragility of an industry supported by a single pillar (Sampaio, 2020).

Therefore, the Covid-19 pandemic, as a massive disruption, acts as a catalyst for service innovation and forces organizations to abandon established business strategies (Heinonen & Strandvik, 2020). An event such as this one frequently changes the emphasis from voluntary to forced activities to maintain a specific business's survival and resilience. In this sense, this new reality was no exception for the music industry, as there have been several challenges for artists who rely on live music as a source of revenue and as an integral part of their release and audience engagement strategies (Frenneaux & Bennett, 2021).

Unprecedented times call for unprecedented measures (Adams and Kopelman, 2021). The crisis generated a massive change in the pattern of behavior compared to the status prior to the spread of the disease. People and institutions are reinventing themselves and developing activities that increasingly rely on digital platforms. To overcome the absence of direct access to art, and due to social isolation, technology has thus offered possibilities to bring encouragement to the public. In demonstrating artists' creativity, social media have prevented the undeniable benefits of art from being lost (Araújo de França et al. 2020).

According to Valiati (2020), in Brazil, cultural consumption such as visiting art exhibitions and music concerts has always been a cultivated habit, encouraged by the State. As a result, a sharp increase in new users of music streaming applications has been observed in the country (Hall, 2020), as well as the time devoted to music listening (Cabedo-Mas et al., 2020; Krause et al., 2020; Ribeiro et al., 2021a). Simultaneously, listening to music has been established as one of the means to alleviate the impact of social distancing measures during

the Covid-19 pandemic, as it reduces loneliness and is a means of distraction (Rodero, 2020). Indeed, social media play a critical role in the current framework of the music industry (Reponen, 2020). As the author explains, while it may be considered an affordable and straightforward way to promote an artist and their music, building an online presence involves a significant amount of time, commitment, and interest.

In this sense, this research intends to explore the increasing importance of social media for music artists in Brazil during the pandemic and the impact generated on their audiences. Therefore, the iconic Brazilian artist Caetano Veloso is analyzed as a case study in this research. On the one hand, because of his cultural context and background, being Brazil one of the most affected countries by the pandemic, but at the same time one of the richest when it comes to culture presence. And on the other hand, because he represents a case of how these new means of marketing and communication can have an essential role in an artist's career within a reality where physical presence, and consequently concerts – considered crucial to the business's survival-, were prohibited.

From an academic perspective, the research aims to understand the role of social media in the Brazilian music industry within the pandemic crisis context. Furthermore, it seems necessary to identify how these digital platforms can be advantageous for an industry that relies so heavily on social interactions, which were limited in this period. The study will also investigate innovative possibilities brought to the sector regarding the services these tools enable and their impact on the population.

From a personal perspective, this research is based on an interest in the evolution of communication, the music industry, and Brazilian society. Due to the digitalization process, Brazilian culture has a significant presence in my life. In this sense, the different channels of diffusion and its constant evolution have always influenced me. As a great consumer and fan of Brazilian music, I found a way to be daily stimulated on digital platforms - and more recently in social media, with a feeling of real-time proximity to the artists I most admire. In this sense, I am interested in exploring this new type of art consumption since I also feel strongly impacted by it. In summary, this dissertation explores how social media can be used as an innovative and effective tool for music artists to overcome the Covid-19 pandemic crisis.

2. Research Question and Objectives

This dissertation aimed to analyze the potential of social networks as a vehicle to overcome the Covid-19 pandemic in the Brazilian musical scene, using as a reference the performance of one of its main agents during that period, Caetano Veloso.

To plan the empirical part of this work, it is necessary to define a research object and its objectives. The object of study is the purpose of an investigation. It is a statement that clearly and precisely presents the key variables, the target population and the direction of the research (Quivy & Campenhoudt: 2005:109; Fortin, 2009:100). In this sense, and since the dissertation discusses the role of social media for artists, with Caetano Veloso as a case study, the artist's use of music-related content on Instagram can be defined as the object of the research. Thus, the aim of the case study to be used is to substantiate, describe and discuss how Caetano Veloso's communication during the pandemic, through his use of social media and, more specifically, his Instagram page, served as a strategic and fundamental tool for his career, in 2020. This involves understanding how the artist presents himself and his music on the platform and how this use impacts his audience, which represents the research sample: Caetano Veloso's followers on Instagram.

Therefore, the study aims to answer the following question:

How can social media be used by music artists to overcome the crisis caused by the Covid-19 pandemic in Brazil?

Some additional questions will guide the exploration process of this research. The sub-questions include:

- How was music artists' content consumed and perceived on social media during the Covid-19 pandemic?
- How can artists' communication on social media drive audiences to consume their music during Covid-19?

These guiding questions are thus intended to explore the potential of social media for artists to overcome the Covid-19 pandemic.

3. Structure of the Dissertation

This dissertation presents a theoretical section with three chapters that analyze the most pertinent topics related to the core of the study. In this sense, the Literature Review part is introduced by a chapter that addresses the music industry and its most relevant transformations until today. The second chapter elaborates a contextualization of the event under study, the Covid-19 pandemic in Brazil, and its consequences and implications. Finally, in the third chapter, an association is made between the two mentioned chapters, thus exploring the reality and the activity of the music industry players during the pandemic.

This is followed by the Methodology part, which contains the methodological strategy and design, the universe and sample of the research, explanation of the empirical studies and their limitations.

Finally, the third part of the dissertation is dedicated to the Case Study on Caetano Veloso. His background, his presence on digital platforms, and his initiatives during the pandemic will be explored. This is followed by the analysis of the empirical studies, its results and critical reflection, and the conclusion of the research.

I. LITERATURE REVIEW

This part theoretically grounds the application of social media by the music industry to overcome the pandemic crisis of Covid-19. A work of selection and summary of relevant information, already discovered and registered by several authors on the theme was carried out.

In fact, the primary mission of all research is to advance a discipline, by outlining theories and developing new practices. This requires the researcher to do a thorough research and, therefore, to become acquainted with the work done so far. One of the essential steps in exploring a research topic thus incorporates a review that provides a consistent level of knowledge about that topic (Fortin, 2009:76). The purpose of this activity is to specify what is already known and what remains to be explored, since it consists of building an inventory of the set of relevant publications about the field under investigation.

Therefore, this part is divided into three chapters.

First, an extensive literature review on the music industry, starting with its description and evolution, the consequent digitalization process, the sector's involvement on social media, and the emergence of the concept of Artist Branding on these platforms.

The second chapter addresses the event under analysis, the Covid-19 pandemic within the Brazilian context. The generated impact in the cultural sector and on the use of social media during this period are also evaluated.

Finally, in the last chapter, a reflection on the use of these platforms by agents of the music industry during the pandemic is made. Not only exploring the different types of possible approaches within social media for the sector, but also reviewing what has been done to date. The crossing of these three chapters allowed for a gathering of information capable of contextualizing and sustaining the research.

1. MUSIC

Music is intrinsically instituted as a production of the sensitive spirit, but which gains significance, including esthetics, insofar as we can perceive it in friction with the historical, political and social context with which it dialogues (Wisnik, 1989). It is universally acknowledged as a form of communication that crosses cultural and linguistic boundaries (Mehr et al. 2018) and it also possesses an extraordinary capacity to create new or stronger social bonds between individuals and communities (Tarr et al. 2014). Briefly, it not only constitutes a resource that allows for rapid and massive transmission of information to a variety of audiences (Cournoyer Lemaire, 2020) as also it represents a key means by which people connect with others (Papinczak et al., 2015).

According to economist Alan B. Krueger (2019), music is a market of superstars. In this market, and in the year 2017, 1% of artists made more profit in the live music universe than the other 99% combined, and 5% of artists collected 85% of total live music revenues, representing a higher level of inequality than American society in general (Krueger, 2019: 84-100).

This section will cover the evolution of the music industry into the age of digitalization, the industry's role on the internet, and the impact this has had on musicians in developing their artistic careers. The music industry is one of the most rapidly adopting new marketing channels and media. Until very recently, record labels' knowledge about their customers has been limited. Recently questions have arisen about who is buying what music, in what format and on what channel. In addition, record labels are increasingly interested in the most effective marketing vehicles for reaching customers (Salo and Lankinen, 2013).

1.1 The Music Industry Evolution

The music industry as a business is extremely complicated and diverse, in contrast to other sectors. According to research performed by Williamson and Cloonan (2007), the music business should be referred to as the music industry because the players have just a few common interests. The reason for this is that the term is frequently associated with the recording business, resulting in a misunderstanding. As Reponen (2020) agreed, the record industry is frequently used as a synonym to describe the music industry, however, the record industry is a part of the music industry, comprising affairs related to recorded music, although the definitions of the terms and what they entail are not always that clear (Wall, 2013, p. 122).

From a broader perspective, the music industry can be considered as a subset of the creative industries, often known as cultural industries. Cultural industries are a subset of what is referred to as the new economy, which includes industries that provide a variety of products that can be classified as cultural products (Power & Scott, 2004, p.3). Wikström (2103) argues that the music industry is organized into three sectors: recording, licensing, and live music, and is composed of companies dedicated to the creation of musical material and personalities capable of being communicated through numerous media.

Regardless, the music industry has gone through several significant changes throughout history. Changing from vinyl records to cassettes, after to CD players all the way to the use of streaming services (Korhonen, 2020). According to Macelloni et al. (2020), the more drastic changes were in the past ten years. Negus (2018) argues that the most significant impacts are due to technology disruption, especially concerning online music streaming services and downloading. In fact, in the digital era, and with modern advances in technologies and Internet applications, most traditional businesses had to make a choice to either adapt or vanish (Hujran et al., 2020). The Internet has boosted worldwide competitiveness, increased customer purchasing power, and made retaining loyal clients a far more difficult aim to achieve. Additionally, the availability of supercomputing and storage capabilities facilitated the development of novel data storage, computing, and analysis technologies.

As with many other conventional sectors, the music industry has been impacted and compelled by the advent of new technology. In fact, as stated by Hujran et al. (2020), the availability of online digital music has profoundly affected the music industry's norms. It has pushed music industry leaders to build new intelligent systems and business models to succeed in the market.

Prior to the availability of digital music, the music industry operated on a traditional business model, in which record labels attempted to predict the next “Big Hit” and signed deals with artists to record their music, print the vinyl, promote their product, and have the music broadcast, in addition to distributing the vinyl to retailers. The income streams in the old business model were fraught with difficulties. Musicians were not able to collect a decent rate from sold copies, because record labels would take most of the profit to cover the expenses of recording, printing, and distributing the music (Hujran et al., 2020). Musicians' primary source of revenue came from live performances since, as Hujran (2020) stated, record labels do not charge commission on those types of performances. In fact, as discussed by Bryant and Holt (2020), live music is a significant part of the music business, with concert income increasingly supplanting record sales as the major source of revenue for performing artists.

At the end of the twentieth century, the music industry was dominated by five major corporations — Bertelsmann AG (Germany), EMI Group (U.K.), Seagram/Universal (Canada), Sony (Japan), and Time-Warner (U.S.) (Mühlbach & Arora, 2020). Musicians signing contracts with these corporations at that time were only required to improve their artistic ability since they were not expected to possess non-creative skills. They were reliant on their record label contracts, as it was hard for individual artists to amass the finances necessary for music creation and dissemination. In exchange, they were expected to align their work with the creative vision and the organizational expectations of a given corporation (Hracs, 2012). However, in more recent years, as mentioned by Hujran et al. (2020), the growth of big data and Internet technology has forced the industry to shift from traditional to digital business models. They are now able to access data that provides insight into global music markets and consumers, allowing musicians and music companies to understand what people like, dislike, discuss, what music they would buy, as well as which platforms they like to use. All of which can be used to customize services to individual consumers.

Another significant effect of these developments is how large record companies have begun to create new forms of recording contracts, allowing them to expand their operations and revenue streams inside the music industry. It could be claimed that one of the most well-known record deals is the so-called 360-degree deal, meaning that the label takes care of all the aspects of an artist's career, such as recordings, publishing, and touring, in return for a certain percentage of the revenue (Tessler, 2016, p.34-35; Passman, 2015, p.102-103). When the income received from only marketing an album started to decrease, the record labels wanted a piece from the other revenue streams (Bryant & Holt, 2020). This included merchandise, licensing of certain names, trademarks, and other components that arose as a result of greater marketing to stay afloat. According to Bryant & Holt (2020), one of the areas that was included in the deal were live performances, which are, as it was already mentioned, the most significant sources of revenue for the artist. This became the industry's new norm leading the record labels to become more like music companies instead of being just distributors and marketers. (Stahl and Meier 2012: 44-442). Less than two decades ago the record deals were considered a fair deal, but now they have become less desirable for artists, as they have many other possibilities to take care of the different aspects of their career and therefore have an effect on their income streams as well (Tessler, 2016, p.34-35). Indeed, today the record business has evolved and is more flexible, as there are more independent labels in addition to the major ones, although the labels are not the only way for an artist to get their music distributed (Reponen, 2020). While it cannot be denied that the major labels have many resources to advance an artist's career, the revolution of digital distribution services has allowed artists to emancipate themselves from record labels. For that reason, Reponen (2020) argues that record deals have gotten looser, and the power of the labels has somewhat diminished.

Regarding marketing and promotion responsibilities, it is also relevant to mention another change in the industry. Before, as explained by Reponen (2020), these tasks were completed three months prior to the release of a song or album, however, today, some teams are concentrating their efforts on streaming and social media, interpreting sourcing fresh content to keep fans engaged for an extended period following the release. Traditional public relations have been supplanted by creative digital marketing. These changes have confronted artists with an increase in non-creative tasks such as promotion, booking, or applying for grant money (Hracs, 2012) and due to the new role of intermediaries, today more artists are

expected to work as solitary entrepreneurs. Even though this provides them with freedom, it challenges them to find alternative ways to profit from their content (Schwarz, 2019). These days, next to the creation of music, artists need to participate in branding and merchandising like never before (Mühlbach & Arora, 2020).

To conclude, the fundamental evolution in the music industry has shifted the power relations in a manner where the artist has become the center of the value-added network. The relationship between the artist and the label has evolved from rigid contracts, limited album cycles, and option periods, to professional services coordinated throughout the business to best suit the artist. These services include e-commerce, digital strategy, and merchandising (Korhonen, 2020). In addition, intellectual property is at the core of other income possibilities as well, such as licensing the artist's name and brand for products or making deals with other brands. (Tschmuk, 2016, p.16, 28.) As stated by Reponen (2020), this new artist-centric industry structure allows them to utilize the possibilities of intellectual property more freely and diversely.

1.2 Music Digitalization Process

In the last two decades, music has been through radical changes, mainly because of digitalization (Théberge, 2015). In fact, as noted by Korhonen (2020), technological innovations have always been prominent change-makers in the music industry and the Internet made changes to the way music is consumed and distributed.

In the mid-1980s and from the music companies perspective, the introduction of the compact disc (CD), which in just a few years stripped the vinyl record, represented a very profitable replacement of the record by a new digital audio support (although still physical), bringing a boom with significant growth in sales and profits to the industry. According to Dolata (2020), this made the industry be the first media sector to be impacted and benefit from the phenomenon of digitalization significantly. As a radical innovation, the CD brought new growth dynamics to the sector while, nevertheless, allowing for integration into the established markets, the production, marketing, and distribution models, as well as the copyright and contractual frameworks (Dolata, 2020). Indeed, initially, the shift from vinyl to CD and the consequent possibility of greater exploitation of the record companies' catalogs led to a tripling of overall sales of audio media between 1985 and 1995. However, in contrast to the later-introduced DVDs, CDs lacked any copyright protection. Copyright was initially established to protect written works, which meant that the copyright owner had the right to control the copying and dissemination of certain works and could also charge a fee for copies (Demers, 2006, p. 14). Until this day, the person controlling the copyright, which is not always the owner of the copyright, is in control of how the work is used in public (Demers, 2006, p. 14). On this premise, the development of recordable CDs and CD recorders in the second part of the decade enabled the uncompressed burning of digital copies of physical audio media with no loss of quality or restrictions. In that context, the boom, which lasted until the late 1990s, triggered a long period of crisis transformation that hit established players largely unprepared and led to massive declines in both sales and profits as the entire musical repertoire had been made available in digital format.

This led to a second phase (from 1999 to 2003) of the digitization process, which represents, for some researchers, the beginning of the big waves of changes, as stated by Molteni and Ordanini (2003), when the internet has its impact on the whole industry. The period was characterized by a boom in free music file-sharing forums on the Internet. Napster, founded

in 1999, was the first platform to amass a significant user base and enable customers to exchange music files through the Internet. This was the beginning of peer-to-peer file sharing where authorized and unauthorized listeners had access to music files. The new way of sharing music in a different form brought challenges to the major record companies to preserve their power in the market, which led to new legislation related to copyrights (Korhonen, 2020). As discussed by Dolata (2020), starting in the early 2000s, the easy replicability of the new digital audio medium, as well as new data compression standards like MP3 and the Internet as complimentary technical innovations, initially enabled a huge increase in non-commercial file sharing through music file-sharing networks. Instead of having to buy music in order to listen to and copy it, users could now freely access it in a digital format that could be downloaded as readily as it could be deleted. This led to a considerable loss of control by the music industry over its product and the transformation process as a whole. In addition, the increasing spread of data compression software such as MP3, together with the connection of computers via peer-to-peer technologies (P2P), from the second half of the decade onwards, opened up the possibility of sharing music on the internet without any problems (Dolata, 2020). However, it can also be argued that digital distribution methods have given artists more freedom when it comes to music distribution, as they are less dependent on record labels and music publishers and can now collect royalties even without these gatekeepers (Tschmuk, 2016, p. 14-16).

Following the industry's failure to control non-commercial exchange via legal action against file-sharing networks and the development of company-owned commercial download offers, the third phase (2003–2013) saw a breakthrough in the commercial sale and distribution of downloads. Physical audio media sales via e-commerce were now complemented by downloads sold by new digital music sellers such as Apple and its iTunes Store. This interim phase, which appears to have been very brief in retrospect, mostly altered the distribution of purchasable music. The success of iTunes and the creation of other commercial download retailers was essentially an extension of the traditional distribution system on a digital basis. Apple launched its iTunes Store in the United States in 2003, offering virtually the entirety of the big labels' and many smaller labels' digital catalogues. Together with the music player iPod, Apple was able to deliver an integrated commercial download and hardware offering that was positively received by customers and pushed music companies to accept.

Another contributing factor was the immense upswing of the media platform YouTube, acquired in 2006 by Google (Dolata, 2020). In the second half of the 2000s, YouTube, which generates its revenues almost exclusively through advertising, emerged as a legal, freely usable, and strongly frequented offer that made the compilation, exchange, and nearly unlimited search and listening of music on the internet largely free of restrictions (Burgess and Green 2018). However, as Dolata (2020) argues, in the early to mid-2010s, that streaming music's following technological ease and quick social adoption went considerably further. In fact, it has been suggested the shift to decline in album sales is attributed to the proliferation of free and subscription-based streaming services (Kreuger 2002, 2005). Since then, music purchases have fallen precipitously, gradually being supplanted by subscription and advertising-supported access to music via digital platforms like Spotify. In fact, the appearance of artists in music streaming services' playlists has a substantial impact on consumption decisions. As such, Aguiar and Waldfogel (2018) emphasize that having a song appear on Spotify's "Hot List", a playlist with 18.5 million users during the sample period, increases a song's final stream to over 20 million. In this approach, music businesses ceded control of the value chain and transformation process but retained a position of prominence as central producers and rights holders. Once again, this led to a change in the business model, when streaming became the preferred method of consuming music, the revenue streams started to come from a different source (Korhonen, 2020).

More recently, and according to Hujran et al. (2020), Big Data had a significant impact on the music industry, becoming a necessary tool for providing a more customized experience to users. In fact, by collecting information about users' habits and preferences, much online music streaming services now provide music recommendations to customers through big data analysis. Additionally, labels are utilizing Big Data to discover the "next big hit" by relying on data and statistics rather than gut instincts and feelings. With the development of these new technologies and the availability of digital music, music streaming services gained huge popularity from customers due to their convenience (Hujran et al., 2020). Furthermore, how the income from these different revenue streams is generated keeps changing (Reponen, 2020). New technologies provide new methods of music promotion and distribution, and therefore new potential opportunities for revenue generation, eliminating the need of having a record label or music publisher in between (Tschmuk, 2016, p. 28-29). Another aspect that has changed significantly after digitization is artist recruitment in a way that social media

metrics are part of the decision-making process in several areas (Miller, 2018:10). This is considered a notable point related to changing business models, as artist recruitment is one of the key activities of a record label.

Now that music recording and production have been detached from the music industry's corporate-owned recording studios, they may be arranged decentralized and independently by the artists themselves. Music is no longer supplied through big label-controlled distribution networks and associated storefronts, but rather through internet retailers and cloud-based streaming portals. Considering these changes, the music industry's legal parameters, such as copyright, intellectual property rights, contractual rights, and exploitation rights, which had been geared toward the physical recording business until the 2000s, had to be fundamentally renegotiated and tailored to the digital business as well. This has also transformed the perspective for artists' careers and emphasizes the career aspects that fall outside of record sales. Artists receive income from many revenue streams, such as performances, different royalties as well as possibly licensing their brand and name for different products (Karhumaa, 2018, p. 15; Tessler, 2016, p.35-36).

Additionally, as social networks and Web 2.0 technology advance, numerous new features were introduced to online music providers, including the ability to share playlists with friends, see what friends are listening to, and like and rate artists internationally. In fact, as Korhonen (2020) stated, this direct communication with fans via new platforms gave new possibilities for artists to develop their brand on their own. Today, artists are more in control of their career, but also more responsible for marketing and promotion, since they are expected to have a more hands-on attitude towards their own career than before (Owsinski 2016: 19-42). As Hujran et al. (2020) argued, all those factors lead to an inevitable transition of the music industry to a digital-based sector.

To conclude, digitalization had a considerable impact on how music is consumed. This led the whole industry to consider how to alter their products to fit the world without physical artefacts (Korhonen, 2020). It had a significant impact not only on the music industry, but as well as on the commercial and non-commercial access and sharing options available to music listeners. In addition, not only the paid access to music but also the possibilities of listening to, discovering, recommending and exchanging music without paying for it have

expanded and differentiated greatly over the past two decades initially primarily due to the emergence of subversive music file-sharing networks on the internet and today mainly through media platforms such as social media (Burkart 2014; Burgess and Green 2018; Nicholson 2019).

Potts (2014) notes that one effect of new technologies, such as streaming, on cultural consumption is an increase in the variety and diversity of goods, a form of market expansion accompanied by low entry costs. Certain markets, typically those with monopolistic competition, including the entertainment industry, have a high concentration of actors, dubbed the "superstars" effect (Caves, 2006; Rosen, 1981). The music industry may be a clear example of this, with too few superstars and more popular artists in comparison to a large number of smaller, independent artists. On the other hand, digitalization enables greater access to market niches dominated by lesser-known artists, ensuring that music previously obscured by the products of the big stars - "hits," according to Anderson (2006) - gains visibility and potential demand.

The advent of digital culture, the Internet's expansion over the last two decades, and the consolidation of social networks as media environments have created a scenario of transformations in the music production chain, including the crisis of physical format sales and the reconfiguration of major record labels' sales models (Herschmann, 2010).

A scenario in which record store shelves are no longer the primary locations for music consumption and streaming music platforms reorganize categorizations based on listeners' preferences via recommendation systems (Pereira de S; 2009, Amaral; 2007; Amaral and Aquino; 2008; De Marchi 2017).

Other factors of digital culture, such as the possibility of artistic entrepreneurship independent of major record labels (Bittencourt & Domingues, 2016), the strengthening of remix culture practices and fandom activism on social media (Amaral and Monteiro, 2012; Monteiro, 2011; Conter, 2016), and the growing hybridism between genres that were once restricted to circulation within their respective territories, all contribute to the reconfiguration of the musical landscape (Janotti Jr. et al., 2019).

Due to the digitization of music, the emergence of social media technologies and the popularity of social media, marketers can now reach potential music consumers through social media (Salo and Lankinen, 2013).

Thus, one can conclude that the process of digitalization of music has transformed the entire music scene, now forcing artists to reinvent themselves by adapting to new times and technologies. In this sense, digital platforms, such as social media, have played a crucial role.

1.3 Music on Social Media

Today social media represents the most popular online activities, with over 3.8 billion people (42 percent of the world's population) engaging with it worldwide (Hootsuite; We Are Social and DataReportal, 2019). By social media we refer to tools that are technologically and ideologically designed around the participatory model of web 2.0, allowing users to create, use, and share content with one another, thereby forming social networks in these spaces [(Kaplan and Haenlein, 2010)]. These platforms are thus a set of technologies as well as a new way of thinking that enables new imaginative operations and business models. The basis of social media are user-generated content and two-way interaction between users on the one hand and users and businesses on the other (Shannon, 2008). It facilitates communication between populations, making the production of content more democratic. Additionally, their multimedia formats can be explored in order to increase accessibility and reach audiences with different levels of literacy [(Chou et al., 2009; Moorhead et al., 2013)].

Dholakia et al. (2004, p. 245) suggest that the use of social media participation is motivated by individual and psychological needs. Lin and Lu (2011) found that enjoyment is the most influential factor in people's continued use of social networking sites (SNS), followed by the number of peers, and usefulness. User-generated content is an essential feature of social networking. Social networking tools attract a vast number of users who not only participate and interact, but also create and share content (Näkki & Virtanen, 2007). Wunsch-Vincent and Vickery (2006, p. 8) argue that the phenomenon also involves users recommending and rating content. Participation refers to the expression of opinions, while interaction refers to a clearer interaction between two users; both can have an effect on each other. Furthermore, according to these authors, three characteristics define user-generated material: The content is made publicly available over the Internet, includes a certain amount of creative work, and is created outside of professional routines and practices. Kim, Sohn, and Choi (2011) found that the main consumer motives for using social media websites included finding friends, social support, entertainment, information, and convenience.

Existing internet and social media platforms make music listening completely manageable and consumable for individuals. Its usage, particularly among young people, is motivated by a need for enjoyment and connection with others (Kraus, North & Heritage, 2014). From a

marketing perspective, the popularity of social media is intriguing as users reveal detailed information about themselves on media such as Instagram (Salo and Lankinen, 2013). This has confronted artists with new challenges, which has generated an increase in non-creative tasks, and therefore, as discussed by Hcracs (2012), they now need to rely on specific marketing methods to make themselves competitive. Thus, online platforms such as social media made it possible for artists to promote and distribute their music (Christian, 2011, p.6-7; Tschmuk, 2016, p. 13-14.). Vaccaro and Cohn (2004) analyzed the evolution of business models in the music industry from traditional to renegade to new legitimate digital business models and recommended that record companies needed to have a greater service marketing and customer relationship marketing orientation. The increasing use of social media by record companies and artists is an extension of promotion, service marketing and customer relationship management strategies. Elberse (2010) described how revenues decrease significantly as digital downloading becomes more prevalent and also showed the impacts of aggregation and disaggregation of interesting and less interesting tracks. Furthermore, there are only a "few" academic research studies looking at the combination of social networks and the music industry (Boyd & Ellison, 2008), although management practice is well advanced (Buskirk, 2009).

As a result of the emergence of social media and new software offer in the music industry, early-career musicians can or are expected to take on additional work activities in order to establish a career. Besides producing and distributing music (Morris, 2014), are expected to perform additional business and managerial tasks (Hracs, 2015), and aesthetic labor has become more important (Hracs and Leslie, 2014).

In fact, according to Musgrave's (2017) theories, social media are significant intermediaries which contribute to the artist's and music's future discovery, appreciation, or depreciation. Thus, those online platforms as cultural mediators are critical in identifying new talent and promoting music for the music industry (Bianchi, 2020). As Professor Miller (2017) asserts, they also represent an effective tool for record companies to revive career artists and to expose them to consumers in ways that were not conceivable before the digital era. As a result, it provides an opportunity to capture newer generations and target new markets (Korhonen, 2020).

As stated in Bianchi's (2020) research, 74% of the Chinese population listens to music via social media and streaming services, while 62% of the Indian population and 56% of Mexico's population do the same. The study also shows that these numbers are closely connected to the worldwide population's engagement with music. Studies cited by the website Econsultancy show the ability to share music via social media has provided people with new ways to demonstrate what they're listening to their audience. Since 2018, platforms such as Facebook and Instagram have included music stickers in their stories. Additionally, according to a survey conducted by the website MusicWatch, 90% of social media users engage in some sort of music or artist-related activity on the most prominent social media platforms. Also, two-thirds of people say that they find new musicians via those channels, and 60% of customers stated that they visit online streaming services and platforms to listen to music after seeing an artist update. As a result, music artists are the top five categories of celebrities or public figures followed. Artists are significant influencers, and streaming services collaborate closely with social media platforms, as 63% of social media users visit streaming services in response to a post or status update from an artist they follow. In addition, live broadcasting of concerts is also growing in popularity across several platforms (Crupnick, 2018).

In this context, social media have become a valuable marketing tool for musicians not only for them to promote music and increase audiences (Morris, 2014; Salo et al., 2013), but also given that these platforms provide the first opportunity for direct, consistent, and real-time feedback between the artists and the fans (Bianchi, 2020). Korhonen (2020) agrees by stating customer connections are nurtured through marketing, promotion, and the creation of engaging content which mostly happens on social media platforms, such as Instagram, TikTok, Facebook, and digital music streaming platforms.

In fact, a large part of artists' success is their high engagement with fans on social media where they share visual stories of their lives, aesthetic preferences, and commentary on their work (Lee & Nguyen, 2020). Indeed, engaged music fans like to know everything about their favorite genres, seek to interact with artists, and regularly have deep experiences with music objects (Greasley and Lamont 2006; North and Oishi 2006), which makes them more likely to adopt new music products. According to Bianchi (2020), artists may have a positive effect on their sales by publishing messages on their social media sites. In fact, tweets,

Instagram posts, and other social media updates enable fans from all over the world to connect with their favorite artists and for this reason, the content needs to be kept fresh and engage followers in interactions. Kaplan and Haenlein (2010) agree by recommending to maintain an active approach with social media in order to foster relationships between artists and their audience. Consequently, as explained by Frick, Tsekouras, and Li (2021), more artist broadcasting results in increased digital and physical sales of their music and albums. However, in contrast to claims that social media require musicians to engage in continuous interaction with their audiences, Everts et al. (2021) finds that it still plays a limited role.

Nevertheless, regardless of the theories of how one should feed social media pages, many musicians have taken to digital platforms to share their work (Mühlbach & Arora, 2020). And as evidenced by Daellenbach et al. (2015), the time artists spend on social media platforms is positively linked to their fans' financial intentions, making them less likely to download music illegally. Consequently, as discussed by Bianchi (2020), having music available online may attract a larger audience to attend concerts and purchase the records. Besides that, as explained by Reponen (2020), developing a personal brand on social media opens up even other options beyond music. Thereby, platforms such as Instagram help users to sell their personal brand across the Internet, increasing their prominence and recognition (Khamis, et al., 2017), which can also result in new revenue streams.

Musicians use many different social media channels. However, as proven by the research led by Reponen (2020) on “The Process of Branding a New Independent Popular Music Artist on Social Media”, Instagram was considered the most crucial platform. According to the interviews conducted by the author, this happens because Instagram is simple to use, the most familiar medium for artists, and has a large user base to attract an audience.

Additionally, as stated by Lee and Nguyen (2020), channels like Instagram developed into a significant platform for sharing and discussing music. These cultural and technological developments have also affected how people consume, create, and share music, as well as shifted the role of music consumers from passive listeners to more active participants, indicating a global trend in media use. These findings highlight the complexities inherent in users' engagement with music providers. As proven by Reponen (2020), as the artist brand is becoming more essential, datafication of their fans may help musicians succeed. Several

individuals took advantage of this benefit by acknowledging, tracking, and interpreting results. The data collected on these platforms has the potential to have both intangible and tangible consequences for artists. Intangibles are created when artists obtain data about their listeners in a way that makes them feel valued; for example, discovering that people listen to and like their music drives them to improve their technical abilities in order to provide a better listening experience. A more tangible influence may be observed when artists use information about the cities where their music is most frequently played to plan more efficient shows or even tours.

Further, user data can also be a massive support for social media strategies. Knowing the appropriate target group — for example, their age, gender, and location — may help artists communicate more effectively with a particular audience (Reponen, 2020). Additionally, it is also worth noting that platforms like Instagram drive artists to share private moments from their life. This contributes to the loss of emotional and personal information that occurs naturally when musicians write, produce, and distribute their own music. Thus, the artist's commercialization demands a loss of privacy, which is aided by the requirement to be “always-on” when it comes to social media. In this sense, artists may impact audience preferences by influencing how they are perceived online. With the advent of social and digital media, one may believe that location of origin has little bearing on geographical success. Verboord and van Noord (2016) discovered, however, that artists from particular important cities continue to receive a greater amount of exposure from consumers and media reviewers. In certain situations, geography counts even in today's increasingly globalized music business, and the communities created online may not reflect a musician's precise location. As a result, the value of offline involvement should not be underestimated in comparison to social media. Consequently, musicians must establish themselves not just against the greater competition on these platforms, but also against the platforms' subjective algorithms in order to maintain listeners' engagement. Attention, quantifiable via streams, clicks, or likes, becomes a form of capital for artists in this way (Reponen, 2020). This illustrates that, while platforms such as Instagram are algorithm-driven, they are still tied to the offline world, allowing artists to control the system only until some level. Virtual and physical lives are inextricably linked, and artists in the digital world do not operate in solitude (Taylor, 2014). Thus, the long-term effectiveness of such efforts is debatable.

In this context, of note is the relevant contribution of the research conducted by Salo and Lankinen (2013), which addresses the question of why consumers use social media especially in relation to music consumption, and how companies in the music industry could improve their social media efforts. The results of the study showed that the common reasons for using social media are a sense of affinity, strengthening the social identity of both the individual and the group, participation in the form of user-generated content, and two-way interaction between group members. In addition, access to content is an extremely important consumer motive for the use of social media in the music business.

Respondents from record labels argue that good quality content is an essential element that drives artist marketing in practice (Salo and Lankinen, 2013). According to the research findings, focus group participants¹ expressed using social media to discover new music, search for artists before attending live events, and view artists' concert updates. Several participants also purchased albums based on music heard on these platforms. There is also a strong presence, for more established artists, of so-called fan pages. In this respect, Facebook is one of the platforms prioritized for this purpose.

Facebook fan pages are used primarily as a source of information, and content includes photo and video material, information about merchandising products, and upcoming concerts and news updates.

To conclude, even considering the importance of offline inevitability, social media seem to have become a necessity for artists as it was perceived as a mandatory tool to promote music (Reponen, 2020). It offers a novel type of communication and impact that have a significant effect on the marketing and consumption of music, artists, record companies, and the music business as well as it serves as an efficient method for rapidly disseminating news and reaching fans (Bianchi, 2020). These platforms, by assisting fans in discovering, consuming, and sharing music, may also improve streaming revenues and record sales in the long run due to its valence, volume, and engagement qualities.

¹ Four focus groups with 28 participants were conducted in this research.

1.4 Artist Branding on Social Media

In the digital era, as it was pointed out, there appears to exist more freedom for an artist to produce and distribute their products at low cost (Mühlbach & Arora, 2020). In that sense, and given that establishing a career in the music industry requires an immense amount of work for an artist, it is necessary for them to keep up to date with industry changes (Reponen, 2020). In fact, as Mühlbach & Arora (2020) stated, artists face an inevitable transformation of labor, which creates an impact on building a career. In that sense, as Reponen (2020) argues, creating a storyline is one of the most critical parts of developing an artist's career and brand. An artist's story is told through their accomplishments, which require marketing in order to be acknowledged (Karhumaa, 2018, p. 111). These days, as stated by Karhumaa (2018), this important part of narrating occurs on different social media platforms, such as Instagram and YouTube. Nevertheless, having a personal brand and distinctive songs does not mean that all musicians are capable of telling a story in a way that attracts the proper audience and fanbase. Depending on the artist, their first goal might be to simply make music only, secondly, is it to create an overall brand and concept around their music (Reponen, 2020). As argued by the author, artist brands and images have always existed but developing and creating them with an intention sometimes surpassing the music itself, has come to the front in only the past decades. Technology has played a significant role in this evolution (Reponen, 2020).

As we go back to the 1980s, we find videos as an integral element of music-making, and the production of an image seemed to have taken precedence over the music itself (Negus, 1996, p. 87). Since the advent of social media, the creation of personal pictures has become critical to an artist's career. It seems that sometimes the importance of music has been underscored so much that there have been attempts on building artist careers prioritizing the construction of a brand image (Reponen, 2020). That significance of an artist's brand image should not be underestimated, as even at the start of an artist's career, it might be useful to consider potential revenue sources based on intellectual property associated with the artist brand. For instance, an artist might consider which brands they would like to partner with in order to boost their brand image and benefit financially from collaborations.

Harrison (2003, p. 151) believes that it is critical for artists to develop a brand, as the public will always be interested in the narratives of artists. An artist brand provides an insider's

perspective and brings people behind the scenes. However, the author observes that other musicians are repulsed by the concept of branding themselves and would rather just produce music. On the other hand, even musicians who are opposed to branding recognize the need of developing a name and reputation in order to attract listeners and generate income via their music. After all, an artist needs to be able to stand out and get people's attention (Harrison 2003, p. 151). Artist branding is frequently perceived through the eyes of emerging, youthful artists. However, while social media have enabled anybody to pursue a career as an artist, musicians that existed before the social media age have had to embrace new communication channels in order to remain relevant and therefore, many artists have begun to consider its use (Christian, 2011, p. 6). In that sense, already established musicians must rethink their artistic presentation and learn how to leverage internet platforms to their advantage and, consequently, attract new younger listeners. They must rethink how they manage their brand, as they cannot rely only on strategies used before the emergence of social media. On the other hand, new musicians lack the benefit of an established brand name and must seek how to stand out and, more crucially, how to remain relevant without being a one-hit-wonder (Christian, 2011, p. 6).

Indeed, any artist in the music industry, whether emerging or established, may be characterized as a brand. They have their own personality, identity, promise, purpose, and market position (Macelloni et al., 2020). As a singer ages, their activity may decrease or stop entirely. While the artists may remain well-known and their music may continue to be performed, consumer interest may wane due to a lack of action and, as a result, the audience will cease to renew itself. As confirmed by Macelloni et al. (2020), to recreate interest in their activity, members of the music business must innovate and discover new ways to reach a new audience. As Kapferer (2012) suggests, this opens up new chances for growth and increases brands' reach to possibly younger consumers, which can be achieved by reinforcing their brand authority and the status they previously held (Kapferer, 2012).

Thus, social media platforms provide several opportunities for low-cost self-branding. As Reponen (2020) explains, at the beginning of the process it can seem like an endless pool of opportunities, and creating a brand for oneself can be fulfilling. However, online platforms such as social media are accessible to the public, making it nearly difficult to govern how other users interact with them (Labrecque et al., 2011). Without the author's explicit consent,

the information a person provides about themselves is susceptible to interpretation and criticism at some point during the process (Labrecque et al., 2011). In other words, behind every brand is a narrative, which begins with the tale's creator, but once the story garners enough attention, it may continue to exist independently (Karhumaa, 2018, p. 111). In that sense, it is important to note the author may have little influence on the tone of the tale or if it develops in the desired direction. Early on, attention can be captured, but it can also be lost as quickly as it was captured. Nonetheless, after a brand has garnered sufficient attention, the process of brand creation transforms into brand management. As Reponen (2020) states, the brand's narrative no longer needs precise narration, rather, it requires steering in the proper direction and being consistent with the brand image.

In fact, as explained by Tschmuk (2016), intellectual property is considered a critical component of the music industry. Thus, in the age of social media, brand management is about avoiding intellectual property infringement. When an artist achieves a certain level of exposure and popularity, there are worries about brand infringement, such as false social media profiles and the unlawful distribution and usage of songs. One might argue that fake social media accounts are bad if they incorporate the brand's name and use the brand to sell their own material, which could be detrimental to an artist's brand image. Harrison (2003, p. 150) asserts that artists should constantly take care of their brand. As an artist develops fame, fans will desire to buy items connected with the artist, resulting in the development of the artist's brand. According to the author, being a brand is a necessary component of being a successful artist, which also entails protecting the brand. For an artist, this involves considering the legal elements of their brand from the beginning, such as whether they can trademark their name (Harrison, 2003, p. 150).

Within the social media universe, there are several platforms providing the ability to verify an account. For example, Instagram accounts can be verified upon request, which results in the appearance of a verified badge next to the account's name (Instagram, 2020). Verification of an account is determined by the account's public interest and is typically used to authenticate the account of a particular public figure, such as a singer (Instagram, 2020). This process may be beneficial, as not only it protects the artist's brand as it has an effect on his reliability and allows for easier identification (Reponen, 2020).

As Reponen (2020) states, it seems that branding an artist has more to do with the overall feeling it creates to the customer. People listen to music, but when the strategy is expanded, they want to be a part of something, regardless of the brand's origins. In fact, according to a study led by Sara Cohen (as cited in Negus, 1996, p. 46), artists frequently fall into two camps in the music industry: those who are opposed to anything commercial, arguing that it would corrupt their work, and those who are attempting to create music in the goal of filling a market gap. Although Cohen's research was done almost three decades ago, it can be claimed that the same contradiction exists today, as artists fight with the concept of selling out, while others are ready to sacrifice their creative integrity in order to generate financial value. As Strauss (2005, p. 87) expresses it, "having a band is great, but it is the brand that pays the bills". Reponen (2020) believes that all artists have their own beliefs and ideas about this notion and none of them are right or wrong. However, as long as we live in a capitalist environment, artists cannot avoid considering the utilitarian worth of arts.

It could be argued that adopting a certain social media platform has a significant impact on the branding process in terms of content. Instagram, for instance, is based on pictures and video sharing, which pushes users to consider their material aesthetically. Thus, as explained by Reponen (2020), this places artists in an unequal position as social media users, since their particular preferences for visuality influence the way their brands are developed. Those that lack visuality may end up with a less cohesive visual layout on their social media feed, resulting in the lack of a distinct brand identity. It should be emphasized, however, that there is no proof that viewers follow an artist solely based on the aesthetics of the artist's social media feed. On the other hand, musicians that have inherent tendencies toward visuality and even think aesthetically about their music might easily be considered to benefit from a platform built to produce visual layouts (Reponen, 2020). Important conclusions regarding this topic were taken by the interviews conducted by the author. They indicate that having a vision and overall concept for the brand is critical in order to generate coherent content on social media in the long term. Several of the musicians interviewed also discussed how they use their social media content to convey a message to their audience. It appeared critical in the broader vision to consider what they wanted to communicate, as it may go beyond their music. In fact, artists could use their brand on social media to convey certain opinions and thoughts, even take a stand on some current issue in the world (Reponen, 2020). The author concluded, however, that when artists express themselves on social media, it is almost

always in reference to their music. For instance, a forthcoming show or a new release. Additionally, several musicians stated that the use of social media is a necessary measure and that they would not necessarily have an artist page if it was not such an essential component of promoting their music. In fact, promoting their music is arguably the primary motivation for artists to brand themselves on social media.

It might be claimed that successful musicians use social media largely to promote their music and personal branding. However, the artist is ultimately responsible for selecting what type of content to share on social media. Social media makes the self-branding process complex, as there are no rules on how to express oneself (Labrecque et al., 2011). This is also what Harrison (2003, p.151) highlighted when he stated that some musicians would prefer to focus on their music than on branding. However, Harrison (2003, p.151) notes that musicians are becoming aware of the need for branding in order to have their music discovered and commercialized.

To conclude, branding was associated with commercialization and something that must be adhered to if artists want to promote their music and themselves on social media (Reponen, 2020). However, it can be seen that increased competition makes image, identity, and branding more crucial than ever before (Mühlbach & Arora, 2020). Artists are expected to exert considerable creativity in the current media landscape, not only in the production of their artifacts but also in their self-marketing. Social media grants the opportunity for each person to create their brand image how they desire (Labrecque et al., 2011). Nevertheless, while an artist can manage the creation of an artist brand, the artist brand image is the perception of the brand held by the audience. As a result, it might be argued that all artists are brands and are vulnerable to the branding process. The difference, as Reponen (2020) mentioned, is whether they choose to take control over the process or not.

2. COVID-19 PANDEMIC IN BRAZIL

In just a few weeks, at the beginning of 2020, the world as we knew it changed. The worldwide Covid-19 pandemic shut down businesses, put economies at risk, and paused our lives (Soto-Acosta, 2020). As Sellnow and Seeger (2013) argue, crises have grown in prominence as social, political, economic, and environmental forces, arguably causing more change than any other single phenomenon. They have the potential to cause significant harm by wreaking havoc on a large scale and in a systematic manner. However, they may also be forces for constructive change, growth, and renewal. They have the potential to rapidly transform institutions, alter demographics and populations, disrupt ecosystems, undermine economic stability, and alter widely held beliefs. Thus, comprehension of these occurrences as well as clarifying their role within communication processes becomes critical.

Brazil, as the largest country in Latin America and the fifth largest country in the world, both in terms of population and geographical area, with 190,755,7995 inhabitants and an area of 8,514,877 km (Mizukami et al., 2013) was faced with relevant transformations due to the Covid-19 pandemic. One of its outstanding challenges was maintaining the intangible capital of culture and creative economy and, according to Ferreira et al. (2021), the difficulty translates into an urgent concern, which is the survival of sectors such as music, which are economically significant in the country and particularly vulnerable to the economic consequences of the moment.

Among the several characteristics of the country, the rich and diverse culture, despite its limited access to the population (Ferreira et al., 2021) and the massive use of social media that, according to Silva (2016), places Brazil within the world leaders in terms of the time of use, are considered the most relevant to the core of the research. In this sense, this section intends to address the crisis under study, not only contextualizing it in the Brazilian scenario but also exploring its impact on the cultural sector and the consequent increase in the use of social networks.

2.1 Global overview on the Covid-19 Pandemic

In December 2019, the World Health Organization (WHO) reported that approximately twenty people were hospitalized in Wuhan, Hubei province, China, with an unknown pneumonia. Since the beginning, reports predicted the possibility of a Coronavirus outbreak based on the velocity with which the virus spread. The WHO initially designated the disease as a 2019-novel coronavirus (2019-nCov) in January 2020, and on February 11, 2020, both the International Committee on SARS-CoV-2 and the WHO designated the disease as Covid-19 (Hong. et al., 2020; Rothan & Byrareddy, 2020). The incubation period for this disease, the time period between virus exposure and the onset of symptoms, is expected to be between 1 and 14 days, with an average of approximately 5.2 days (Rothan & Byrareddy, 2020). However, it has been proved that people that still haven't shown symptoms can also be sources of transmission (Serviço Nacional de Saúde, 2020). Covid-19 can be transmitted directly or indirectly, through contaminated surfaces or objects. Direct transmission occurs primarily through nasal or mouth secretions, which are spread when an infected person sneezes or coughs and reaches the nose, mouth, or eyes of anyone nearby. In indirect cases, transmission occurs when an infected person contaminates the surfaces around them, which other people touch and after touching their own mouth, nose, or eyes (Serviço Nacional de Saúde, 2020). As of today, countries across the globe are still dealing with the Covid-19 outbreak. Its multiple implications have not yet been fully unfolded (Soto-Acosta, 2020) and there is still a lot of undiscovered information regarding many aspects of the virus itself. However, there are several facts that can be mentioned as the virus has irreversibly altered our world (Hovestadt, 2021). In fact, on January 30th, the World Health Organization declared the illness as an international public health emergency (Ricarte, 2020).

The pandemic established a worldwide health crisis that has profoundly impacted our perception of reality and everyday lives (Hussain, 2020). Hundreds of thousands of people have been infected, and hundreds of thousands have died. Among the measures recommended by governments, one that stands out is the worldwide lockdown. Indeed, the United Nations Organization (ONU, 2020) estimates that more than 4.5 billion people were confined to their homes in the second week of April 2020. Not only have most countries imposed strict lockdowns, but also social life has dwindled, and cultural and artistic experiences have been affected. Children's and students' education moved online, and many

businesses may not survive (Hovestadt, 2021). As a result, the use of digital media increased worldwide (Ricarte, 2020).

According to Finsterwalder and Kuppelwieser (2020), as a global health and humanitarian crisis, it impacted society at the macro, meso, and micro levels, with unprecedented economic and social consequences. For both public and private organizations, a pandemic crisis poses a strategic challenge, as the disruption of demand and capacity, increased uncertainty, and financial instability necessitate a reassessment and restructuring of business operations (Cortez and Johnston, 2020; Kabadayi et al., 2020). Typically, organizations face disruptive changes in their operating environment that occur slowly and unevenly, as in the case of digitalization or sustainability challenges. While these are significant disruptions, they pale in comparison to the pandemic's unprecedented speed and global scope, which impacted all sectors and levels of society. As noted by Heinonen and Stradvik (2020), this crisis ushered in a completely new era of service innovation, unmatched by previous research.

To conclude, the Covid-19 Pandemic's magnitude, the ramifications for numerous social, political, and economic spheres of life, not to mention its yet-to-be-determined endpoint, suggest that this is a watershed event, one that will reach into and impact the future (Adams and Kopelman, 2021). Therefore, the crisis as a momentous and exceptional event, giving rise to the idea that we are currently living in an unparalleled historical moment, requires an active effort to record and document the experiences of those going through it in the present (Historic England, 2020).

2.2 The impact of Covid-19 Pandemic in Brazil

In Brazil, the response to Covid-19 Pandemic was immediate and occurred prior to the first case being detected in the country (W. K. de Oliveira et al., 2020). Its first confirmed case occurred on February 26th, 2020 and initial reports show that Covid-19 arrived in the country via wealthy people who were in Europe during the epidemiological outbreak (L. A. Oliveira & Aguiar Arantes, 2020). In fact, the case involved an elderly man from São Paulo who had recently returned from a trip to Italy (W. K. de Oliveira et al., 2020). The virus quickly spread and within less than a month of the first confirmed case, community transmission had already begun in some locations. Brazil experienced its first Covid-19 fatality on March 17th, 2020. The case was also of an elderly man living in São Paulo who had diabetes and hypertension but had no record of having traveled abroad recently. Consequently, community transmission of Covid-19 was recognized throughout the national area on March 20, 2020.

From the start, the Ministry of Health has emphasized information and engagement with the public and the press as critical measures for overcoming the epidemic. Daily updates on confirmed cases and deaths have been made. Additionally, practically daily press conferences have been conducted to emphasize the Ministry of Health's commitment to transparent information and rapid communication about the epidemiological situation and actions to address it. Additionally, as W. K. de Oliveira et al. (2020) state, the Ministry of Health has introduced innovative methods of service delivery to the population, such as the Coronavirus-SUS app and a specific WhatsApp channel.

According to research issued by the Oswaldo Cruz Foundation, various areas of Brazil would see epidemic peaks at different times: initially, large urban centers such as São Paulo and Rio de Janeiro and, subsequently, decentralized cities such as Recife and Salvador. Freitas, Napimoga, and Donalisio (2020) argue that it is important to evaluate the variability of current indicators among Brazilian areas, as they are influenced by governmental actions, supply and equipment availability, health care structure, and inequality indices. In fact, although the coronavirus initially targeted residents of neighborhoods dominated by socially advantaged classes, it quickly spread to the country's poorer neighborhoods (Faria, 2020).

The Brazilian population has received guidance emphasizing the critical nature of coronavirus transmission prevention measures and efforts have been made to enhance health

surveillance and care, as well as to increase investment in research, development, and innovation (W. K. de Oliveira et al., 2020). Those prevention measures included washing hands with soap and water or sanitizing them with an alcohol-based gel, “respiratory etiquette”, which entails covering one's nose and mouth when sneezing or coughing, using facemasks, and social distancing. A total of 5,811 additional medical posts have been created in Primary Health Care Centers in 1,864 towns and 19 Special Indigenous Health Districts across the country. Another high point was the strategic action "O Brasil conta comigo", which involved the registration and training of health professionals to fight Covid-19. Telemedicine was another method that was implemented and The Federal Council of Medicine developed regulations governing online medical consultations, not only for people affected by Covid-19, but for all people in need of medical assistance (W. K. de Oliveira et al., 2020).

In March 2020, the federal government contributed more than BRL 1 billion to state and local governments to finance Covid-19 response efforts. However, its high transmissibility, including asymptomatic cases, and propensity for severe complications, hospitalizations, and deaths, combined with the lack of prior immunity and the vulnerability of the Brazilian population (living and health conditions), resulted in a high infection incidence and a number of severe cases that exceeded health service capacity (W. K. de Oliveira et al., 2020). In fact, with more than 210 million people living in Brazil, the Covid-19 pandemic exposed Unified Health System (SUS) structural weaknesses and bottlenecks, in particular the lack – or unequal distribution –, in the territory, of health workers and medium and high complexity care infrastructure (W. K. de Oliveira et al., 2020). The challenges were made worse by Brazil's social situation, which imposes precarious living and health conditions, especially for people who live on the poor outskirts of large urban centers. In fact, a study led by the Federal University of Bahia (2020) concluded that the population living in peripheral neighborhoods would be more vulnerable to risk owing to the high prevalence of poverty and precarious housing. Many of these areas are densely populated, lack basic health services, and lack basic sanitation (L. A. Oliveira & Aguiar Arantes, 2020) and recently, at a time when it is recommended that everyone should stay home and increase hygiene measures, there have been reports of water rationing in some areas. As a result, clustering vulnerable populations in relatively homogenous and separated places may lead to dispossession (Carvalho 2018; Sampson 2008) and these “potential” effects, which vary

from neighborhood to neighborhood, are a real challenge in Brazil, is one of the most unequal countries in the world (Serpa 2001). On the one hand, poorer areas are more likely to experience worse health care. On the other hand, there are disparities connected with residency in terms of those with access to private health insurance and those who rely on the SUS. As a result, urban infrastructure creates unequal circumstances for effective coronavirus combat. For instance, residents of rural areas sometimes face difficulty obtaining basic hygiene supplies. In others, they feel compelled to reject social isolation for concern of lacking the basic necessities of survival and pursue informal employment (L. A. Oliveira & Aguiar Arantes, 2020). In fact, the majority of residents in these regions work in the service sector, according to this source. These are part-time and precarious jobs with wages that barely meet the minimum wage of about 170 euros. As these communities do not receive the bare necessities of survival and protection from the state, teleworking, e-schooling, and e-learning are demands and opportunities that are foreign to their reality, either due to a lack of access to appropriate technological tools or due to the nature of their activities (Faria, 2020). As the author states, these new technologies, which are deeply ingrained in capitalism's development (Harvey, 2001) and are viewed as alternative means of overcoming the pandemic crisis, have the perverse effect of perpetuating the division of labor and education in these communities, as well as contributing to the social reproduction of inequalities through the hierarchization of activities according to social class. In fact, while some of the measures taken by state and federal governments to combat the pandemic involved the entire Brazilian population, the pandemic's effects were not felt uniformly throughout the country. The practical consequences of the imposition of mandatory immobility and the wait for authorization to resume normal activities revealed the State's complete disregard for the peculiarities of peripheral population and community time and space uses (Silva, 2011; Porto et al., 2015). Above all, public measures were imposed in a disjointed and overlapping manner across multiple agencies, in an opaque manner. For instance, restricting public transportation access to essential service workers and requiring proof of a formal employment relationship. This "erased" a portion of the population residing in these communities (Faria, 2020) as they prevented them from commuting to their activities entirely. Numerous news reports in the Brazilian press indicated that groups living in extreme poverty did not receive aid and instead relied on municipal food baskets or donations from civil society campaigns and institutions, indicating that the benefit did not

reach everyone or was insufficient (Villas Bôas, 2020). Additionally, it was reported that a survey released in April 2020 by Data Favela - a research institute founded by associations representing these communities - CUFA and the Locomotiva Institute - titled “Pandemic in the Favelas” - discovered that 34% of families in communities throughout Brazil lost all of their income due to the coronavirus, and nearly 40% had less than half of their previous income. Additionally, the survey revealed that seven out of ten families had requested emergency assistance, but 41 percent were unable to receive it. Furthermore, because this segment of the population has historically been self-sufficient, this situation would not change during a pandemic, and as a result, diagnostic tests for the disease would not be provided to them, much fewer campaign hospitals would be established (Mattos and Barreto Filho, 2020). As a result, pneumonia, severe acute respiratory syndrome, or sepsis (generalized infection) have been frequently diagnosed in their medical records and death certificates, increasing the likelihood of disease underreporting. So much so that, in light of the state's official bulletins' lack of information on coronavirus deaths in communities, several community leaders and local associations took the initiative to conduct this survey (Franco, 2020). In other words, the state avoided developing the service that would have been its responsibility and instead delegated it to these agents (Gandra, 2020).

Additional difficulties Brazilian communities faced as a result of being geographically divided and contested by drug trafficking groups and militias - criminal groups generally comprised of state agents such as military and civil police, firefighters, members of the Armed Forces, and prison guards - that charge residents for the illegal supply of gas, internet, and water, due to the state's lack of these services. As a strategy - which in normal times was intended to prevent residents from leaving their homes at night in order to contain surprise attacks by rival groups - the “curfew” took on the contours of a prophylactic measure in order to prevent the spread of the disease during this pandemic period. It is critical to note that the absence of the State, including in terms of public security, allows for the interference of these criminal underworld groups in the lives of these residents through the restrictions they impose on their movements. While residents of these communities are aware they should be at home, they are required to work and earn a living. For them, pandemic temporality re-signifies their already precarious rights, which now include (i) mobility and waiting, which are managed by local human trafficking organizations. In these instances, mobility poses a serious and potentially fatal risk. In essence, these criminal organizations

manage residents' (i)mobility and time, requiring specific contexts of waiting that serve as a source of power (Arajo and Duque, 2012:22), and management that demonstrates these groups' ability to restrict residents' circulation by instilling fear and the threat of death. Mobility encompasses not only physical movement but also interpersonal interaction. In this sense, waiting implies a loss of survival for the segment of the population represented by residents of communities and suburbs, either due to the necessity of maintaining the labor activity (formal or informal) that provides their daily "bread", or due to the imposition of illegal, criminal, and coercive immobility by militias and drug gangs operating in these areas. In this sense, despite Brazil's claim to be a democratic society, the country is divided between those who can remain at home and wait for the crisis to pass and those who lack this right of waiting and confinement, as their very survival is dependent on mobility for work and on the immobility imposed by criminal groups (Faria, 2020).

Additionally, the context of Covid-19 in the country has also highlighted political management challenges. This was demonstrated when the state government of Rio de Janeiro became embroiled in corruption scandals and allegations of fraud regarding the purchase of respirators for campaign hospitals, which resulted in the current governor being impeached by the local Legislative Assembly (Barreira, 2020). At the national level, the same can be said when the current President of the Republic - Jair Bolsonaro - makes speeches and takes actions that contradict, primarily, the World Health Organization's WHO – recommendations (Faria, 2020). In fact, President Bolsonaro has often emphasized underestimating the implications of inequality in Brazil, and additionally, he rejects that the pandemic is a historic catastrophe and blames governors, the media, and scientists for fostering "hysteria" using "horizontal isolation" (restriction on movement and commerce) (Oliveira & Aguiar Arantes, 2020). Consequently, Several State Governments have chosen to reject President Jair Bolsonaro's insistence that social isolation should not be used as a strategy in the battle against coronavirus (Oliveira & Aguiar Arantes, 2020) and rapidly enacted WHO-recommended mitigation procedures, aiming to "flatten the curve" and aid the health system in avoiding collapse during the pandemic's most intense phase. Indeed, Brazil's President took, from the start, ill-considered public positions that were deemed irresponsible (Moreira, 2020) namely by appearing in front of the cameras during demonstrations against confinement on the 24th March 2020, as Bolsonaro did while he coughed on supporters and stated: "Based on my history as an athlete, if I were infected by

the virus, I would not need to worry. I wouldn't feel anything or would be affected, at most, by a little cold or flu." (Moreira, 2020). The same thing happened when he stated that his government's priority was economic recovery, not pandemic response, sparking an intense internal crisis and the resignation of the Minister of Health (Faria, 2020). Regardless of the president's denial, many local self-organizing efforts have developed throughout various peripheries to reduce the effects of Covid-19 on unassisted people (L. A. Oliveira & Aguiar Arantes, 2020). These acts include the donation of money, food, and sanitary items, crowdfunding, the establishment of databases to simplify the aid of vulnerable populations, cleaning initiatives, and the dissemination of disease information. In these instances, mobility poses a serious and potentially fatal risk. In essence, these criminal organizations manage residents' (i)mobility and time, requiring specific contexts of waiting that serve as a source of power (Arajo and Duque, 2012:22), and management that demonstrates these groups' ability to restrict residents' circulation by instilling fear and the threat of death. Mobility encompasses not only physical movement but also interpersonal interaction. In this sense, waiting implies a loss of survival for the segment of the population represented by residents of communities and suburbs, either due to the necessity of maintaining the labor activity (formal or informal) that provides their daily "bread", or due to the imposition of illegal, criminal, and coercive immobility by militias and drug gangs operating in these areas. However, in times of confinement, time is divided according to activities or the hours of the day, and mobility is suspended and put on hold: the wait for the return or the onset of a new temporality is not available to everyone, and waiting is experienced differently by Brazilians depending on their economic and social circumstances (Faria, 2020).

In this context, it is also worth noting that the Lowy Institute, an Australian think tank, conducted a survey on countries' ability to respond to the pandemic. From the data collection, the Institute's researchers organized a ranking², and their results showed that several countries have seen difficulties in responding and are acting ineffectively in controlling the

² The ranking considers the number of confirmed cases and deaths, the share of cases and deaths per million inhabitants, the number of confirmed cases compared with the proportion of tests applied and the share of tests per thousand inhabitants.

pandemic. Among them, Brazil ranks the worst among the 98 countries with available data (Mario, 2021).

In fact, as discussed by Jyoti (2020), rich, poor, healthy, regular patients, physically strong or even weak persons are under attack and the virus is targeting everybody without any discrimination. This entire scenario demonstrates that, despite the virus being “democratic”, infecting everyone, there are several mismatches within the pandemic time period in a country like Brazil. Economically disadvantaged populations' bodies are socially and politically conditioned to have precarious and contingent temporalities (Barcinski and Cúnico, 2014) and this inequality is not solely due to citizens' economic status, but also to the fact that there has historically been a distinction between rights designed unequally for citizens (Faria, 2020). In this sense, while Covid-19 altered daily routines in several societies, it accentuated the inequalities and disparities in treatment-experienced by countless Brazilian citizens.

To conclude, the Covid-19 pandemic crisis has exacerbated historical issues of unequal access to public health and ongoing socio-political tensions (Massarani et al., 2020). Apart from revealing the variety of ways in which temporal and spatial dimensions are relativized according to social contexts, it has resulted in processes that exacerbate the marginalization of social groups, as they lack access to resources for managing time and waiting, thereby exacerbating the inequality already prevalent in Brazil (Faria, 2020). As a country with continental proportions and extremely diverse local realities does not warrant the adoption of a uniform procedure for all states and municipalities (W. K. de Oliveira et al., 2020). Not only was the country confronted with a new disease, but also with an unusual circumstance that required drastic adjustments in individual and community behavior and, as was the case in every other nation, society's cooperation in combating the pandemic was viewed as a critical component in its progression (Oliveira et al., 2020). In fact, although global, Covid-19 is neither an “egalitarian” nor “democratic” crisis. Rather than that, it tends to have an uneven impact on the many regions and socio-racial groups that comprise the urban environment, which can further deepen the already overwhelming inequalities in a country like Brazil (L. A. Oliveira & Aguiar Arantes, 2020). In fact, these tensions exacerbated the crisis in Brazil, which became one of Covid-19's Global epicenters (Massarani et al., 2020).

2.3 The impact of Covid-19 in the Cultural Scene

The Covid-19 crisis had a variety of global consequences, affecting the economic, social, political, legal, and organizational spheres, as well as all sectors of society, with an emphasis on culture and the creative industries (Ferreira et al., 2021). Its impact on culture was not only immediate, highlighting an already precarious condition, but also prolonged over time, changing the way people consume it from that point on. Indeed, workers in the cultural and creative industries face a variety of short-term challenges as a result of health policies and social isolation. Museums, galleries, cinemas, theaters, concert venues, bookstores, and densely packed cultural environments have all been closed. Due to a lack of maintenance resources, many of these establishments even face permanent closure (Ferreira et al., 2021). Brazil couldn't be an exception, and a wide range of professionals in the cultural field have been affected by the context of everyday life with Covid-19 in the country (Teixeira et al., 2021). According to data from the National Continuous Household Sample Survey (PNAD Contínua, 2018), the country's cultural sector employed over five million people, representing 5.7% of the total number of people employed in Brazil. Furthermore, structural economic research conducted based on a sample of companies in a universe smaller than the Central Business Register (2017), but which considers the volume of the creative economy, estimated that there were 223 400 companies associated, directly or indirectly, with the cultural sector, which occupied 1.7 million people and generated a net revenue of about 539 million reais. In this sense, it should be noted that the cultural industry represents between 1% and 4% of the Brazilian GDP (Ferreira et al., 2021).

Despite its relevance, it is worth noting the industry was already facing difficulties before the pandemic arrived in the country in 2020, as there is a significant lack of State's commitment and funding gap in the cultural sector. In addition to being placed in the negative context of the Brazilian economy, which, as Ferreira et al. (2021) state, is “an economy in crisis” (p. 5) the sector has been deliberately disparaged by institutional movements calling for its devaluation and the abolition of sectoral public policies, mainly through criticism of sponsorships and funding arrangements. One of the first actions of the Bolsonaro government in 2019 was to abolish the Ministry of Culture and replace it with a Secretariat of Culture within the so-called Ministry of Citizenship, through the use of Decree 9.674 dated January 2, 2019. In addition to downsizing the workforce, other significant

measures such as the 43% reduction in the Audiovisual Fund (FSA) have taken place. The well-known Rouanet Law was renamed Federal Law of Incentive to Culture, and the maximum fundraising amount per project enrolled was reduced from sixty million to one million reais (Ferreira et al., 2021). As the main tool to foster Culture in Brazil, the Culture Incentive Law contributes to the realization of thousands of cultural projects every year in all regions of Brazil. Through it, companies and individuals can sponsor shows such as exhibitions, concerts, books, museums, and various other forms of cultural expression, and deduct the total or partial value of the support from their Income Tax. The Law also contributes to broadening citizens' access to Culture, since sponsored projects are required to offer a social counterpart. In fact, despite the richness and variety of cultural heritage, the consumption of artistic expressions by Brazilians is low (Ferreira et al., 2021). Among a variety of causes, the author cites the lack of financial resources to buy tickets, fear of violence, a low level of education that makes it difficult to understand shows, the concentration of cultural spaces in central neighborhoods, or even the prioritization of consumption of cultural activities through the use of television and, more recently, broadcasting through smartphones and computers. Further ahead, it will be deepened how this prioritization in the use of digital platforms by the Brazilian population should not be underestimated. Indeed, the way cultural programs are marketed is not linear, as it may favor certain sectors of society and, according to Ferreira et al. (2021), characteristics linked to social status, education, and religion have the greatest impact on how these products are consumed.

Along with exacerbated inequality between categories, such as the drastic decline in income for black professionals, the pandemic's effects signal an increase in precariousness, already historically forgotten, in the universe of musicians outside the mainstream, with difficulty establishing new sources of income from their musical knowledge, as well as musician migration to other professional areas (Teixeira et al., 2021). During the pandemic and according to a study from the YES São Paulo international conference (2020), around 8.141 events were canceled, resulting in a loss of around 442 million reais. Additionally, the IBGE (2020) reported that forty-four percent of cultural workers work independently and without a guaranteed salary. As a result, on June 29, 2020, the Aldir Blanc Law (Law No. 14.017/20) (named after the eminent Brazilian composer who died of a coronavirus on May 4, 2020) was enacted by the House of Representatives and the Federal Senate, providing the cultural

industry with R\$ (BRL) 3.6 billion in aid, in order to assist professionals and cultural organizations that have lost their source of income owing to the pandemic. This bill was signed into law on August 13, 2020 (Teixeira et al., 2021).

The impact of Covid-19 will undoubtedly be concentrated on the fields of health and education, in order to ensure the proper functioning and protection of all professional bodies involved directly or indirectly in these sectors. However, as shown by the Itaú Cultural Observatory's survey based on the Continuous National Household Sample Survey (PNAD) from the IBGE (2020), there was a 49.4% drop in occupation for professionals specialized in culture³ in Brazil. In fact, it moved from 659 959 to 333 771 workers (Búrigo, 2020). On this premise, the roles of culture, sports, art, and entertainment, which have been critical in sustaining not only the population's physical but also mental health throughout this period of predominant domestic permanence, should be recognized for their critical role in economic recovery plans, even if only proportionately (Teixeira et al., 2021).

The social distancing required to contain the spread of the new coronavirus emphasizes the critical role of music in reducing anguish and symptoms of various mental illnesses (depression, anxiety, etc.), even when we are temporarily unable to share the same physical space as the musical enjoyment experience. This perception is reinforced by the Music Cities - Resilience Handbook, which is available at #BetterMusicCities and was authored by Sounddiplomacy.com specialists who work with the music economy to promote urban development (Sound Diplomacy, 2020). At the start of the pandemic, this collective publication warned of the industry's potential devastation and outlined reasons why cities should incorporate support for music professionals into their planning and action strategies. In this sense, the pandemic's commotion could serve as a catalyst for a structural change in the management of cities, which had been rendered invisible: Sport has successfully argued for decades that it provides unquestionable returns on investment in terms of public health and well-being. However, music has never quite succeeded in that arena. Now, in the darkest hours of this current crisis, we see clearly the importance, the impact, and the outcomes of music and culture in promoting physical and mental health. Music has exemplified the

³ Workers in the categories: handicraft activities, performing and visual arts, cinema, music, photography, radio, TV and museums and heritage.

efficacy and benefits of social prescribing in ways never seen before (Sound Diplomacy, 2020).

Despite these seemingly large sums (in light of Brazilian economic realities), this amount mitigates only about one-third of the pandemic's impact on the Brazilian artistic sector: according to a technical note released on April 30, 2020, by a team of researchers from the Regional Planning and Development Center (Cedeplar, in Portuguese) at the Federal University of Minas Gerais' School of Administration and Economic Sciences (Face/UFMG in Portuguese), this amount mitigates only about one-third of the pandemic (Machado et al., 2020). Thus, the great paradox of the Covid-19 era is that the public consumes art, music, and cultural goods at a faster rate than ever before, but does not contribute enough financially to ensure that the artists, musicians, and creatives whose work they consume can meet their own basic needs. For the vast majority, their art does not pay the bills, nor do the second and, occasionally, third jobs they are forced to take in order to maintain their ability to create (Sound Diplomacy, 2020, 11).

Numerous Brazilian cities have also received numerous initiatives and actions from public, private, and third-sector institutions—at the federal, state, and municipal levels – such as public calls for applications and projects. These programs are aimed at the artistic community in general, and the musical community in particular (Teixeira et al., 2021). This highlights the challenges confronting the music industry in the aftermath of the Covid-19 pandemic, as well as the sector's critical role and importance on multiple health and economic levels in society (Teixeira et al., 2021).

Apart from the previously confirmed trend of Brazilian government disinvestment in culture, the Covid-19 pandemic has exacerbated the sector's challenges, particularly when it comes to activities such as music performances (Ferreira et al., 2021). In fact, musical expression is one of the first forms of cultural expression (Melo et al., 2020) and according to the results of a survey on cultural events conducted by J. Leiva (2017) in twelve Brazilian capitals, music is the cultural activity in which Brazilians have always expressed the greatest interest. Additionally, studies have shown that in collectivist countries, such as Brazil, which prioritizes the group's aims more than an individual's needs (Ribeiro, 2021), the population uses music to obtain relaxation, motivation, and happy states (Juslin et al., 2016; Saarikallio

et al., 2020). Indeed, no one can deny that Brazil is a musical country (Silva-Reis & Costa, 2020). Its dances, songs, and diversity of folkloric interventions are historically and socially defined by rhythm, melody, and lyrics. If auditory objects serve as key components in the translation of a people's culture, songs permeate all kinds of media, exhibitions, artistic performances, advertisements, celebrations, as well as a multitude of other social events and products (Silva-Reis & Costa, 2020). With that in mind, it can be said that music is present in the everyday life of Brazilians. Its market became internationally expressive in the 1960s (De Marchi et al., 2011), because of several factors, such as the emergence of a new generation of composers and performers, who came together in "musical movements" with great impacts such as Bossa Nova, Jovem-Guarda, Tropicália, the well-known acronym MBP (Música Popular Brasileira), and the transformation of Brazilian youth into the target audience of the record industry (Napolitano, 2001). During the following decade, the multinational record companies operating in the country began a vigorous phase of modernization and expansion of their structures and important investments were made in strategic sectors such as technology, artists and repertoire, promotion and marketing (Midani, 2008; Morelli, 2009). This intense growth of the record industry in Brazil resulting from these innovations turned the country's phonographic market into one of the five most profitable in the world in 1979. It was characterized not only by a high degree of local music production, provided by an oligopoly of multinational record companies, as well as a massive local music consumption. Since then, its importance in Brazilian society has been detected globally, which leads the Covid-19 pandemic to be profoundly transformative both for the artists, who produce the music and need to continue working in an era when their activity has been drastically limited, as for the population, who can no longer consume it as they were used to.

An important contribution for this section was the survey conducted by Correia do Amaral et al. (2020) on the perception of cultural and creative actors regarding the impacts of Covid-19 on their professional activities in Brazil. It was a cross-sectional survey aimed at entrepreneurs and workers in the cultural and other sectors that make up the creative economy (FIRJAN, 2019). Data were collected from 10 June to 17 September 2020 and it resulted in a sample of 1.648 workers and 739 businesses, proportionately distributed across the Brazilian states and the Federal District. Survey respondents assess how the social isolation adopted in March 2020 to stop the coronavirus spread has affected revenues,

purchases, service contracts, and jobs in the sector. Participants answered questions about the impacts of social isolation on their revenues from March to July 2020. Over this period, 41% of respondents lost all their revenues, and between May and July, this percentage increased to 48.88%. The second largest group lost more than 50% of their income (23.72% from March to April and 21.34% from May to July) and only 17.8% had no change in revenue during March and April, a share that fell to 10% from May to July. The Performing Arts sector was the most affected, with 63% of respondents losing all their revenue. In this sector, most of those working in the circus (77%), concert halls (73%), and in the theatre (70%) lost all their revenues between May and July. In parallel, outsourced services decreased by 100% from March to April, according to 43.16% of respondents. Between May and July, this percentage increased to 49.16% and most respondents projected a decrease of 100% over the second semester of 2020. As a result, it has become clear that initiatives must be developed and implemented that are appropriate for the current historical period, both to ensure the survival of culture workers now, such as music artists and to broaden and disseminate access to culture in the future, so that it can adapt to the new technological world trends and reach an increasing number of people. In this sense, virtual initiatives, such as projects launched by artists online and which will be developed in the next section of the Theoretical Framework, are what have contributed the most to sustain the cultural sector and its workers during this period.

To conclude, the isolation caused by the Covid-19 measures had a devastating impact on the cultural sector due to the characteristic needs of players such as those in the music industry, heavily dependent on physical presence to perform one of their main remunerated activities, such as live concerts. Simultaneously, the distance caused by the pandemic measures Covid-19 also led people to become more connected, and technology began to play a more significant and present role in citizens' daily lives. Once the health crisis has passed, the "new normal" will be more dependent on digital resources, virtual communication, relationships that are not always face-to-face, distance learning, and open spaces (Ferreira et al., 2021). According to the authors, this trend will also be observed in culture, particularly in the fields of heritage and the arts, which will be increasingly distributed remotely, as well as in the creative sector, particularly in relation to media and functional inventions.

2.4 Social Media Consumption in Brazil

Social media platforms such as Instagram, Facebook, Youtube, and WhatsApp, have, each one of them, over a billion subscribers and users worldwide (Sheth, 2020). According to the author, this has profoundly altered the nature and scope of information sharing as it has been proven that the impact of digital technology in general, and of social media in particular, on individual behavior is phenomenal in scope and pervasive in daily life. In fact, the rapid global adoption of the internet as a communication channel in daily life has significantly altered communication habits.

In Brazil, the rise in popularity of social media in the mid-2000s corresponded to a period of shared prosperity in the country, which effectively reduced the country's enormous inequality gap. It happened when the term 'new middle class' came to symbolize the widely held belief that low-income individuals could become avid consumers. These individuals had finally been able to connect to the internet (privately and continuously) and the ambiguities of this transition were reflected in social media's use. The country presents 74% of its population over the age of 10 using the internet [Instituto Brasileiro de Geografia e Estatística, 2018]. Social media is a source of information for 67% of Brazilians, followed by television, with 66%. Facebook is the most frequently used social media platform, with 54%, followed by Whatsapp (48%), YouTube (45%), Instagram (30%), and Twitter (17%) [Newman et al., 2020]. Thus, this data demonstrates the critical role of social media in determining how information is used in Brazil (Massarani et al., 2020).

In parallel, the pandemic is forcing societies to turn to digital technologies to respond to the crisis and social media activity has grown in a significant way by early March 2020 (Jyoti, 2020). With lockdowns and other social distancing measures in place in many countries, and with more people relying on the Internet for information and advice, governments are being urged to implement effective digital technologies to contain the outbreak (Jyoti, 2020). In such a harsh scenario, technological innovations are constantly making a difference in healthcare systems. Countries are pooling all the resources at their disposal and using cutting-edge technology to mitigate the effects of Covid-19 and profile those in danger. Social media also gave another benefit during Covid-19, such as dealing with the virus, finding solutions to this pandemic and discovering symptoms, and also how to stop it.

Platforms have been slow to recognize their responsibility in helping their users distinguish fake news from fact, but they are taking steps in the right direction. Instagram, for example, has announced the inclusion of only Covid-19 related posts and stories in its recommendations section that are published by official health organizations. The Internet has thus been essential during the outbreak of Covid-19, not only in this field, but also in education, social interactions, medical health and nutrition, and entertainment. In this regard, social media sites such as Twitter, Facebook, and Instagram have become primary sources of information (Jyoti, 2020).

Today, Brazil is the fourth largest internet user country in the world, with over 149 million individuals connected, as cited by Lopes et al. (2020). In fact, Brazilians are known for being early adopters and enthusiastic social media users (Mizukami et al., 2013). Brazilian web culture is heavily influenced by content consumption via web portals and the use of a variety of social media platforms. Despite the widespread use of these platforms, the country's internet culture is heavily reliant on commenting on and spreading whatever major web portals publish, the majority of which are controlled by traditional media outlets. The mobile phone remains the main source of communication. WhatsApp and Messenger were the most popular messaging applications in 2019, followed by Facebook, Instagram, and Twitter. Other methods of access included watching videos or listening to music online, sending emails, reading online news, and, finally, searching for products and services (Lopes et al., 2020). The country has a 66 percent internet penetration rate, while 57 percent of the population utilizes social media via mobile devices (The Global, 2018). Additionally, it is worth noting the amount of time spent online by the Brazilian population is also significant. It is 9h14 hours per day, on average, from any device, which places the country third in the world. Access to social media is also very high, the second highest in the world. The average duration of access from any device is three hours and forty-nine minutes (The Global, 2018).

In the music consumption field, it is worth noting, as argued by Melo et al. (2020), that recent shifts in Brazilian musical consumption are directly related to new technologies and the virtual space into which the products have been integrated. Based on Ribeiro, Lessa, Delmolin and Santos's results (2021) on Music Listening in Times of Covid-19 Outbreak in Brazil, it has been proven that a high percentage of Brazilian population adopted music listening during this context of crisis and uncertainty in order to improve their mood and

deal with isolation. In fact, during the confinement and measures imposed by the Covid-19 outbreak, Brazil saw a significant increase in new users of social media and music streaming apps (Hall, 2020), as well as an increase in time spent listening to music on social media (Cabedo-Mas et al., 2020; Krause et al., 2020; Ribeiro et al., 2021a). One possibility is that music listening has been used to improve well-being more frequently. Indeed, not only social media but also music listening has been identified as a means of mitigating the impact of social distancing measures implemented during the Covid-19 pandemic, as it reduces loneliness and serves as a distraction (Rodero, 2020).

With over 3.8 billion people worldwide using social media, it is not surprising that the vast amount of information received through these platforms influences how people perceive and respond to a crisis such as the pandemic of Covid-19 (Cuello-Garcia et al., 2020). Indeed, in the context of this crisis, the increasing use and importance of social media have changed and influenced communication processes (Schwarz, 2019), and they have played a critical role in informing the public, as agreed by Goel and Gupta (2020). Not only do they allow them to disseminate content quickly, but to a large number of people (Malecki et al., 2021), thus conveying a sense of unity (Hussain, 2020).

Indeed, while physical distance limits people's ability to meet and interact in person, entrepreneurs are devising new ways to maintain and foster connection and community while physically separated. These activities can foster a sense of community, provide opportunities for discussion, and serve as a means of maintaining and even increasing social ties (Haeffele et al., 2020). Especially during the shutdown, digital technologies, in general, have made people's lives easier while allowing businesses to maintain a certain level of activity. According to Soto-Acosta's (2020) research, there was a 60% increase in Internet traffic between December 2019 and May 2020, compared to pre-surge levels. As stated by Adams and Kopelman (2021), due to its immediate availability through social media, the represented crisis receives additional layers of meaning and interpretation through ongoing interaction within platforms such as Instagram. It is thus dynamic, negotiable, and ever more global as it crosses over cultural and national borders. Thus, the role of media in individual, social and societal life, cannot be underestimated.

To conclude, in the current circumstances where everything and everyone seems to be standing still, digital platforms have kept people intact. Whether it is education or social interaction or the latest world updates or entertainment, everything is available at once thanks to social media. At the same time, not only is the massive adherence of Brazilians to social networks remarkable but, this factor, intensified in the context of the Covid-19 pandemic, representing an opportunity for effective communication, and a fast and capable way to reach a wide audience. Within the Covid-19 pandemic, social media play a very important role in keeping the individual connected, even when physically separated (Jyoti, 2020).

Thus, framing with the research objective, the analyzed data allow us to verify that, in a crisis context, there may be a strategic advantage for the music industry to enter the digital phonographic market considering both the characteristics of the Brazilian public, such as the high rate of cell phone use and the constant use of social networks, as well as the communicational and economic possibilities of social networks such as Instagram, Youtube or Facebook (De Marchi et al., 2011). Therefore, examining the contours of social media use during the Covid-19 crisis may present a strategic opportunity for Brazil's musical sector.

In fact, as stated by Erll (2020: 867), the Covid-19 crisis is the “first worldwide digitally witnessed pandemic”. Due to the presentist character of social media, the past is fluid and constantly updated (Adams and Kopelman, 2021). The need to overcome the current pandemic and its accompanying restrictions, in particular social distancing, converges with the interactivity and ongoingness of social media.

3. Music Artists during Covid-19

In the current pandemic crisis of Covid-19, the available technological tools have given most workers the opportunity to pursue their professional activities. The use of social media can be very useful in the current lockdown situation, and these tools can be used for various functions such as marketing, sales, live transmissions, and even meetings (Jyoti, 2021). In this sense, it can be said that the pandemic is forcing societies to turn to digital technologies to respond to the crisis. In fact, as discussed by Massarani et al. (2020), communication plays a key role in fighting the crisis and, in the case of the Covid-19 pandemic, social distance forced the reorganization of human relations using communication technologies.

Due to the intensely social character of professional activities in the music environment, traditionally involving the physical presence of the audience in live performances of different formats (Teixeira et al., 2021), it becomes important to understand how the agents of this sector have reinvented themselves in the light of the new reality. Indeed, music is one of the most adaptive and innovative cultural segments, as seen in the recent rise of streaming services and digital music consumption, which has changed the dynamics of the market and how people enjoy it. During the pandemic period, several initiatives were developed through social media. Artists encouraged others to engage with the art, with one of the most prominently provided activities being virtual concerts (Haefele et al., 2020).

Based on this premise, this section aims to analyze how players in the music industry have used the digital platforms at their disposal to overcome the crisis and to continue to pursue their professional music activities.

3.1 Artists overcoming Covid-19 on Social Media

Although social interactions were limited during the Covid-19 pandemic due to limitations imposed in many countries, individuals developed innovative methods to communicate and create music together (Ziv & Hollander-Shabtai, 2021). These musical activities fostered a feeling of community, increased a sense of connection to others, and bolstered resilience. They took place on stoops, balconies, in the street, and especially online (Calvo & Bejerano, 2020; Frei-Landau, 2020; Grigoriadou, 2020; Imber-Black, 2020). In fact, in a matter of months, the Covid-19 pandemic has driven music artists worldwide to forsake touring and live performances in the context of lockdowns and social-distancing rules that have prohibited social gatherings in a wide range of public spaces (Bennett et al., 2020). Similarly, major and small music events have been prohibited (Warriner, 2020). As a result, artists have begun to use the Internet to communicate with one another and with their listeners. Established musicians such as Neil Diamond and the Rolling Stones have played their songs online, with digital technology enabling the band's members who live in different parts of the world to collaborate as smoothly as if they were playing on stage in a physical venue (Lehman, 2020). On the other hand, a large number of unsigned and frequently largely unknown artists, who were similarly denied the opportunity to perform live, have begun to appear more frequently online, either through homemade promotional videos or actual live performances in front of the camera.

As Rendell (2020) notes, for musicians who rely heavily on touring as a source of revenue, the epidemic has had a devastating effect on their finances, as they are unable to do face-to-face concerts. Indeed, as Stuckey et al. (2021) discuss, without adequate instruction and facilities for maintaining and developing artists' skill on creative, psychological, and physical levels, they risk being unprepared to re-enter the market when their industry reopens. In fact, as the author states "The performing arts industry remains largely shut down, unlikely to reopen in a conventional manner in the near future" (2021). In that sense and to combat this new reality, a number of musicians have resorted to digital media, performing online for audiences via social media platforms. While many of these platforms used by artists have existed for years (Hilvert-Bruce et al. 2018), evidence suggests that the pandemic is encouraging further disruptive innovation in order to meet consumer demand and a more in-depth and engaging mode of expression developed by artists when working

remotely from their audience. Within that context, there is a growing popularity of musicians distributing taped sessions on social media platforms in order to satisfy the implicit demand for live music while communicating with listeners. This doorway into the artist's environment not only gives a more "stage door" experience for the customer, but it also provides additional context for artists when live performance is not possible. Live streamed concerts are also characterized by their 'liveness' in terms of time rather than space. While not experiencing the music in the physical presence of others (or the artist), attending a live performance – in real-time – build on an "added sense of presence, increased immediacy, and involvement" (Skjuve and Brandtzaeg 2019: 590), bringing the experience closer to the 'real thing' than pre-recorded videos. Thus, comment sections foster the engagement necessary for the development of social bonds and sentiments of community, by allowing participants to speak with the public in general, rather than just with acquaintances.

Numerous factors have altered the landscape of the music industry substantially in today's context: more and different music-making, socially distanced cooperation, and online distribution (Howard et al., 2021). Apart from emphasizing musicians' and artists' precarity, Covid-19 pushed several boundaries. Given the future's uncertainty, which has been exacerbated by the pandemic, many artists are now seeking new performance methods and adopting new creative practices, with a focus on digital collaborations (Howard et al., 2021). In fact, according to the findings of Howard et al. (2021), artists will increase their reliance on digital platforms, particularly on social media, to communicate with their audiences and to promote their projects, implying that many of the strategies mobilized during the Covid-19 crisis may consolidate as logics and modes of action in the music sector. Throughout the lockdown's early months, much was made of the usefulness of internet technology in enabling musicians, professional, semi-professional, and amateur, to sustain an artistic presence. Additionally, the author highlights musicians' hopes that spending time connecting with fans during lockdown would increase audience members for future tours, as they valued online collaborations and social media to stay relevant and connected with not only their fanbase but also other musicians and friends. These live events also provide just-in-time fan engagement, but within a digital transcultural context, therefore encouraging the development of virtual environments. Thus, relocating live performances online and learning to deal with streaming platforms has benefited musicians by allowing them to make money in order to compensate for revenue lost from live music (Bennett et al., 2020). However,

several artists who had engaged in online collaboration and performance discussed its disadvantages in comparison to physically co-present music-making, both financially and in terms of immaterial rewards. In this sense, it can be argued that there is a critical and careful examination of the potential consequences of the growth of live streams over live performances, namely at the level of a possible devaluation of the payment of tickets to consume music (Marshall, 2019). This worry arises from the fact that many musicians have done free live streams and just a few have gotten any kind of financial return from their online performances. Simultaneously, the revenue tactics of many digital platforms remain questionable, which has been exacerbated by the pandemic, not only by the increased significance of these media, but also by the challenges musicians and other members of the musical ecosystem have been facing (Howard et al., 2021). Even though online performances lacked ambiance and seemed unnatural as venues for music enjoyment, many young musicians believed that the future of the business and their practice lay in digital technology and live streaming events. However, Howard's findings (2021) indicate that this new combination of conditions creates far from a fair playing field for anybody devoted to pursuing a career in music during the epidemic.

In fact, as stated by Wall (2013: 49), "Music is cultural. It is made, and listened to, watched and danced to in particular contexts...When these contexts change so does the music, the music-making, and the music consumption". In fact, under this global pandemic, where contacts are more likely to be established through touch screens than through physical proximity in public spaces, musical leisure remains crucial to communities (Lehman, 2021). Spotify (2020) published an article outlining how listening habits changed in the context of the Covid-19 pandemic. People listened to music more at home and chose playlists that complemented other domestic tasks such as cooking or cleaning, and certain listening selections even increased in popularity. Apart from listening to pre-existing music throughout the crisis, a variety of other kinds of music clips were made in response to the crisis (Bennet et al., 2020). Additionally, while musical leisure may be restricted to the private home, the growth of musical communities inside these private settings continues. This is also demonstrated by the popularity of virtual concerts (Lehman, 2021). In fact, as argued by Castillo-Ramírez (2021), music's expression during the Covid-19 quarantine period has been an artistic and social phenomenon that, however challenging, has shown several potential benefits.

There were several types of musical initiatives during the pandemic. Cooperating artists, which are musicians performing together from a distance, concerts in empty halls, which are performances streamed live or recorded in halls without an audience, and finally home concerts, where some musicians recorded more “personal”, intimate performances from their houses. These clips are created by single individuals or in collaboration and are distributed through sharing on social media (Ziv & Hollander-Shabtai, 2021).

While major summer music festivals such as Coachella, Glastonbury, and the Montreaux Jazz Festival have been canceled (Billboard Staff, 2020), the “One World: Together at Home” online concert, which featured Lady Gaga, Lizzo, Taylor Swift, and the Rolling Stones, raised \$127 million for Covid-19 research (Peters, 2020). Indeed, one example of cross-media collaboration during COVID was the Fortnite concert on 23 April 2020, which drew over 30 million live viewers (Stuart, 2020). COVID's beginnings facilitated the emergence of such novel modalities of engagement and promotion. These events demonstrate the value of collaboration between industries and, through their success, provide a route ahead for both artists and industry (Bennett, 2020). On social media platforms such as YouTube, Facebook, Twitter, and TikTok, sofas and balconies served as the backdrop for live-streamed concerts and recorded videos (Hansen et al., 2021). Both amateur and professional musicians adopted digital media and created new styles of music inspired by this new context (Hunt & Gedgaudas, 2020).

In terms of music artists' production during the lockdown, Howard et al. research's (2021) identified several critical themes, including having more time and engaging in diverse music-making techniques, collaborating with socially distant artists, and distributing music online. The author explains that during Covid-19, young musicians reported positive benefits about music-making. This was not just in terms of well-being advantages, but also in terms of productivity, with many research participants indicating that they utilized lockdown time to create and record new music. Additionally, musicians appreciated having more time to be both creators and consumers of music, as well as refocusing their attention on the 'economic side' of music, which they had previously neglected. Many young people, however, recognized that these short-term advantages came at the expense of longer-term goals. While some artists suffered from moments of isolation due to their inability to play with bandmates, others saw an increase in productivity in terms of releasing new songs as they found time to

concentrate on production and release new music without the distractions of everyday life (Howard et al., 2021). For some, the confinement and cancellation of concerts resulted in a significant increase in mental and temporal availability for the creative process, allowing them to write and compose new songs or resume work on previously abandoned projects. Indeed, this was one of the methods employed throughout the pandemic, namely the release of albums or songs and subsequent diffusion via social media (D'Amato & Cassella, 2020), in order to maintain an active presence and avoid being forgotten by their audience. A strong connection to the growth of digital platforms, which enabled new modes of musical creation, production, and distribution, has taken on added significance in the crisis context (Sobande, 2020).

The unexpected necessity for online music performance imposed by Covid-19 appears to be a disadvantage for musicians whose careers have been significantly impacted in many cases by their inability to make money from live performances (Bennet et al., 2020). On the other hand, the rising costs of touring, growing ecological awareness, and a future in which travel and social gatherings may continue to be impacted by Covid-19 for years to come are compelling new considerations about how the virtual may increasingly become the new normal for musicians as they navigate all aspects of their careers, from disseminating their music to negotiating their contracts. In that setting, the virtual landscape of music production may be poised to expand in the next years from a specialized collection of paths and scenes to become the principal site for music-making in all of its forms. According to Howard et al. (2021), this will result in the demonetization of music-making. According to the author, the closure of several music venues was cited as a major worry owing to increasing competition and the possibility of future 'bottlenecking' of previously scheduled artists. Fear of future performances resulted in music promoters being less willing to 'take a risk' on an artist.

It is also worth noting that inequalities in the music industry were manifested in several fields during the pandemic (Krueger, 2019). Live Nation Entertainment, one of the largest concert promoters globally, announced losses of hundreds of millions of dollars in May, yet estimated that it maintains liquidity of \$1.7 billion, not anticipating too many restructurings due to concert cessation (Aswad, 2020). This is a degree of comfort that small promoters around the world do not have. On an artistic level, the response from musicians and programmers was intense, marked by some creative proposals and a spirit of togetherness

and mutual help. It should be noted, however, that most of the initiatives used not only the Internet - which can accentuate the digital divide - but also platforms over which neither artists nor consumers have adequate control, be it at the level of revenue negotiation on Spotify or privacy settings on Facebook.

To conclude, as in all creative businesses, work in the music industry entails a set of behaviors and activities that have been significantly impacted by the pandemic. Covid-19's role as a change catalyst highlights the unstable nature of artistic careers in the music business. This context leads artists to adopt new tactics to overcome the crisis through the production and promotion of their work (Howard et al. 2021), where social media have a prominent role.

3.2 Brazilian Artists on Social Media during Covid-19 Pandemic

The Covid-19 Pandemic exposed the dependence of consumption on social contact and decapitalized artists to such an extent that they had to resort to new formats to monetize entertainment without putting the audience at risk. Indeed, as Faria (2020) states, the suffocation in the pandemic is a test of creativity for cultural professionals. Never has culture been so important and simultaneously so renegade as in 2020 (Faria, 2020). The crossroads pushed forward digitalization, which was always in the background, and strategies that already existed, such as streaming (Diniz, 2020). In this scenario, artists and producers are doing home shows broadcasted on media, movie premieres migrated to streaming, museums started promoting virtual visits, and videos of dance and theater performances were made available on the Internet. For artists, among the various alternatives found to reach the public, sponsored virtual interaction lives have become one of the most impactful attempts to monetize artistic projects (Diniz, 2020).

The Brazilian cultural sector is aware that, to ensure the continuity of a project will be necessary, increasingly, to diversify the sources of resources (Sousa, 2020). Many artistic institutions and groups had already been doing this diversification, but the Covid-19 crisis made it a pressing need (Sousa, 2020). In this scenario, during the pandemic, a lot of Brazilian musicians recorded free of charge videos or broadcast live performances, called “lives” on social media platforms (Teixeira et al., 2021). Brazil even reached an audience of about 85 million people watching lives, according to data released by Google in August 2020, which places the country as the world leader in the audience of “lives” at that time (Amaral, 2020). However, despite the high audience rate, only a few, among these musicians, obtained any type of payment, either from public or private sponsorships, or by the monetization of platforms, as some of the results of Teixeira et al.'s research (2021) demonstrated.

In the previously mentioned research conducted by Correia do Amaral et al. (2020) on the perception of cultural and creative actors regarding the impacts of Covid-19 on their professional activities in Brazil, relevant conclusions were also drawn about their digital capabilities and their needs for restarting activities. Only 27.68% of the respondents did not outsource any new services during the pandemic, and among the outsourced services, online advertising (19%) and online tools for remote work (12.6%) stood out. Another important

piece of data was the finding that the majority of the sector in Brazil is able to offer their cultural services and products entirely or partially online (85.62% of individuals and 84.94% of collectives). The availability of high-quality Internet supply was declared by 62.6% of individuals and collectives, however, the cost of the service is considered high by 49.4% of individuals and collectives.

The most relevant study found for this topic was the one conducted by Teixeira et al. (2021) on the impact of Covid-19 on the music sector in Belo Horizonte (Brazil). Out of a sample of 171 artist respondents, only one person (0.6%) responded that their activities were not interrupted and that they were, therefore, able to maintain the same format as before the pandemic. The relevance of this data is due to the confirmation that an overwhelming majority of Brazilian artists were unable to continue their professional activity in the same format as before the pandemic. Respondents were also asked what adaptations they had to make in their professional music activities and about 60% of the sample mentioned their paid music activities during the pandemic, the main and most obvious being the migration to the online environment. This transition had a similar impact on several musicians, either through the education axis, with the service of online lessons as a new professional musical activity for some artists, or through the axis of live performances on the web. Common to both, as indicated by Teixeira et al. (2021), is the effort to reformulate the production routine, program, and the need to invest in equipment (such as sound, ambient lighting, knowledge of software applications, and video recording). Pandemic also raised the issue of live online performances as a possible form of insertion. However, in these responses, many challenges were reiterated, the main one being the investment, not only for the composition and production process of live online performances, but also for online and remote multi-track collaboration. As discussed by the authors, the proposal of live online performances in the context of the pandemic is important for artists, not only as a way to earn income (which sometimes only occurs in the form of a “solidarity cover charge”) but, above all, as a way to remain active before the public, even without financial return. Publishing music or videos also has this goal: to remain in the spotlight.

Some strategies were shared in the responses, the most relevant for the present analysis being live performances on social networks. Gilberto Gil (2020), Brazilian singer and songwriter who moved the Internet with live shows during the pandemic, says that “Brazilians have a

visceral relationship with music. If there is a show missing, we go wherever the show is. We always find a way. These technological devices make this possible. Now the stage is electronic and at home” (Amaral, 2020). For Walter Venício, manager of musical partnerships at YouTube, virtual concerts are a natural evolution of the Brazilian people's taste for music on video (Amaral, 2020). As argued by the cultural manager and researcher Ana Leticia Fialho, one of the authors of the study on donations from fictitious people, from the Observatory of Itaú Cultural (2020), “There was already a need to seek new funding models and establish more partnerships with civil society. The pandemic accelerated the process and forced institutions and artists to find solutions, many of them digital”.

In fact, 2020 was a year of uncertainty and, mainly, of adaptations. Brazilians had to replace the streaming by the movies, and the same happened with the lives, which came to replace the concerts. To join the movement to popularize virtual performances, several initiatives by artists and production companies were analyzed throughout this period. Thus, the OSESP (São Paulo State Symphony Orchestra) published the productions of its digital collection on the institution's web pages. Despite highlighting the problems of the transition of classical music to online, because in the virtual environment, there is loss of part of the charm that exists in a concert hall, the videos reached more than 13 million people, including from places and social strata that did not used to attend the in-person concerts (Búrigo, 2020).

Ana Garcia, director of Coquetel Molotov, an alternative music festival in Pernambuco, agrees that the expansion of the audience is a positive point of the online format (Faria, 2020). In July 2020, after observing what national and foreign events were doing on the internet, she and her team transformed the Molotov EXE, which would take place in São Paulo, into a virtual musical marathon. According to Garcia, there were 15 hours of music with four simultaneous "stages" and the public would migrate between several virtual rooms.

The curator and founder of Bananada Festival, Fabrício Nobre, realized as early as March that the 2020 edition of the music event, which has been held since 1999 in Goiânia, would not be held. In its place came four lives, or #BanaLive, which, according to him, served to move the scene and maintain the brand. According to Nobre, there are positive reflexes of the epidemic actions, such as the acceleration of new technologies for live streamings, the expansion of music players and the rearticulation of the sector from the point of view of

class entities (Faria, 2020). Another music event that adapted to the virtual format during the pandemic was the Coala Festival in September 2020. It was about eight hours of music with DJs and artists such as Mariana Aydar and Novos Baianos (Lewer, 2020).

In addition to musical events, several Brazilian artists conquered virtual audiences during the pandemic from their homes (Amaral, 2020). The audience peak of these broadcasts was between April and May 2020, the first months after the World Health Organization decreed the coronavirus pandemic (Brêda, 2020). According to the author, the samba singer Teresa Cristina has dominated the format, and renowned Brazilian music stars have also taken advantage of this type of initiative, from Gilberto Gil and Caetano Veloso to Sandy and Junior, including Roberto Carlos, Zeca Pagodinho, Alcione, Alceu Valença, Milton Nascimento, Jorge Aragão and Gal Costa, among many others.

In mid-March, Teresa Cristina decided to do her first live on social media (Passos, 2020). And, from then on, the artist started to do daily lives where, besides singing, she told stories of composers, commented on her songs, and talked about issues such as racism and Brazilian politics. As in a samba circle or a bar show, groups of friends began to form on social networks around the lives (Passos, 2020). The singer became a reference of this new format with her daily broadcasts since the beginning of the quarantine, in March 2020.

Gilberto Gil was another protagonist of several digital initiatives during the pandemic. Besides his participation in lives, he released a version of "Andar com Fé", one of his biggest hits, on his Instagram page, with the participation of several friends and family members, who recorded the song from their own homes. During his lives, initiatives to raise donations for professionals working behind the scenes in the music industry are also of note.

In fact, according to Lewer (2020), several artists took advantage of lives visibility during the pandemic to raise donations. April 2020 was marked by Sandy and Junior, with the show reaching 2.5 million simultaneous accesses, and, in July of the same year, the live meeting between Milton Nascimento, Xenia França, and Liniker.

Gal Costa, with more than half a million followers on the platform, reveals herself to be an enthusiast of social media. In an interview to *Folha de São Paulo* (2020) she says that "it is a way for us to communicate with our public, with the people at home. Music is very good

for people”. In 2020, besides the lives, she also posted a lot of content in which she makes a retrospective of her records and songs.

Marília Mendonça, a sertanejo star, also proved to be an ace at online shows and took the first place on the podium of most watched lives in pandemic with her April 8 concert, which gathered 3.31 million simultaneous views (Lewer, 2020).

According to Finotti (2020), Livia La Gatto and Renata Maciel are another example of Brazilian artists who, during the pandemic, saw on social networks, and in particular on Instagram, an opportunity with potential for their careers. They created the project *Aquela Dupla*, with political parodies based on popular songs, and gained a loyal virtual audience. Instagram, they say, is a way to present their work to a larger number of people at a time when going to the theater has become so difficult (Finotti, 2020).

Caetano Veloso, who will be analyzed in detail in the next chapter, was another of the artists who experimented the format. In August 2020, on his birthday, he gathered in the living room of his house with his children and performed classic songs of his career in a homemade version of the famous "Ofertório" tour, and in December he did a Christmas live (Lewer, 2020).

According to Brêda (2020), several artists had their streaming numbers boosted thanks to the lives. The broadcasts made Brazil account for eight of the ten most watched lives on the planet, including those of the artists Gustavo Lima, Marília Mendonça and the duo Jorge and Mateus (Brêda, 2020). In fact, despite the suspension of shows being worrisome for most artists, the post-lives numbers in Brazil are optimistic. The live shows broadcasted over the Internet are causing the searches for the artists to grow considerably on the streaming platforms. On Deezer, the increase is as high as 40% to 110% after the live. According to Deezer (2020), singer Sandy had an even better performance, with a 46% increase in the search for her songs on the streaming service after the live. The duo Jorge and Mateus had a 55.69% growth and reached the highest search peak of the year. The platform's greatest highlight, however, was Marília Mendonça, the sertanejo star, who after her YouTube live, with record audience of over 3.2 million simultaneous accesses (Lewer, 2020), increased by 111% the searches for her songs on Deezer.

In Brazil, access to cultural events increased in the pandemic, however the inequality characteristic of the country persisted (Búrigo, 2020). As the author argues, online events during the pandemic democratized access to culture, but also made explicit the inequality regarding connectivity in Brazilian society. This was one of the conclusions of the webinar Cultural Life in the Pandemic and Post-Pandemic, held by Folha de São Paulo and the Itaú Cultural Institute (2020). Janoni (2020) agrees, stating that, although online events eliminate economic barriers, such as the cost of tickets, food, and transportation, there is still a portion of society excluded from the virtual environment, because according to Gonçalves (2020) “access to the Internet is daily for 52% of the members of classes D and E, while those of classes A and B, almost all of them, use the network daily”. Inequalities are also pointed out in terms of live broadcasts (Búrigo, 2020). Adriana Barbosa, founder of Feira Preta, the largest event of black culture in Latin America and which was held in a virtual way in 2020, points out that, unlike the overproduced lives of famous singers, many artists did not have the necessary structure to broadcast a cultural event from their homes, because “they could not access the internet with quality or have a device to produce the contents”.

Despite this, it should be noted that, according to the survey conducted by Datafolha and Itaú Cultural (2020), 67% of respondents said they perceived greater democratization in access to culture in the virtual environment (Búrigo, 2020). Janoni (2020) points out that online cultural activities have served as a form of relief for the burden of social distancing, for “even in segments that did not have the habit of accessing cultural content, there is now a strong demand”. He also points out that, in classes D and E, the intention to continue consuming cultural programming practically doubles in relation to the habit they had before the pandemic. For Malini (2020), the cultural sector assumed an even more relevant role in society at the beginning of the pandemic, as an agent of social cohesion, becoming an alternative to face-to-face meetings. Those who previously did not have access, either due to financial issues or distance, now can be at an artist's show (Amaral, 2020) and, besides the economic side, there is also the advantage of audience amplification and diversity (Faria, 2020).

Given this scenario, Faria (2020) projects that when the pandemic passes, Brazilian culture will know how to use technology much better than before, independent artists who shined in

the months of lives will be more recognized, theater will find new ways to reach audiences, and cinema will lose even more space to streaming platforms.

To conclude, as Sousa (2020) argues, to overcome crises like Pandemic Covid-19, culture needs to have a multiplicity of funding sources. The crisis has brought artists closer to other formats, which can be seen as a solution to raise the level of quality of services (Diniz, 2020). Performers were forced to deal with cameras, broadcasts, and social media. The need for renewal of language and media was already underway, but it became mandatory (Faria, 2020) and for an industry like music, lives held the diffusion of culture as vectors of musical content (Diniz, 2020) and, although they became a worldwide phenomenon during the pandemic, it was in Brazil that they found even more strength (Amaral, 2020).

II. METHODOLOGY

1. Methodological Strategy and Design

The research process comprises three main phases: the conceptual phase, the methodological phase, and the empirical phase. After defining the aim of the study, the research question and conducting the literature review, it becomes possible to proceed to the methodological phase. During this phase, the methods used to obtain answers to the research questions will be determined. This will then require choosing a design that is appropriate to the nature of the study, and thus describe the phenomenon. The elements of the research design worked on were the sample, the conditions under which the data is collected, the method of data collection, and the selection of the method of analysis. The method of analysis has to be appropriate to the study in question, which means that the choice of methodological design has to be made according to the nature of the topic (Fortin, 2009:41).

Thus, methodologically, this research is anchored in qualitative and quantitative approaches, guided by the activity and positioning of the artist during the pandemic. A first qualitative analysis, through documentary data such as thesis, dissertations, and newspaper reports, in order to contextualize the artist's positioning in the Brazilian music scene, his presence on the Internet, and finally his activity during the period under study.

Following this, a qualitative analysis of Caetano Veloso's Instagram page was conducted, through the posts made since the beginning of the pandemic, March 2020 until December 2020. In this analysis, metrics such as the type of content, the number of likes, and the number of comments were considered.

Finally, a quantitative approach was elaborated, through a questionnaire survey. This is a research model that produces observable and quantifiable data, since its aim is to contribute to the development and validation of knowledge and, consequently, to offer the possibility of generalizing the results (Marshall and Rossman, 1995:40). Thus, the aim of this methodological tool was to understand the perception and impact of Caetano's behavior throughout this period on his Instagram followers. With this complementarity of research methods, it is intended to increase the reliability of the study and, consequently, its results, gaining a deeper perspective on the potential use and impact of social media, as the main vehicle of communication for artists to overcome the Covid-19 pandemic crisis.

2. Universe and Sample of the Research

Within a universe of Caetano Veloso's fans, a population was selected among which the questionnaire survey was carried out. The target population was all the followers of the artist's Instagram page. Thus, the sample consisted of the followers who were willing to answer the survey.

The sample is the set of subjects drawn from a population, in this specific case, the sample of this research is a simple random sample. That is, the sample is probabilistic, the elements of a set are chosen according to techniques that allow each element to have an equal probability of being part of the sample (Fortin, 2009: 370).

In order to guarantee a certain representativeness of the universe, the sample size must be significant. This means that there is a minimum number of possible answers to be collected for this research to be meaningful. In Table 2, it is possible to verify the minimum number required.

Table 1 - Sample Size

<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>	<i>N</i>	<i>n</i>
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	100000	384

Source: Adapted from Huot (1999:38)

Since the total number of Caetano Veloso's followers on Instagram exceeds one million (about 2 100 000), this means that:

$N = 100000$, therefore $n = 384$.

Therefore, a minimum of 384 responses to the questionnaire survey was required.

The time frame of the research was 1 month (October 2021 to November 2021). The questionnaire survey was available, during this period, on the researcher's Facebook page, on all the pages that shared this post, on Caetano Veloso's three Facebook fan pages, on the researcher's Instagram profile, and on various WhatsApp groups among them, groups from the Brazilian Culture, and Communication and MPB classes at the Pontifical Catholic University of Rio de Janeiro. A massive contribution came from the official Caetano Veloso fan Instagram page, with more than one hundred thousand followers, which posted the questionnaire, which led to most of the responses.

In the survey by questionnaire the first part will be determinant for the constitution of the sample of the study, more precisely, only respondents who indicate in question number 1 that they are followers of Caetano Veloso on Instagram will be considered as sample.

3. Qualitative Data

In the present research, with the theme of the use of social networks by artists in the context of the Covid-19 pandemic, it was decided to start on a qualitative path. This qualitative path is also an exploratory phase in the sense that its objective is to proceed to the recognition of a certain reality (little or poorly structured), and presupposes the raising of hypotheses to understand this reality (Marshall and Rossman, 1995:40).

3.1 Documentary Analysis

In order to deepen the knowledge about the case study, a brief analysis of Caetano Veloso's career was elaborated. His positioning in the Brazilian and international scene, his presence on the internet, and his activity during the Covid-19 pandemic. In this way, it is intended to carry out a review of the artist's identity and his strategy in the music market. The documents consulted in this first analysis of the Case Study consisted of books, thesis and dissertations about the artist, articles from the Folha de São Paulo newspaper, Caetano Veloso's Instagram account, and Caetano Veloso's Youtube interviews.

3.2 Analysis of Caetano Veloso's Instagram Account

In order to better understand the communication made by the artist on Instagram during the pandemic, it was necessary to analyze the content produced during that period. Thus, it was possible to understand the type of content published and the frequency of activity and trends of interactions by the followers through the number of likes and comments. This analysis served as an important contribution for the subsequent elaboration of the questionnaire survey.

4. Quantitative Data

The purpose of a questionnaire survey is essentially to obtain information that can be analyzed in order to extract analysis models and make comparisons. Therefore, this technique encourages and enables approaching a large number of participants, so that the results can then be generalized. However, for this to be feasible, it is necessary to ensure a representative/significant selection of the population under study (Bell, 1997:25-26).

4.1 Questionnaire Survey

Surveys are to collect a certain type of information, based on an assumption that respondents are disciplined, trustworthy and truthful. This assumes that the expressive ability of the researcher helps in the design of the questionnaire, however it is necessary to assume that the sample will cooperate and respond to the questionnaire in a serious manner.

When designing a questionnaire, it is possible to use seven types of questions defined by Youngman (1986): i) Verbal or Open; ii) List; iii) Category; iv) Hierarchy; v) Scale; vi) Quantity; vii) Grid. Each question typology has its own designation, as shown in Table 1.

Table 2 - Possible Question Types within a Survey

i) Verbal or Open	The expected response is a word, a sentence, or a comment.
ii) List	A number of optional items are presented, and the respondent can select the one that suits him or her best.
iii) Category	The answer will be only one among the set of categories. When the answer choices are ranges. The respondent selects one category.
iv) Hierarchy	The respondent is required to order something.
v) Scale	There are several levels of information scaling: nominal; ordinal; interval; and relational.
vi) Quantity	The expected answer is a number (exact or approximate).
vii) Grid	A table / grid is presented to record answers to several questions at the same time.

Source: Adapted from Bell (1997:100-102)

In the present research, several types of questions will be useful and put into practice. However, the most commonly used will be the list type and scale, specifically the ordinal scale. The ordinal measurement scale is described as the classification of objects, subjects or events according to a magnitude. The numbers indicate graduation, not absolute quantities. As such, numbers cannot be added or subtracted. It is possible to collect ordinal data from the Linkert scale, which consists in asking respondents to indicate whether they more or less agree or disagree with a number of statements (Fortin, 2009:223).

5. Limitations of the Research

Regarding the Documentary Analysis of Caetano Veloso, the major limitations fell on the search for more recent data. In fact, there is still no academic information on how the artist adapted to the Covid-19 crisis, so all the information found on this topic was based on articles from newspapers with recognition and legitimacy, such as the Folha de São Paulo.

Within the Analysis of Caetano Veloso's Instagram account I was faced with several limitations due to the lack of access to data considered fundamental to a rigorous interpretation of the performance of an Instagram page.

First of all it should be noted that the metrics available to the public are only the likes and comments considered in the investigation, but that there are other data which affect the interaction of a post on the platform, such as the shares, the reach, the impressions and the number of posts saved by users.

In addition, it should also be noted that the possibility of sponsoring content was not considered, because, as a user, there is no method to detect it. However, sponsored content ensures a greater reach, so it significantly influences the interactions obtained in each publication. In this sense, the interaction comparison criterion also loses strength in this analysis, making it less reliable.

An aspect not so impactful in the result, but also noteworthy, was the impossibility of access to the exact number of likes in some publications. Some numbers are, therefore, rounded to the tens. The categorization also suffered some limitations because, as mentioned at the beginning of the analysis, some contents would fall into more than one category at the same time.

In this sense, a memory or tribute (FIRST-PERSON), could easily be transported to a song (MUSIC), which makes it a musical content. Content with a social or political component (AWARENESS), sometimes ends up framing the promotion of career (CAREER), through the announcement of a show or the presence of the artist in the media. This constraint made it essential to create strict criteria to better include a certain category in each content.

In conclusion, although these constraints ultimately hampered the accuracy of the exploratory analysis, the publicly available data allowed to achieve relevant and reliable results for the research, making it relevant and useful.

Regarding the Questionnaire Survey, the major limitations were to collect from the sample a critical perception that often does not exist in the act of following an artist on Instagram.

In fact, the activity of followers is often unconscious, which does not allow a rigorous reflection on the type of content that people most like, comment, or share. Also in this sense, some people said they had never thought about some topics mentioned in the questions and were faced with issues they had never thought about before. Thus, questions related to the different categories of content, or to the influence that the artist's communication on the platform has on the consumption of his music, could elicit less rigorous answers, which translates into a limitation for this research.

In addition to that, I also received other important feedbacks. Some people who do not follow Caetano on Instagram, but are nevertheless paying attention to his publications, liking, commenting and even sharing content. In this sense, it was understood that there is a percentage (although we do not know if it is representative enough) of interactions on Caetano's content from people who do not follow the artist's page. This aspect also ends up representing a limitation in that the sample considered in this study does not include all those who follow the artist's content, but only those who actually follow him. Another limitation is related to the relationship of Caetano's followers to social networks during the pandemic. In fact, I also received several feedbacks from people who preferred to disconnect from social networks during this period, which makes their perception of the artist's activity during the pandemic quite limited. However, since they follow him on the platform, they were accounted for in the questionnaire. Finally, the fact that the questionnaire is addressed to Caetano Veloso's followers without discriminating their nationality can be seen as a limitation, because perceptions can be different according to the country of origin, thus influencing the results, and this research does not take that into account. To conclude, not knowing the artist's growth on the platform in terms of followers is a limitation for research. In this sense, it would also have been important to analyze when Caetano Veloso's followers started following him. That way, it would be investigated which ones started following him after the pandemic started and why, obtaining more effective results as to the success of the artist's communication during the period under analysis.

III. CAETANO VELOSO CASE STUDY

1. Documentary Analysis

With the expansion of the network society, exponentiated with the Covid-19 pandemic, social media have come to be interpreted as central means of communication. In this sense, the use of the Internet by massive popular music celebrities is no longer new for quite some time. However, one particular case that has drawn attention in recent years is the differentiated use that Caetano Veloso, at 79 years of age, has been making of social networks. Unlike others of his generation, the artist does not ignore the power of the Internet as a vehicle.

Therefore, in this section, Caetano Veloso's career is analyzed. Thus, it is divided into three parts. Due to the longevity, diversity, richness and scope of Caetano Veloso's trajectory, being active and in evidence in Brazilian musical scene for over fifty years, there is a production of a vast amount of documents, with a lot of information available about his biography. In this sense, the selection of the empirical material is based on interviews granted by the artist to the press, articles published in academic and non-academic periodicals, autobiographical books, theses and dissertations.

In the first part, a brief background of his history and characteristics that distinguish him as an artist. Following, it focuses on the impacts of technological change on his image, career, and positioning. The author's relationship and presence in the digital universe will be explained, a reality in which he has always been active in order to not only innovate, but also to be updated with the new market demands. Finally, his activity and releases during the pandemic will be described, intending to demonstrate how, despite the impossibility of live shows, the artist remained working and impacting his audience.

During the analysis, it was found that technological changes represent a central context for understanding the identity dynamics that mobilize the management of Caetano Veloso's creative career. With a career spanning a long temporal period, the longitudinal understanding of Caetano's career is implicated in the major technological changes in the music industry, which were, and still are, responsible for shaping the directions of the music market (Calasans and Davel, 2019).

1.1 Caetano Veloso within Brazilian Musical Scene

Caetano Veloso, Brazilian musician, singer and composer, was born in August 1942, in the city of Santo Amaro, recôncavo baiano, penultimate of six biological children and two of creation. In the city, he graduated musically, playing piano and guitar, enchanted with João Gilberto and the Bossa Nova (Veloso, 2017).

In the early 1960s, he performed in bars in Salvador and participated in the Vila Velha theater group. In 1964, she went to Rio de Janeiro accompanying her younger sister, Maria Bethânia, who replaced Nara Leão in the show *Opinião* (Veloso, 1998). It was at this time that television began to become popular, precisely in the mid-1960s, bringing a unique influence to the national phonographic industry, as an important way to promote the work of many new artists, besides influencing people to consume what was shown. At this time, TV Record organized the Festival of Brazilian Popular Music. This festival was crucial for the singer Caetano Veloso to emerge as a musician, as it was responsible for exhibiting and bringing visibility to his artistic work, until then unknown, to the public (Pereira, 2019).

In the competition for the best freshman song, "Alegria, Alegria" by Caetano Veloso came in fourth place and proved to be a historic moment for Brazilian popular music. With this song Caetano inaugurated the so-called "universal sound", culminating in the Tropicalist movement, which would explode the following year with the emblematic album *Tropicália ou Panis et Circensis* (1968). Caetano's march-pop would begin by being booed by the more orthodox public, which rejected the novelty of the electric guitar, but ended up being applauded and opening new paths for the insurgent MPB, enabling sound fusions and universalisms, then refuted by the more traditionalists (Pereira, 2019). According to the author, still in 1967, the "Tropicália" movement was born, which, according to Gilberto Gil (an active participant in the movement), had in Caetano Veloso the creative force that resulted in the very existence of the cultural agitation. The participants of the movement, such as Caetano Veloso, Gilberto Gil, Os Mutantes, Nara Leão, Gal Costa and Tom Zé, allied to Rogério Duprat's arrangements, interpret songs that remained in the popular songbook not only for their quality, but for the rupture with what was musically prevalent in Brazil at the time. With the intention of fusing form and content within a perspective that brought together Brazilian and international characteristics, they conceived the movement

that gave its name to the record. Thus, as the main figure in tropicalism, Caetano recorded his debut album, *Caetano Veloso*, in 1967 and, since then, another 31 studio albums, 20 live albums, and a series of compilations and DVDs.

An active participant in the recording industry since the beginning of his career, he lived actively during the military dictatorship in Brazil and was arrested by the military government and exiled to London between 1969 and 1971. Exile helped to spread Caetano's name abroad and elevated him to the status of a legend, which probably ended up being advantageous for the composer's career (Pereira, 2019).

In addition, his long career made him live through all the major changes in the music market, including those that took place in the 90s, such as the digitalization of music, the growth of piracy, the Internet and social networks, keeping him always in the spotlight throughout the years (Calasans and Davel, 2019). In 1997, he releases the book "*Verdade Tropical*" in which he describes his musical background and his work as a singer and songwriter. In 2004, he was considered one of the most productive and respected Latin American musicians, winning several awards in the 2000s and 2010s, such as at international festivals (Riccio d'Argento in Italy) and numerous Latin Grammys. He was also elected by Rolling Stone magazine, the 4th greatest Brazilian music artist of all time for the body of work, and by the same magazine, the 8th greatest Brazilian singer of all time (Pereira, 2019).

Since the beginning of his career, Caetano Veloso has established a celebrity status, legitimized by the media (Carvalho, 2015). This is due to a constancy of appearances in the media, bringing him great visibility before the public (Veloso, 2017). In fact, throughout his career, Caetano Veloso has established himself as a very active artist in the media, with very clear opinions on various aspects of Brazilian society, which he recognizes as a vocation (Veloso, 1996). He is an artist very identified with social struggles, whether for the democratization of the country during the period of oppression, or issues related to poverty and politics (Calasans and Davel, 2019).

Throughout his career, Caetano Veloso established himself as a legitimizing artist of cultural goods and, especially, of mass popular music (Carvalho, 2015). This means that the artist's opinion on the most varied subjects, especially those related to music, is always taken into consideration by critics and people, serving as a reference to legitimize the quality of said

production (Heckler, 2011). This image is a direct consequence of the frequent participations and comments he makes in the media, demonstrating a lot of resourcefulness and originality when talking about various topics (Velo, 1996). Consequently, the artist is also considered as an intellectual (Carvalho, 2015). It is quite common to see the singer position himself on topics such as politics and religion, although he recognizes, in interviews, not having academic knowledge on any of these issues, but he does not shy away from exposing his understandings (Velo, 1996).

Since the Tropicália times, Caetano Veloso has shown himself to be an artist in tune with everything that happens around him, especially in the music market. Compared to some artists of the same generation who, even with very good works, stagnated in their styles, Caetano Veloso has become one of the most restless artists in Brazilian music (Heckler, 2011). This is noticeable when analyzing the evolution of their work, which periodically incorporates influences of more recent music, either through the acquired sound or in partnerships with young musicians of these generations (Calasans and Davel, 2019). This activity, always linked to what is in vogue, helps establish the image of an opinion maker, of an artist who legitimizes new artists and new musical styles.

It is also worth noting that autonomy is something that Caetano Veloso has always valued in relation to his musical career. He never allowed the only record company he signed with in his career to gain control over his work and artistic ideas (Corrêa, 2017). In this context, it was possible to record experimental records and refuse to create Spanish versions for his songs, aiming to gain market in Latin America (Carvalho, 2015). However, he does not ignore market-related issues and reveals a tension between creative freedom and the value of his musical expressions that represent success.

This concept of tuned that describes the dimension of Caetano's culture becomes relevant because it brings it is aligned with the dimension where it is explicit the desire to be perceived as a popular artist. Several of Caetano's albums, with the proposal to make songs that sounded younger and fresher (Antunes, 2013), brought him closer to a new and growing generation of audiences that did not necessarily know, or identify with his previous musical production. The proximity, provided by these works, with this new audience is responsible

for generating the image of an opinion maker, since it legitimizes the musical quality of artists and the perception that he would be the guru of new generations (Heckler, 2011).

To conclude, by the highlighted trajectory it can be stated that Caetano Veloso, with more than fifty albums released, is considered one of the most influential Brazilian artists since the 1960s. Throughout his career, he has become one of the most controversial and opinionated personalities in the country and one of the most important figures in Brazilian popular music, also internationally considered one of the best composers of the twentieth century (Pereira, 2019). Therefore, his work is known worldwide, with a captive audience, very attached to his positions, and of great popular influence with a career that spans more than fifty years (Calasans and Davel, 2019). In this context of constant change in music consumption, Caetano Veloso knew how to adjust to the market demands. Thus, his music has adapted to more current sounds, through works with younger musicians belonging to the present context (Heckler, 2011). Caetano is bossa, it's fossa, rancho, waltz and samba. It is the tropicalist mixture that erupts in a plural Brazil of races, colors and sounds (Diógenes, 2020). Caetano is Caetano, and his geniality, talent and empathy have no time, format or occasion (Diógenes, 2020).

1.2 Caetano Veloso going Digital

The beginning of Caetano Veloso's career, in the 1960s, coincides with the phonographic industry stage, great innovations in world technology, such as the invention of the computer and videocassette, as well as the popularization of television and mass communication vehicles. He, who always perceived himself as a popular artist, knew how to appropriate very well these new resources to keep himself always in evidence and establish a place of speech (Carvalho, 2015). He often participated in television programs, appeared on covers of magazines and newspapers. He made it clear in interviews that he was born for the show. Especially during the 1970s and 1980s, still in the period of the recording industry, the image of Caetano Veloso as a celebrity, unassuming, opinion maker and intellectual began to be established (Calasans and Davel, 2019). Always present in the main press vehicles of the time, the singer began to arouse the interest of the media and the public in relation to his personal life. In these appearances, he never shied away from taking a position on the most varied themes, from the personal to the political and socioeconomic (VELOSO, 1978). As it was possible to verify in the Literature Review chapter, the stage of digital music, from the second half of the 1990s and especially in the early 2000s was a period of intense changes in the music market, a scenario that remains the same today (Witt, 2015). The proliferation of the Internet, the invention of digital music and audio file sharing programs caused an unprecedented crisis in the recording industry. There was an uncontrollable growth in piracy and steady decline in record sales, which culminated in the breakup and incorporation of record labels, and a change in market dynamics that empowered the consuming public and the artists (Anderson, 2006). This period, which represented a phase of significant changes in the music market, initiates a moment in Caetano Veloso's career that highlights the perception that the artist is an "up-to-date" person, as the artist showed once again how he could successfully adapt to a new reality.

The launch of the artist's use of the Internet, in a differentiated way, happened in 2008, when Caetano premiered a series of eight concerts, entitled *Obra em Progresso* (Work in Progress), at the Vivo Rio concert hall, in Rio de Janeiro. The idea was, once a week, to present a show with a different repertoire and guests. Newly finished songs were performed live and enhanced in different shows each week. As pointed out by Carvalho (2012), in this context, the artist was challenged that the "analog" process that the public had been witnessing should

be accompanied by a digital version to enable those who were not physically present at the shows to follow and interact with them. Thus, the blog *Obra em Progresso* was created in 2008, in partnership with artists of the new generation, sharing his creative process with the public (VELOSO, 2017). It remained online until April of the following year. In addition to the set lists of the concerts that were being held and the list of guests for each performance, Caetano posted weekly comments. As a citizen contributor to the "social construction of knowledge" within a virtual community, the artist put on the agenda several topics, including politics, cinema, literature, music and even sociolinguistics (Carvalho, 2012). It is noteworthy how, in the accesses to the blog, one could already see how the artist, in the dialogue with the Internet users, provided a space for communication between the interactants. The process of humanization of the artist took place mainly because the blog moved him away from the comfortable place of the myth of mass popular music to express himself freely through posts, reading comments and dialogue with readers (Carvalho, 2012). According to Rocha (2003), the blog as a communication space represents "a nascent postmodern society that privileges recognizing oneself in the other, from the sharing of feelings, ideas, and attitudes. In the case of *Obra em Progresso*, the engagement with the audience went beyond the virtual plane. Caetano Veloso began to meet with his readers - forming a group that soon became known as the "blog group". With this initiative, the artist ended up subverting the concept of blog, giving the tool uses that until then had not been made by any other music celebrity.

In June 2012, the debut of the artist's website takes place, which appears as a differential in relation to other artists of popular music. As a pioneer, the Universal label, which owns the artist's entire catalog, from his first album, and Natasha Produções released all tracks from his discography for streaming listening - one can listen to the music, but not download it to the computer. For those who wanted to download the music, they would have to buy it from the iTunes store, at a price of \$1.99, two songs. Videos in which he comments decade by decade on his life from the 1940s onwards have also been made available, as well as video interviews and personal photo albums. Caetano's professional daily life was also shared, with appearances by him in concerts (Carvalho, 2012). It should be noted that, although commonplace today, this type of communication and content, at the time, was quite innovative. Currently the website is not updated, which reveals the loss of strength of this type of tool to the detriment of other platforms, such as social networks. In the same month,

Caetano Veloso's Twitter and later Instagram account was created (Carvalho, 2012). The differential this time was that Caetano, at the time, clarified that the account would not be managed by him, but by his press office (Folha de São Paulo, 2012). By opening a Twitter account, already assuming that he would not be responsible for the posts, Caetano Veloso subverted the main purpose of using the tool, which was until then considered personal use, even if the user is a celebrity. Despite having promised to post a few things himself from time to time, twenty days after joining the list of Twitter users, Caetano Veloso still had not spoken out (Carvalho, 2012). In terms of content, the posts were primarily about articles the composer wrote for newspapers, videos, and news from the composer's new website (Carvalho, 2012). On Instagram, the debut came with a photo of him next to the singer from Maranhão, Alcione, backstage at Terreirão do Samba, in Rio de Janeiro, where he was participating in the recording of the DVD of the sambista Arlindo Cruz. From that time to the present day there has been frequent activity on the artist's social networks. The content is diverse, but varies mainly between releases and career promotion, whether of tours, new songs or projects in which he is involved, awareness for causes he stands for, whether political or social, memories of special moments of his life and tributes to friends, family and artists. Whatever the type of content, Caetano is a regular presence on these platforms and, always having something to comment on, he keeps creating debates, delighting fans and raising awareness.

To conclude, with the advent of the Internet, Caetano Veloso did not underestimate the importance of television, radio, newspapers and magazines for the legitimization of his social role, whether as a composer, thinker or intellectual. However, he saw these new platforms as a possibility to enhance all this, including breaking the paradigm that senior citizens are averse to technology (Carvalho, 2012). The artist has been using tools available on the Internet since 2008 and it has proven to be a way to promote his work and get closer to his fans. His presence on social media is mainly managed by his team, but with sporadic posts made by him, who takes responsibility for everything that is published (Veloso, 2018). In this sense, the curious thing about the use of the Internet by the artist, is not the simple use, but the subversion of the use, expanding the possibilities by the tools made available for engaging with fans, friends and relatives.

1.3 Caetano Veloso overcoming Covid-19

The year 2020 was marked by long months of uncertainty, anguish and privation. It was a time of restructuring, learning, and much struggle. There are those who can still come out of it with a sense of accomplishment. Caetano Veloso knew how to reinvent himself even in a painful period, making art even more present in the lives of his fans and admirers (Diógenes, 2020). According to the author, during his quarantine, the artist was highly productive and saw his career renew itself in the midst of chaos. He had the most awaited live performance for the Brazilian public, released a documentary, a book, and it can be said that he even surpassed "King Roberto Carlos" by making another virtual presentation, this time to celebrate Christmas. The artist, with an active presence in the digital platforms, took advantage of the social networks, exposing himself in the daily life of his audience during this period.

In fact, on Instagram, daily videos of Caetano Veloso in his pajamas became part of the routine of Brazilian music lovers. The amateur registers, recorded by the artist's wife, Paula Lavigne, gradually became a promotional strategy (Diógenes, 2020). From its beginning, in March 2020, until August of the same year, the hashtag #livealenda was created on Instagram, generating a chain that became the anthem of those clamoring for a live of Caetano Veloso during the confinement period. The idea came from Lavigne, who addressed the topic in several of videos she recorded. While artists of various generations and nationalities sought lives to boost their careers in times of isolation, Caetano Veloso seemed to reject the proposal and showed he preferred to read his books, drink kombucha, eat paçoca, and watch the virtual presentations of his colleagues. In fact, it was almost five months of quarantine watching a reality show with fragments of Caetano Veloso's daily life, filmed by Paula Lavigne (Betim, 2020).

In the meantime, the show of the project "342 Amazonia" is released on digital platforms. It was recorded in 2019 at Circo Voador in Rio de Janeiro, but only came to public access in 2020. More than ever, the #livealenda request took strength. Thus, it is worth noting that for Caetano Veloso these lives, that most artists worldwide were adopting during the same period, turned out to be a genius marketing campaign to revive his career (Diogenes, 2020).

The collective 342 Artes, led by Caetano Veloso and his wife Paula Lavigne, launched several funding digital campaigns during the pandemic. One of them had the objective of supporting four institutions: Papo Reto, Voz da Comunidade Rocinha Resiste and Redes da Maré collectives. All four are linked to social projects and operate in the slums. The online collection received support from several artists, as well as Caetano Veloso himself, who posted videos on their social media promoting the campaign (Queiroz, 2020). A second project of the production company, linked to Associação Procure Saber, seeks sponsorship for a live performance with artists such as Caetano Veloso himself, to create a fund for professionals in the music production chain (Queiroz, 2020). Still according to the author, another project supported by the collective was the Reação & União movement, an informal group of the civil society that proposes to make possible the implementation of 50 ICU beds in the University Hospital Clementino Fraga Filho, from UFRJ, known as Hospital do Fundão. In an interview for Folha de São Paulo (2020), Paula Lavigne explained that every project that helped fighting the crisis was welcome and that Caetano collaborated with everything he can. Another noteworthy initiative where Caetano Veloso got involved during the pandemic was the participation and lending of his song "Canto do povo de um lugar" for a campaign against Covid-19, which aimed to raise funds for further testing during the pandemic, in the laboratories of universities in Rio Grande do Sul, São Paulo, and Rio de Janeiro. The clip was released on YouTube and produced by Casa de Cinema de Porto Alegre with the support of #342 Artes. The video also reinforces the importance of social isolation and, for those who can, staying at home. In total, one hundred and fifty people, between famous and anonymous, of all ages and professions, sang or played the song in their homes or workplaces, in many Brazilian cities and also in New York, Buenos Aires, and Barcelona (Casa de Cinema de Porto Alegre, 2020). These initiatives are worth noting since all of them had social media as the main communication vehicle.

After much insistence from fans and the popularization of the hashtag #LiveALenda on Instagram, the long-awaited date arrived and the announcement that there would be a live won the world and many shares on social media (Goes, 2020). Caetano decided to celebrate his 78th birthday with a virtual presentation on his birthday, August 7th, on a Friday that undoubtedly marked his career. Together with his sons Moreno, Tom and Zeca, the star made a simple live from home, but that due to the production, the choice of repertoire and the expectation of his fans, turned into a great show (Diógenes, 2020). It lasted one hour and

thirty minutes. It was shown exclusively on Globoplay and the platform was open for free to non-subscribers during the show (Souza, 2020). Caetano took the opportunity to release a new song called "Talvez" made with Tom Veloso, his son, (Goes, 2020) and made it available on digital platforms soon after (Rolling Stone, 2020). The artist also remembered hits, sang forgotten songs from his repertoire and songs requested by friends, fans and family. It is worth noting that this last aspect of the chosen repertoire reverted into an engagement that is also beneficial for the artist, as it generates interaction with the audience before and during the concert. There was also space for criticism to Bolsonaro, an appeal to the indigenous people and for the fundraising campaign of the Balé Folclórico da Bahia (Betim, 2020). According to the author, it sounded like an optimistic call to resilience, tinged with melancholy. Briefly, Caetano Veloso celebrated his career with irreverence and spontaneity. He gave himself the right to make mistakes, gave up perfectionism, and talked to the cameras in an intimate way, looking into the eyes of the audience watching him at home (Diógenes, 2020).

Exactly one month after the artist's first live, another great project would perpetuate Caetano Veloso's success. On September 7th, 2020, the date that marks the independence of Brazil, the documentary "Narciso em Férias", by Renato Terra and Ricardo Calil, was released at the Venice Film Festival and GloboPlay streaming platform. In the film, based on a chapter from the book "Verdade Tropical" (Caetano Veloso, 1997), the artist narrates his long, dark days in the prisons of the Military Dictatorship in 1968. In this work, the artist returns after forty years to one of the prisons where he was detained and tells of his moments of anguish and fear (Souza, 2020). Also in the film, a song marked the story. "Hey Jude," a Beatles hit, was seen by the singer as a sound that sounded like an announcement of freedom while in prison. The lyrics were recorded on "Single" and released on digital platforms as the film's soundtrack. In addition to the documentary and phonograph project, "Narcissus on Vacation" (2020) also appears in book form, as a separate edition of "Tropical Truth" (1997).

Another remarkable live, dedicated to Christmas, took place in December. In fact, this last live of 2020 seemed like the concretization of a year in which the artist shone without even leaving home. In this one, without losing the Christmas special focus, Caetano celebrated life, career, and the countless admirers that follow him. Announcing the free online show, with transmission through his YouTube channel, Caetano asked for suggestions of songs for

the occasion, opening a space on his Instagram account for the public to participate in choosing the repertoire (Padiglione, 2020). Alone most of the time, Caetano had the participation of his three sons - Zeca, Tom, and Moreno - in three songs, each one in one song (Consiglio, 2020). This performance was held at the Claro Rio Theater, in Rio de Janeiro and the artist took advantage of the live to release another new song "Autoacalanto", made especially for his youngest grandson, Benjamin. (Souza, 2020). Due to his political nature since the beginning of his career, it is also worth noting that both lives made criticisms of the current state of Brazilian politics. In December, even celebrating a festive date, Caetano addressed Jair Bolsonaro's denialism of science and minimization of the pandemic during the live (Souza, 2020).

In addition to all this, in 2020 the artist used social media to announce that he had returned to composing. The release of the new album, which is the first musical project for almost 10 years, since "Abraço" in 2012, was made in October 2021.

In addition to all this, in 2020 the artist used social media to announce that he had returned to composing. The release of the new single "Anjos Tronchos" was made in September 2021 (Brêda, 2021) and the new album, which is the first musical project within almost 10 years, since "Abraço" in 2012, was made in October 2021. In fact, it is worth mentioning that Caetano Veloso's single "Anjos Tronchos" is all about a technological, globalized, and connected world. The center of the artist's poetry is access to personal computers and the internet and all that these changes have caused in the world (Brêda, 2021). In the song, Caetano sings: "Now my story is a dense algorithm/ That sells to real sellers/ Neurons of mine have gained a new rhythm/ And more and more and more and more." He talks about the "screens of the bluer than blue" the "stumpy angels of Silicon Valley"⁴ and he also cites the Arab Spring⁵ (Brêda, 2021). Between mentions of addiction and the controlling power of the billionaires behind the networks and the algorithm, music emerges as salvation, and he ends the song cryptically, saying that "miss Eilish⁶ does everything in her room with her brother". It is as if the singer's achievement put a counterpoint between the bad events caused

⁴ Billionaires who run the big tech companies that are behind the social media (Brêda, 2021).

⁵ A revolutionary wave of demonstrations in the Middle East that was marked as one of the first to be organized through groups on social media (Brêda, 2021).

⁶ Billie Eilish became known in 2019 when she broke out in the industry and became a world pop star with an album recorded entirely in the bedroom of her parents' house, alongside her brother and producer, Finneas (Brêda, 2021).

by the effects of the ultra-connectedness provided by the internet (Brêda, 2021). Caetano announced the release of the single on his Instagram page and stated on his post: "'Anjos Tronchos' is a song that ended up becoming extremely dense. We live today immersed in a sea of algorithms, diverse possibilities of social media and technological apparatuses that advance very quickly,". In fact, although this release does not fall within the period under analysis, it proved to be a validation of the relevance of the chosen theme, since, in a way, it demonstrates the impact of the social media phenomenon on Caetano Veloso's creative process during the pandemic.

To conclude, as one of the fundamental pieces in the construction of Brazilian popular music, Caetano Veloso continues innovating, showing a reality adapted to the present time, even when he sings his oldest hits. An atypical year as 2020 proved this, where the artist, using digital marketing strategies within social media, was able to make success on the internet and thereby also achieved a wide audience. In this sense, Caetano Veloso showed how to take advantage of the Covid-19 pandemic period and, even with adversity, closed a successful cycle, launching projects that marked his career (Diógenes, 2020).

2. Data Analysis of Caetano Veloso's Instagram Account

The analysis of Caetano Veloso's Instagram page considers all the posts published on the artist's page in the period from March 1 to December 31, 2020. It intends to investigate, in a detailed manner, the communication elaborated through the platform, analyzing the posts' content and interactions generated by the community of 2 million followers, through likes and comments. The metrics accounted for in this analysis were the type of content published, through the elaboration of five standard categories, and the number of likes and comments per post (the only public data), considering the sum of both the total interaction per post. In order to create a pattern for the analyzed contents, the following categorization was developed:

- The **MUSIC** category, which encompasses all musical content in which Caetano sings, that is, from memoirs, to collaborations with other artists (as long as they are not tributes), to video clips, concerts, or even amateur videos of home performances. All of this content is, therefore, in video format.

- The **FIRST-PERSON** category covers all kinds of content that serve as testimonies of the artist's life, i.e. photos or videos with memories from the personal or professional sphere, first-person messages such as interactions or tributes to colleagues, friends, family or fans, recommendations or personal reflections.

- The **CAREER** category encompasses all content exclusively devoted to the promotion of new releases, songs, concerts, projects, interviews and media presence. These contents can be in the format of photos or videos.

- The **AWARENESS** category encompasses all political and social content, either by appealing to different causes or thoughts, or by sharing solidarity or political projects and campaigns in which the artist is involved. These contents are presented in video or photography format.

- The **QUARANTINE** category, involves all the contents recorded exclusively during this period, by his wife and producer Paula Lavigne, in which Caetano is exposed in his day-to-day context of confinement at home. These contents are therefore mostly in video format.

2.1 General Considerations

From 1st March 2020 to 31th December 2020 340 contents were published on the Instagram page of Caetano Veloso, which gives an average of more than 1 content per day. It should be noted that the page was never more than two consecutive days without publishing content and that, regardless of the category, there was frequent reference to the repertoire of the artist, appealing to the followers, at the end of each description, to listen to a particular song, album, project, interview or concert on platforms like Youtube or Spotify.

Considering the period under analysis and the available metrics, it was found that Caetano Veloso accumulated more than 10 million interactions on posts, with about 9.905.852 likes and 362.444 comments on his Instagram page.

The post with the least interactions was the one from March 22nd, with 2.411 interactions, between 2.400 likes and 11 comments, categorized as AWARENESS. This post is a repost from the Instagram page @342artes, with a video of gratitude from the Brazilian activist Raul Santiago to all those who were contributing to one of the social projects that Caetano was involved in. The post with the most interaction was the one from December 16th, categorized as FIRST-PERSON, with 172.274 interactions, among 165.689 likes and 6.585 comments, in which Caetano shares his physical preparation for the Christmas live, to take place three days later. The video with one of his songs on the background and several transitions of different exercises, also makes reference to his physiotherapist. Their range of interactions is noteworthy, at 169.863, as it reveals that the elaboration of categories becomes pertinent to understand whether there is a pattern of follower behavior.

In addition to this post, 10 other posts were verified over the same period with over 100.000 interactions. The CAREER category stands out, as half of the posts considered here are in this category. July 31st, with 126.933 interactions, August 6th with 157.922 interactions, August 7th with 169.788, August 11th with 103.679, and October 10th, with 102.688. The second most prominent category is FIRST-PERSON, with the contents of March 10th with 104.922 interactions, July 26th with 108.633 and August 9th with 157.922. Finally, also considered in this ranking of the ten publications with the most interaction are those of May 16th, FIRST-PERSON category, with about 167.637 interactions, and April 27th, QUARANTINE content, with about 108.469 interactions. Publications related to social and

political issues (AWARENESS) as well as those in the MUSIC category do not comprise the contents with the most interactions.

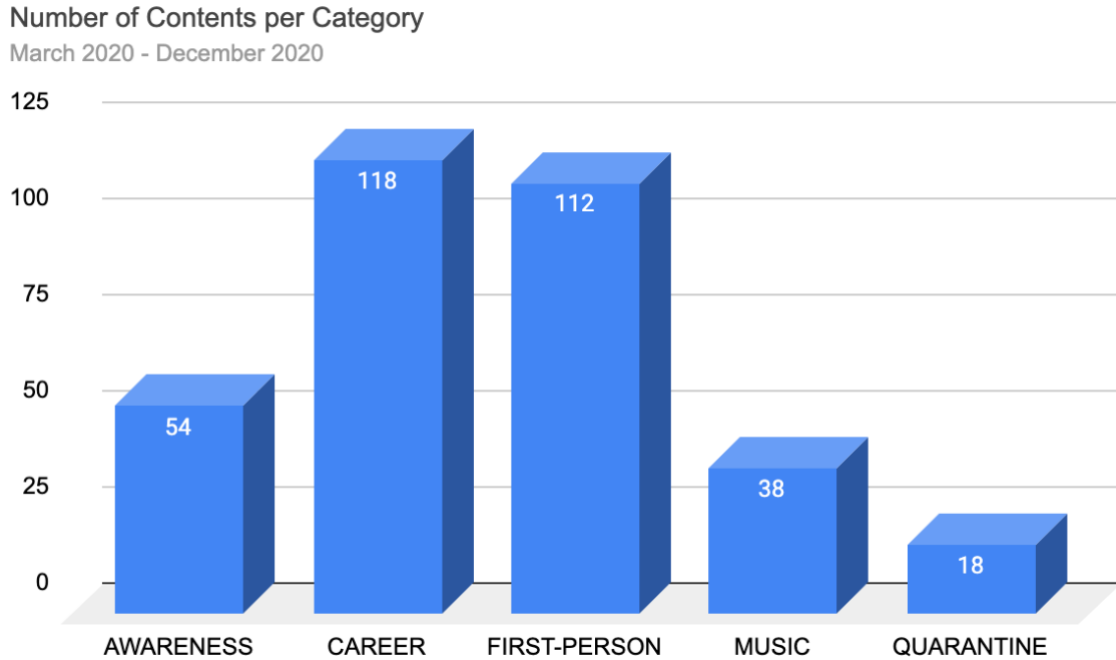
Regarding the contents with fewer interactions, 20 contents with less than 5.000 interactions each were verified during this period (post with fewer interactions included). The highlight, this time, goes to the AWARENESS category, which gathers half of these contents. In fact, in this category, besides the post with the least interactions from March 22nd already mentioned, there are two others published on the same day, with 3.316 and 3.426 interactions; the posts from July 6th, with 2.545 interactions; the post from April 7th, with 2.623; June 28th, with 2.932; November 8th, 9th and 10th with 4.724, 3.563 and 3.640 interactions respectively and May 28th with 3.576 interactions.

Another category that stood out in this evaluation was CAREER, with a total of 9 contents with less than 5.000 interactions each. However, when evaluating the contents qualitatively, we noticed a trend in the addressed topic. For instance, the publication of April 6th, with about 4.394 interactions, is about Caetano's interview to a sociologist for MidiaNinja, the publications of June 1st, 3rd and 5th, with 3.562, 3.652 and 4.816 interactions respectively, deal with the promotion of Caetano's concert with a social nature (342 Amazon) and the publication of December 5th with 3.050 interactions informs about Caetano's presence at the International Literary Fair of Paraty, with a debate with philosopher Paul B. Preciado. The other categories present, with only one content each, are FIRST-PERSON, a video from November 9th, with 2.661 interactions, in which Caetano's voiceover is heard honoring a Brazilian DJ who made important contributions during the pandemic by reinventing herself, and FIRST-PERSON, with 4.671 interactions on March 19th, in which he shares memories from 1997 in Bahia with his son Tom Veloso and wife Paula Lavigne.

The average number of interactions generated on Caetano's Instagram page over the period March to December 2020 is also relevant to analyze, with an average of 30.201 interactions registered.

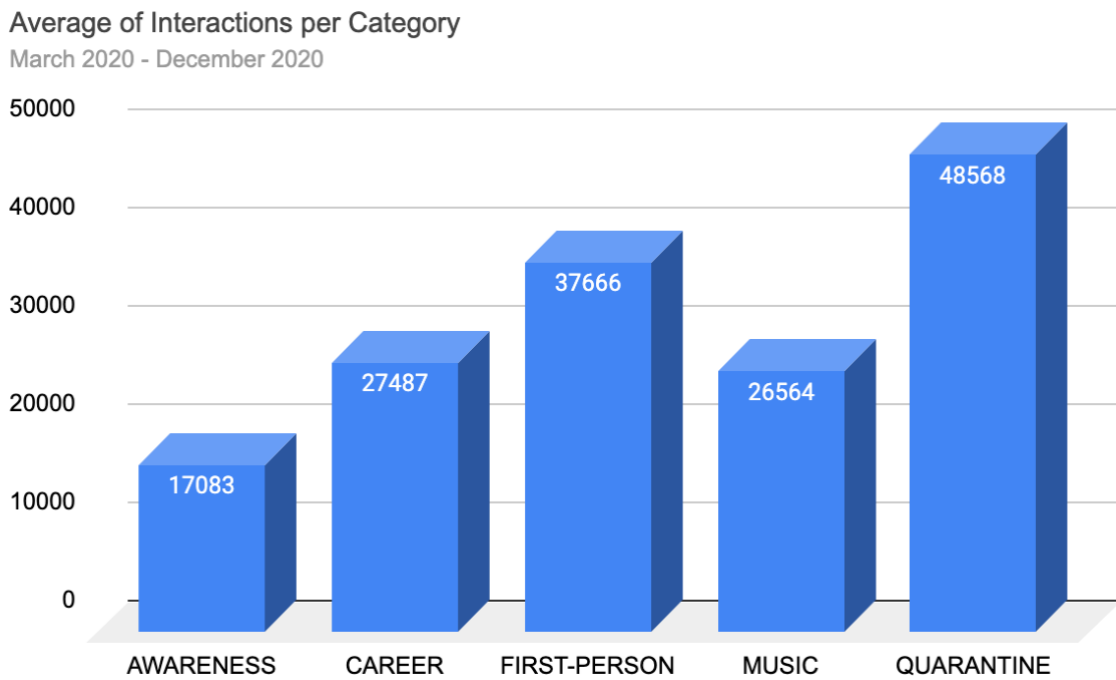
2.2 Data Results based on Categories

Graphic 1 - Number of Contents per Category



Source: Own Elaboration

Graphic 2 - Average of Interactions per Category



Source: Own Elaboration

In terms of category and following the logic of its elaboration, we found that the most frequent contents during this period were CAREER's, with about 118 contents in total, including announcements of the release of lives, songs, sharing interviews, presence in the media and new projects. These are followed by those dedicated to the more personal sphere of the artist, with 112 contents between memories, tributes to friends, family or other artists, recommendations, personal reflections and interactions of the artist with third parties, here labeled FIRST-PERSON and those of political and social character of AWARENESS, also with 54 contents. Next comes the MUSIC category, with 38 contents, and finally 18 contents from Caetano's quarantine, with shares of his daily life, mainly filmed by his wife during this period, here labeled as QUARANTINE.

It should be noted the complexity of this analysis in the inclusion of some contents in the respective categories. In fact, there are some publications that could fit into more than one category at the same time. For example, the November 26th post in which Caetano is filmed walking his grandson, which would naturally go into the FIRST-PERSON category, because it is a sharing of a moment of his intimate sphere, turned into a publication categorized as CAREER, because, at the end, when referring to the Christmas live that would happen a few days later, it appeals to the followers to help choose the repertoire of the event, ending up becoming a promotion associated with his career. Another example is the December 1st post, in which Caetano is filmed in his pajamas on his bed interacting with videos of his friends and fellow artists choosing songs for the live. With this data, the post could easily fall into the QUARANTINE category, however, since it is also promoting the Christmas live, an integral part of his career in 2020, it was considered that it should fall into the CAREER category. These tenuous mixtures between the more intimate and professional spheres are frequent, so they make standardization difficult. In this sense, for these cases where there are several axes, the main motivation of the publication, i.e., what the publication fundamentally wants to generate, was taken into account as the decisive factor. In the two reported cases, the final message was to promote live and engagement of the followers in the choice of the repertoire, so it was considered that both would fit better in the CAREER category.

In order to understand which categories generated the highest number of interactions, the average number of interactions of each one was calculated. In this way and considering as reference the overall average of interactions during the period under analysis, we intend to

investigate which type of content was more successful. The big highlight goes to the QUARANTINE category, which comprises an average of about 48.568 interactions, followed by the FIRST-PERSON category, with an average of 37.666 interactions and CAREER with an average of about 27.487. In fact, these three categories showed values above the overall average of interactions. The MUSIC category had 26.564 average interactions and, finally, the category that generated the lowest average number of likes and comments was AWARENESS, with only 17.083 average.

In parallel, it also became relevant to investigate the range number of each category, that is, the amplitude between the maximum and minimum number of interactions. The MUSIC category showed the smallest range, with about 66.701, followed by AWARENESS with a range of 87.661 and QUARANTINE, with 99.332. The categories with the highest amplitudes were CAREER with 166.738, and finally FIRST-PERSON, with a range of 169.613. This data allows us to draw some conclusions about the different content categories and their consumption by the followers. Therefore, the most relevant are highlighted for analysis.

Although the MUSIC category does not have the highest average of content's interactions, it is the one that oscillates less in terms of minimum and maximum numbers of likes and comments. Thus, it can be considered a constant category within the published posts of Caetano Veloso on Instagram during this period. Its content with the most interactions was the one from May 10th, with 73.435 interactions, in which Caetano sings, in the living room of his house, in honor of Mother's Day, and the content with the fewest interactions, with 6.734, was the one from November 19th, in which Caetano shares images of his first concert with Ivan Sacerdote, the artist with whom he had released the last album to date, in January 2020, taking the opportunity to remember the Latin Grammy ceremony, in which his album "Caetano Veloso and Ivan Sacerdote" was nominated for the category of best Brazilian music album, ending by encouraging his followers to listen to it.

The QUARANTINE category, which presented the highest average, was also one of those that presented smaller variation. In fact, the content with the highest number of interactions was the one from April 27th, with 108.469. It is a repost of his wife, Paula Lavigne, who films Caetano in his pajamas, insisting that he "be productive" and Caetano ends up giving

a "lesson on retroflex R". In this video, the live, not yet scheduled to date, is also addressed, in order to arouse more and more interest from the followers. Caetano says that "they can try to schedule the live", without giving certainty about its happening. The post with fewer interactions (9137), from May 24th, is also a repost by Paula Lavigne, this time a video of humourist Marcelo Adnet, with reference to the content that Caetano's wife filmed during the quarantine, in a parody format.

Although FIRST-PERSON is the category that comprises the second best average of interactions, it is also the category that comprises the widest range between the post with more and less interactions. In fact, the post with the most interactions in this category is the post with the most interactions of the whole period under analysis, the one from December 16th, with 172.274, in which Caetano shares his physical preparation for the live to happen three days later. The video with the fewest interactions, around 4.671, is the one from March 19th, in which Caetano shares memories from 1997 in Bahia, with his wife Paula Lavigne and son Tom Veloso.

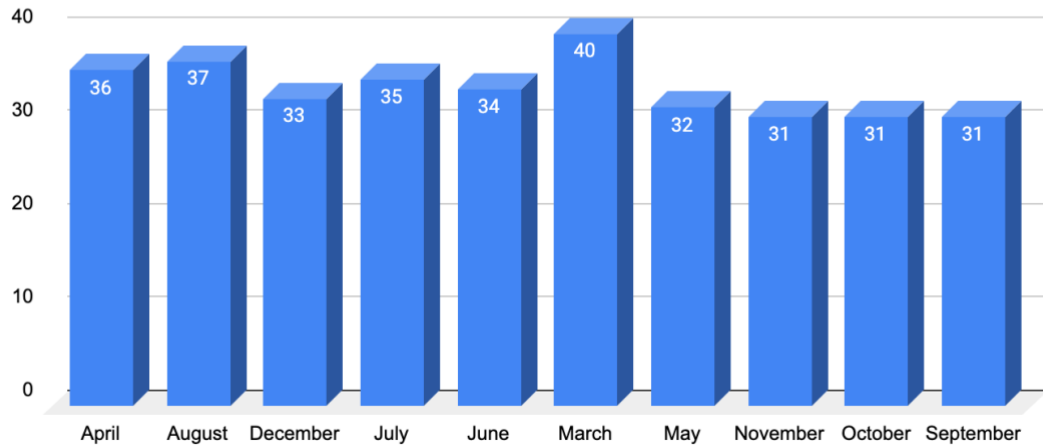
Finally, the last category to be highlighted is AWARENESS. In this case it is relevant to consider that besides having the lowest average number of interactions, it is the second category with the lowest range. These data reveal that, in addition to being the category with the fewest interactions in general, it is also a consistent category, since the number of interactions does not fluctuate significantly. Thus, the post with least interactions in this category was also the one with the fewest interactions in the whole period, the one of March 22nd, with reference to a Brazilian activist's testimonial of gratitude to one of the social projects that Caetano was involved in during the pandemic. The post with the most interactions in this category, on the other hand, was the one on March 14th, with 90.072 interactions, in which Caetano makes reference to human rights defender Marielle Franco and her driver Anderson Gomes, who were brutally murdered in Rio de Janeiro in 2018 and whose crime, to date, has yet to be uncovered.

2.3 Data Results based on Months

Graphic 3 - Number of Contents per Months

Number of Contents per Month

March 2020 - December 2020

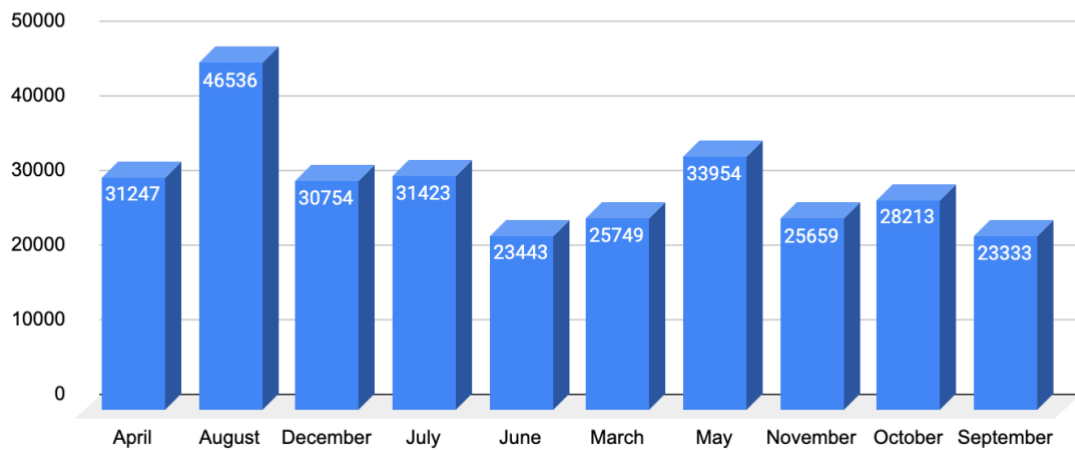


Source: Own Elaboration

Graphic 4 - Average of Interactions per Months

Average of Interactions per Month

March 2020 - December 2020



Source: Own Elaboration

MARCH

In the month of March 2020, 40 posts were published on Caetano Veloso's Instagram page. More than 1 million interactions were accumulated, about 1.029.958, with 1.007.189 likes and 22.769 comments. It should be pointed out that in only two days of the month there was no communication through posts, and that on March 22nd, 5 contents were published. This month featured 15 contents associated with FIRST-PERSON, followed by 12 dedicated to CAREER, 9 contents dedicated to AWARENESS and 4 to MUSIC. The post that generated the most interactions was the one on March 10th, from the FIRST-PERSON category, with about 104.922 likes and comments. In this post, Caetano shares a meme of a news story that went viral on the internet, creating a meme on social networks, which simply announced that the artist was walking in Leblon, Rio de Janeiro. The post with the fewest interactions of the month was the one on March 22nd, already referred to here as the publication that accumulated the fewest interactions during all the months under analysis, accumulating 2.411 likes and posts, in the AWARENESS category. Thus, the average number of interactions generated in the month of March was 25.749.

APRIL

In the month of April 36 contents were published. The page got about 1.067.700 and a total of 57.180 comments, generating an interaction, once again, over 1 million, about 1.124.880. No content was published on two days of the month and FIRST-PERSON was the category that stood out, with about 13 contents. It was followed by QUARANTINE with 8 contents, CAREER with 7, and MUSIC and AWARENESS with 4 each. The post with more interactions (108.469) was the one from April 27th, with around 101.000 likes and 7.469 comments, in the QUARANTINE category, and the post with less interactions was the one from April 7th, with around 2.600 likes and 23 comments, associated to the AWARENESS category, in which the artist reposts a content from the association Procure Saber. Although it is not the post with the most interactions, it is worth mentioning the April 13th post, which generated the most comments of the month, with 8.946 comments, in which Caetano announces that the long-awaited live will happen. This post collected 84.746 interactions. Thus, the average number of interactions generated in the month of April was 31.247, which reflects a considerable advance when compared to the previous month.

MAY

In May, 32 contents were published on Caetano's Instagram page, and in only 3 days of the month there were no posts on the artist's page. It got more than 1 million interactions, about 1.086.522, with 1.036.300 likes and 50.222 comments. The category that stood out this month was, once again, FIRST-PERSON, with 12 contents, followed by AWARENESS with 8 contents, and finally QUARANTINE, MUSIC and CAREER with 4 each. The post with the most interaction of the month was the May 16th post with about 152.000 likes and 15.635 comments. In this post, patterned in the FIRST-PERSON category, Caetano pays tribute to Otto, a disabled boy, with a video of him singing one of the artist's hits. The post that registered the least interaction was the one from May 28th, with about 3.500 likes and 76 comments, associated, once again, with AWARENESS. In this post, Caetano addresses, through a video, the social project of 342 Amazonia, in an interview to the Brazilian online newspaper Midianinja. The average number of interactions this month was 33.954, once again, an improvement on these metrics was observed.

JUNE

In June, 34 pieces of content were published on Caetano's Instagram page, and on only 2 days of the month where there were no posts on the artist's page. It obtained about 797.064 interactions, with 767.700 likes and 29.364 comments. This month, The category FIRST-PERSON stands out with 12 contents, followed by the CAREER category with 10 posts, MUSIC and AWARENESS with 5 contents each, and finally QUARANTINE with 2. The post with the most interaction of the month was the June 18th post with about 818.000 likes and 2.634 comments. In this post, standardized in the FIRST-PERSON category, Caetano pays tribute to Maria Bethânia, his sister and one of Brazil's greatest artists, on her birthday, calling on the followers to listen to the album he dedicates to her. The post that registered the least interaction was the one from June 28th, with about 2.900 likes and 32 comments, associated, once again, to AWARENESS. In this post, the artist raises awareness for a release related to social issues, more precisely, LGBT. This month, the average number of interactions was 23.443, a considerable decrease when compared to previous months.

JULY

In July, 35 pieces of content were published on Caetano's Instagram page, and on 5 days of the month there were no posts on the artist's page. It obtained about 1.099.796 interactions, between 1.060.833 likes and 38.963 comments. This month, there were 15 contents dedicated to FIRST-PERSON, 7 to CAREER, 5 contents dedicated to MUSIC and AWARENESS and finally 3 to QUARANTINE. The post with the most interaction was the last one of the month, July 31st with about 119.233 likes and 7.700 comments. In this post, patterned on the CAREER category, Caetano announces the long-awaited live, which would happen on his birthday, about a week later. The post that registered the least interaction was the one from July 6th with about 2.500 likes and 45 comments, associated, once again, with the AWARENESS category. It is a repost from the Instagram page 342 Amazonia, with an appeal to a social project in which the artist would be involved. The average number of interactions recorded in the month of July was 31.423, which shows a significant increase over the previous month.

AUGUST

In August 37 contents were published on Caetano's Instagram page. On 3 days of the month there were no posts on the artist's page and, for the first time, two of those days were followed (August 22 and 23). More than 1.5 million interactions were registered (1.721.833), between 1.661.045 likes and 60.788 comments. This month, the CAREER category stands out significantly, with 19 contents, followed by FIRST-PERSON with 10 contents, MUSIC with 4, AWARENESS with 3 and QUARANTINE with 1. The post with the most interaction was the August 7th post with about 163.000 likes and 6.788 comments. In this post, patterned on the CAREER category, Caetano promotes, once again, the long-awaited live, to take place on the same day. This time, the post that registered the least interaction was the one on August 31st with about 5.100 likes and 97 comments. A post also associated with the CAREER category, in which the artist promotes the documentary "Narciso em Férias", to be released the following month. The average number of interactions this month was the highest to date, with about 46.536.

SEPTEMBER

In September 31 contents were published on Caetano's Instagram page, and although it was the month under analysis with the least number of contents, it was also the only one in which there were publications on all days of the month. 723.334 interactions were registered, among 706.861 likes and 16.473 comments. Overall, 18 contents were dedicated to the CAREER category, followed by 8 dedicated to FIRST-PERSON, 4 contents to the AWARENESS category, only 1 to the MUSIC category and there was none associated with the QUARANTINE category. The post with the most interaction was the September 12th post, with about 86.700 likes and 710 comments. In this post, standardized in the FIRST-PERSON category, Caetano shares a personal memory that refers to the content of the documentary "Narciso em Férias". The post that registered the least interaction was the one from September 15th with about 6.100 likes and 58 comments. Patterned in the AWARENESS category, this is a post in which Caetano announces that he will participate in a live event on democracy and freedom of speech. It should be noted that the average number of interactions this month fell again to 23.333, the lowest average so far.

OCTOBER

In October there were again 31 contents published on the page, and this time there are three days of the month when there are no posts by Caetano Veloso. 874.606 interactions were registered, with 844.351 likes and 30255 comments. This month, 12 contents were dedicated to FIRST-PERSON, followed by 10 to CAREER, 5 to AWARENESS, 4 to MUSIC and, again, none to QUARANTINE. The post with the most interaction was the October 10th post with about 98.435 likes and 4.253 comments. In this post, standardized as CAREER, it is shared a video of Caetano addressing a controversy in which he is involved, in which they tried to ban a live show he had announced for supporting two Brazilian political candidates. The post that registered the least interaction was the one on October 29th with about 6.056 likes and 195 comments, patterned on the AWARENESS category in which he addresses issues about social injustice. In this month, the average number of interactions registered was 28.213.

NOVEMBER

In November, 31 contents were published on Caetano Veloso's Instagram page. For the first time, there are seven days within the month when there are no posts from Caetano. 795.429 interactions were registered, with 771.830 likes and 23.599 comments. In terms of categories, CAREER stands out with 12 contents, followed by AWARENESS with 10, 7 contents of FIRST-PERSON, 2 of MUSIC and none, again, of QUARANTINE. The post with the most interactions was the one from November 22nd, with 77.114 likes and 1.754 comments, patterned on the FIRST-PERSON category, in which Caetano pays tribute to his son Moreno Veloso and appeals to the followers to listen to the first song they composed together. The post with the least interaction was the one from November 9th, also FIRST-PERSON, with 2.615 likes and 46 comments in which a video is shared with Caetano's voice paying homage to a Brazilian DJ who was considered an example during the pandemic. It should be noted that this tribute differs considerably from the first one, since it is a video produced by Globo, in which Caetano only participates with his voice. In most of the contents of this category there is a deeper and more intimate reflection by the artist about the person he is paying tribute to. This month, the average number of interactions was 25.659.

DECEMBER

In December, 33 contents were published on the page, with at least one content being published every day of the month. Once again more than one million interactions were registered (which did not happen since August), with 1.014.874 interactions, 982.043 likes and 32.831 comments. This month, the CAREER category stood out significantly, with 19 contents, followed by the FIRST-PERSON category, with 8; MUSIC, with 5; and AWARENESS, with 1. Once again, there were no contents from the QUARANTINE category. The post with the most interaction of the month was the post with the most interaction of the entire period under analysis, the one from December 16th, with 172.274 interactions, in the FIRST-PERSON category, in which Caetano shares his physical preparation for the Christmas live. The post with the fewest interactions was the one from December 5th, with about 3.050 interactions, in the CAREER category, in which the artist announces his presence in a debate with philosopher Paul B. Preciado. The average number of interactions was recorded at 30.754 and, rising again, thus ends a successful chapter.

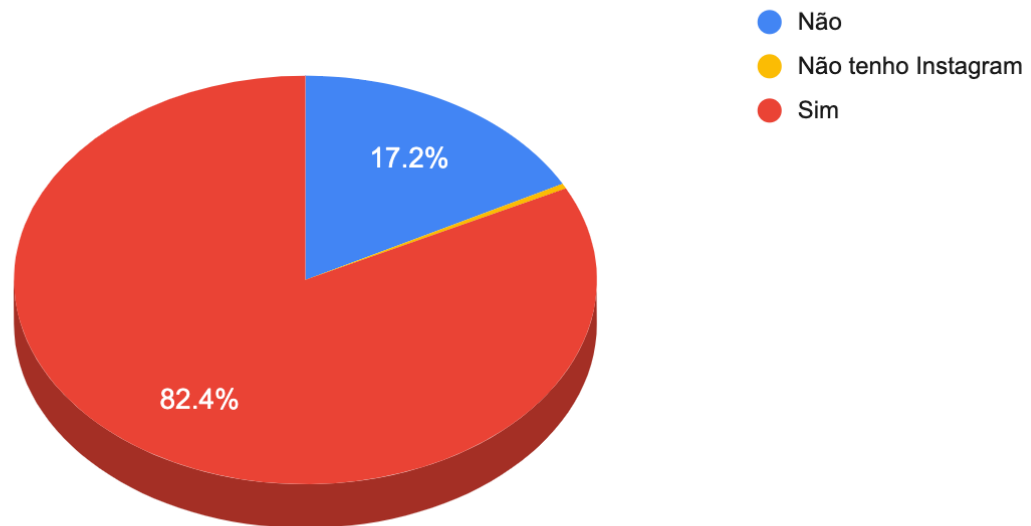
3. Quantitative Data Analysis of the Case Study

The sample of this research corresponds to the 412 followers of Caetano Veloso on Instagram who answered the questionnaire indicating that they were followers of the artist on the platform. Although I managed to find 481 responses to the questionnaire survey, only 386 responses proved to be valid for the study. And, for this very reason, only the 386 were admitted as a sample.

3.1 Sample Size

Graphic 5 - Do you follow Caetano Veloso on Instagram?

Segue o Caetano Veloso no Instagram?
500 responses



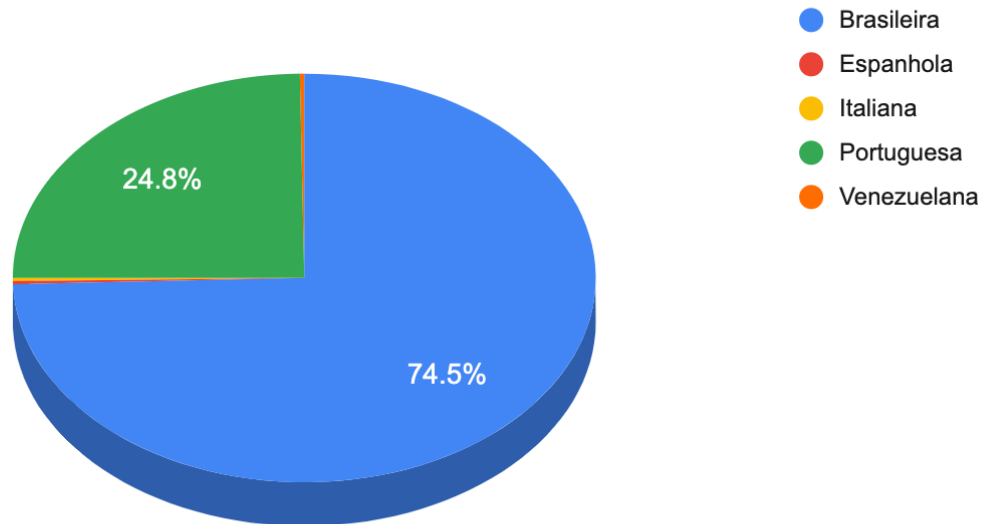
Source: Own Elaboration

Starting the analysis by defining the sample, 500 responses were collected in total. Most respondents (82.4% - 412 respondents) assume to be Caetano Veloso's followers on Instagram, thus constituting the study sample. Since, for this research, what is relevant are the fans who follow the artist on social media, more specifically, the fans of Caetano Veloso who follow his Instagram page. There were 86 respondents (17.2%) who answered they do not follow the artist on Instagram and 2 respondents (0.4%) who answered they do not have an Instagram account.

3.2 Demographic Data Results

Graphic 6 - What is your nationality?

Qual a sua nacionalidade?
412 responses

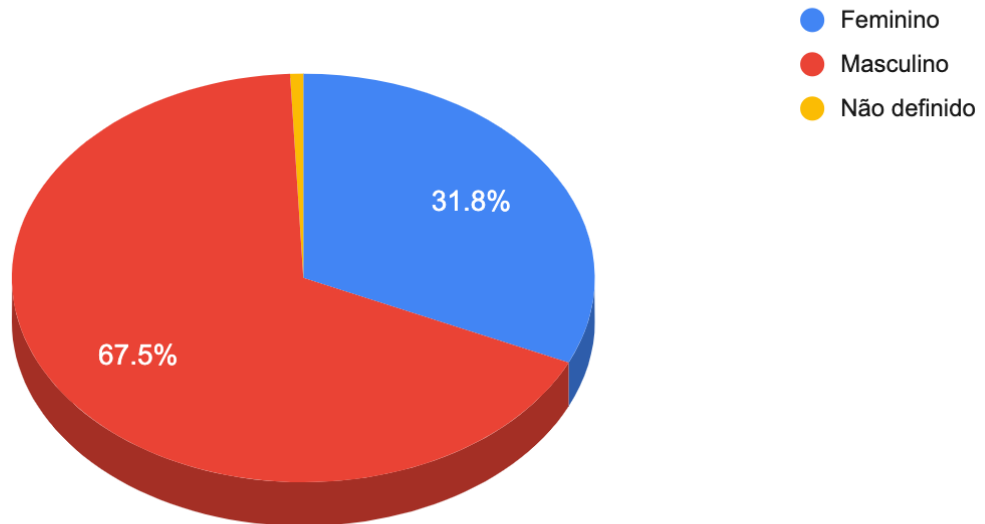


Source: Own Elaboration

In this first demographic graphic, regarding the nationality of the respondents, we see that most of the respondents, 307 (74.5%), are Brazilian and 102 respondents (24.8%) are Portuguese. Selecting the option “Other” available on the questionnaire, there are 1 respondent from Venezuela, 1 respondent from Italy and 1 respondent from Spain, corresponding to 0.2% each.

Graphic 7 - What is your gender?

Qual o seu gênero?
412 responses

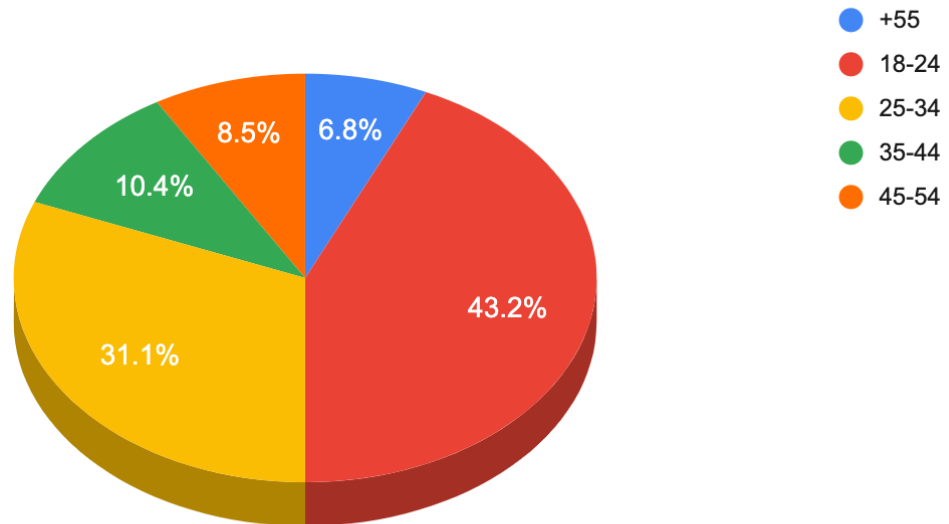


Source: Own Elaboration

Of the 412 respondents, we can observe that 67.5% - 278 respondents are male, while 31.8% - 131 respondents are female. There were 3 respondents answering the option “Not defined”, corresponding to 0.7%. Therefore, it is possible to conclude there is a majority of men answering the survey and, consequently, following Caetano Veloso's Instagram page.

Graphic 8 - What is your age range?

Qual a sua faixa etária?
412 responses

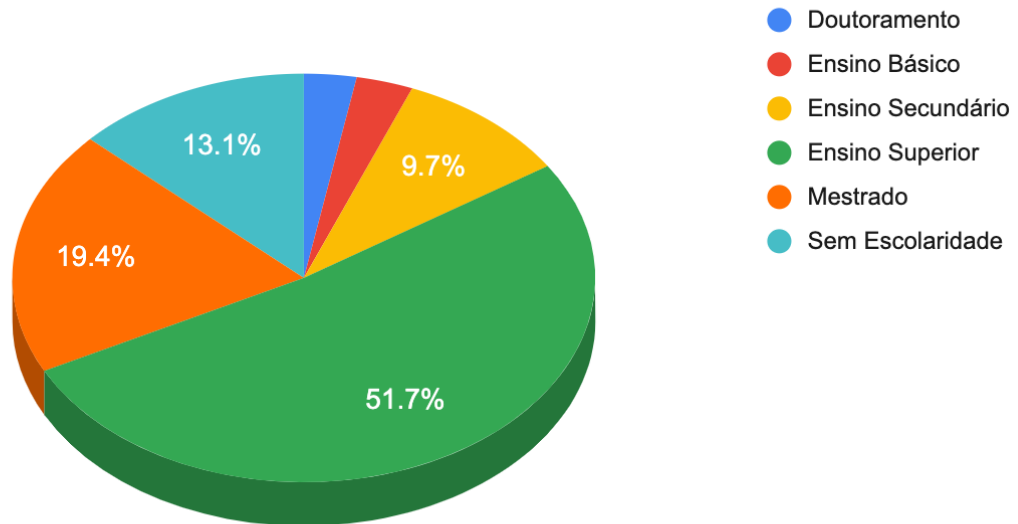


Source: Own Elaboration

Through graphic 4, we see that most respondents are in the 18-24 age group (43.2% - 178 respondents). The age bracket between 25 and 34 years also concentrates a good part of the respondents (31.1% - 128 respondents). As far as the age group between 35 and 44 years is concerned, there are 10.4% - 43 respondents. Only 8.5% - 35 respondents belong to the 45 to 54 age group. With an even smaller representation, we have the age bracket corresponding to those over 55 years old, who represent 6.8% - 28 respondents.

Graphic 9 - What are your academic qualifications?

Quais as suas habilitações literárias?
412 responses

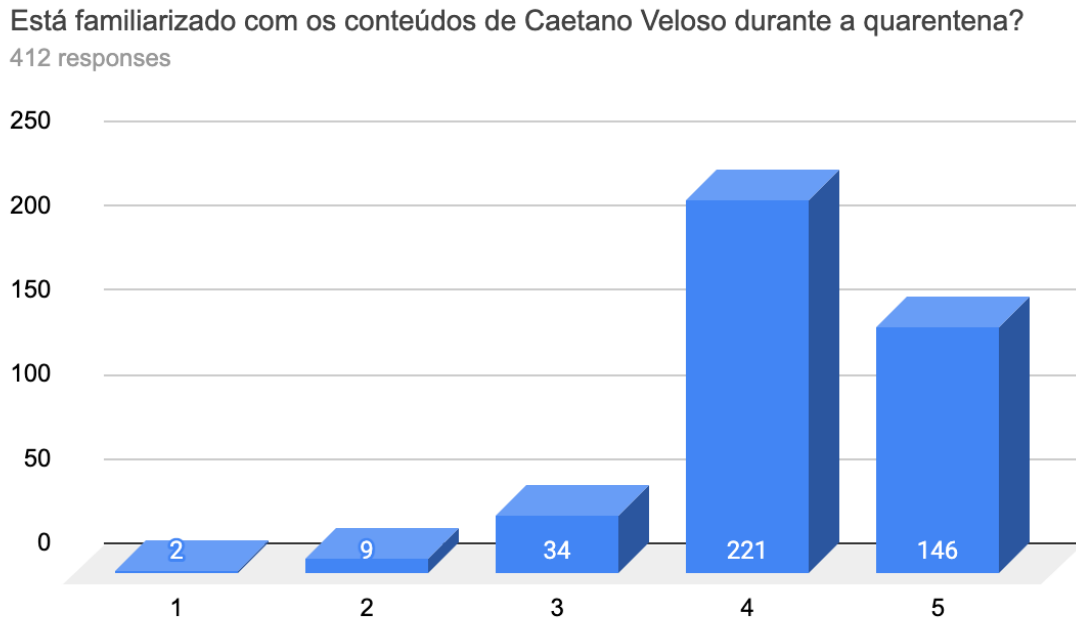


Source: Own Elaboration

Regarding the fourth characterization data, academic qualifications, the majority of respondents have an academic degree, i.e. higher education (51.7% - 213 respondents). The percentage that follows, even with a slight consistency (19.4% - 80 respondents) represents followers with a Master's degree. The third most selected option was people with no schooling, about 13.1% - 54 respondents, followed by high school with 9.7% - 40 respondents. Basic Education, as well as PhD, were poorly selected response options, which respectively were only elected by 3.2% - 13 respondents and 2.9% - 12 respondents.

3.3 Study Data Results

Graphic 10 - Are you familiar with Caetano Veloso's content during the quarantine?



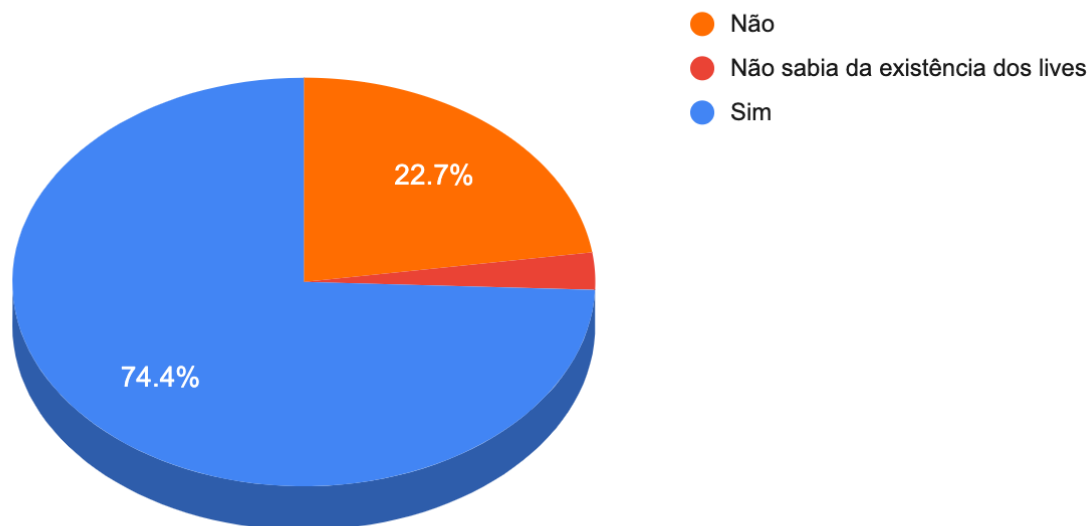
Source: Own Elaboration

In this question with a scale of 1 to 5, where 1 represents 'Not at all' and 5 represents 'Totally', we were able to conclude that the majority of Caetano Veloso's followers are familiar with his content during the quarantine. Most respondents, about 221 – 53.6%, are very familiar with the contents and 35.4% - 146 respondents are totally familiar with the contents. These signs are positive, as they lead us to conclude that the majority of Caetano Veloso's followers during the quarantine were impacted by his content. The minority goes to those who are not familiar at all, with about 0.5% - 2 respondents, and then to those who are less familiar, with about 2.2% - 9 respondents. Those who are more and less familiar represent 8.3%, 34 respondents.

Graphic 11 - Did you watch Caetano Veloso's lives during the quarantine?

Assistiu aos lives de Caetano Veloso na quarentena?

412 responses



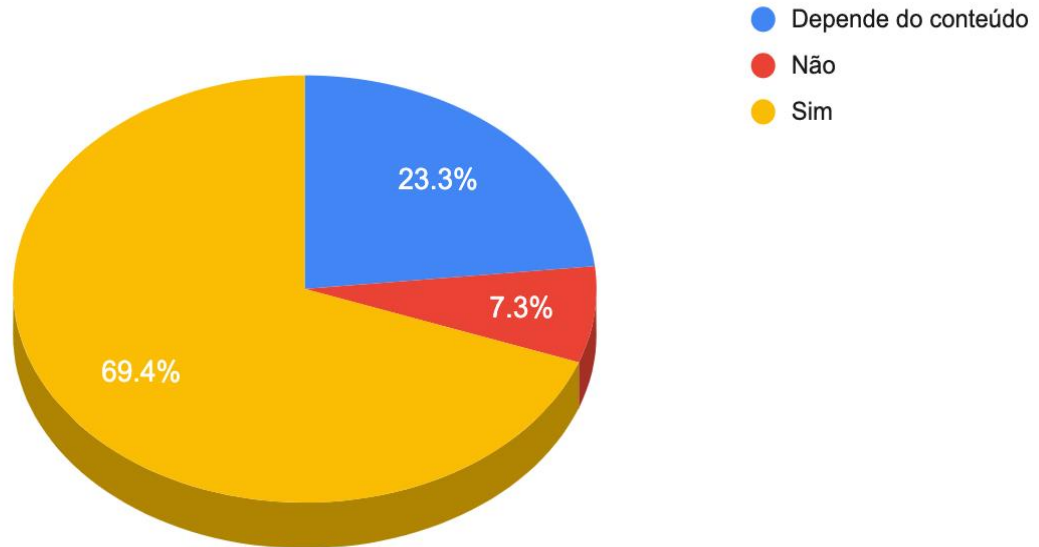
Source: Own Elaboration

With this question we wanted to find out the number of respondents who had watched at least one live of Caetano Veloso in the quarantine. The majority answered yes, 74.4%, or 305 respondents. The minority, about 2.9% - 12 respondents, did not know of the existence of the lives and 22.7%, or 93 respondents did not watch the lives.

This data leads us to assume that this percentage refers to the percentage of respondents who were unfamiliar or less familiar with Caetano's content during the pandemic, because, as it was possible to investigate through the exploratory qualitative analysis of Caetano Veloso's Instagram, from March to December 2020, the theme of the lives was recurrent, being addressed at least once in all the defined categories CAREER, FIRST-PERSON, MUSIC, QUARANTINE and AWARENESS.

Graphic 12 - Do you like Caetano Veloso's contents on Instagram?

Põe like nos conteúdos de Caetano Veloso no Instagram?
412 responses

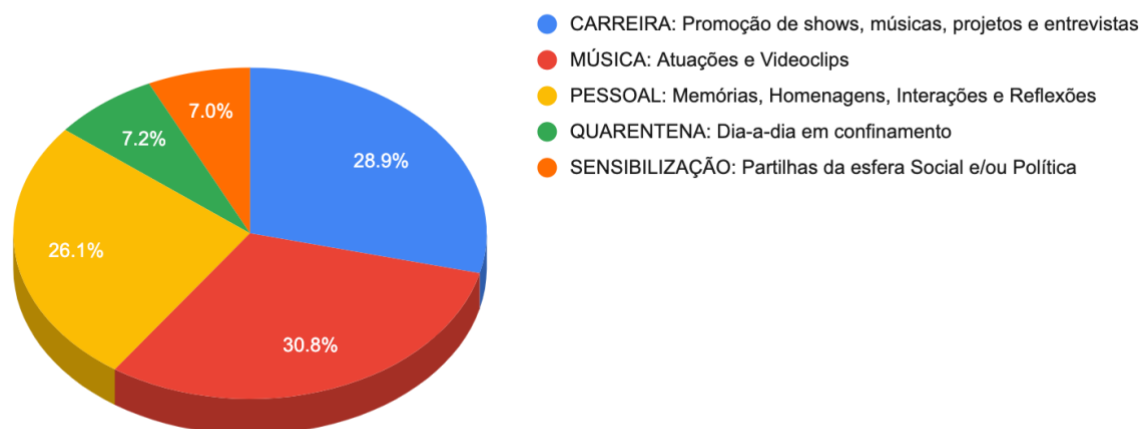


Source: Own Elaboration

This question aims to quantify how many respondents' followers of Caetano Veloso on Instagram like the artist's content on the platform. About 69.4% - 286 respondents answered yes, and 23.3% - 96 respondents answered that it depends on the content. The minority 7.3% - 30 respondents following Caetano Veloso on Instagram answered that they do not like, regardless of the content. Again, we could consider that this percentage may be associated with the followers who did not follow Caetano Veloso's communication on Instagram during the pandemic. Thus, it is possible to conclude that most respondents like Caetano Veloso's content on Instagram.

Graphic 13 - What types of content drive you to like?

Que tipos de conteúdo o impulsionam a por like?
382 responses

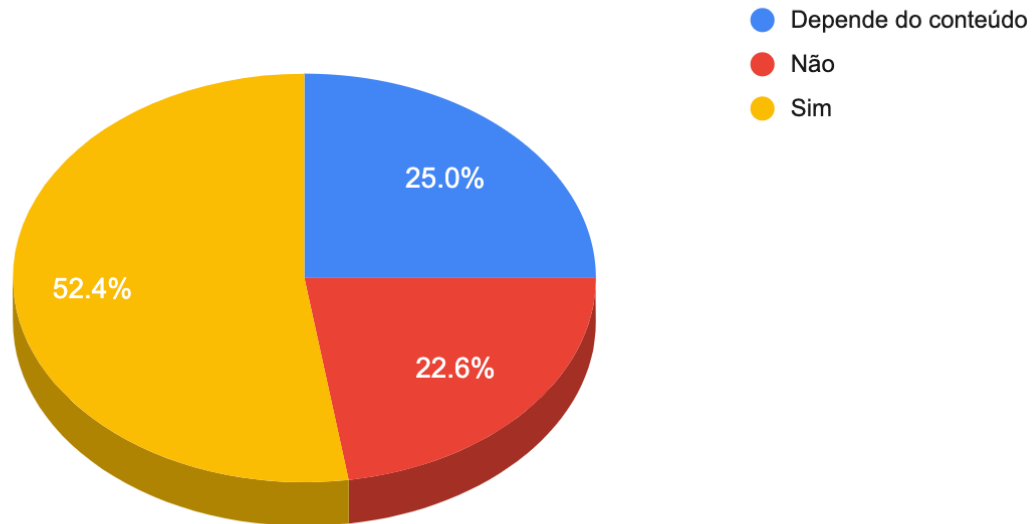


Source: Own Elaboration

This question intends to investigate only the respondents who answered ‘Yes’, or that ‘Depends on the content’ in the previous question. Therefore there were only 382 Caetano Veloso’s followers answering this question. Following the logic of the typology developed in the exploratory qualitative analysis of Caetano Veloso's Instagram from March to December 2020, the respondents were able to answer more than one option. In this sense, we observed that the content that most drives respondents to like is the one associated with MUSIC: Performances and Videoclips, with about 30.8%, which means this option was selected by 285 respondents. Immediately following this category is the CAREER: Promotion of shows, songs, projects and interviews with 28.9% - 267 respondents. A still considerable percentage goes to the FIRST-PERSON category: Memories, Tributes, Interactions and Reflections, with about 26.1% - 241 respondents. Finally, the QUARANTINE category: Day-to-day life in confinement with 7.2% - 67 respondents and, lastly the AWARENESS category: Shares from the Social and/or Political sphere with about 7% - 65 respondents.

Graphic 14 - Do you comment Caetano Veloso's content on Instagram?

Comenta os conteúdos de Caetano Veloso no Instagram?
412 responses



Source: Own Elaboration

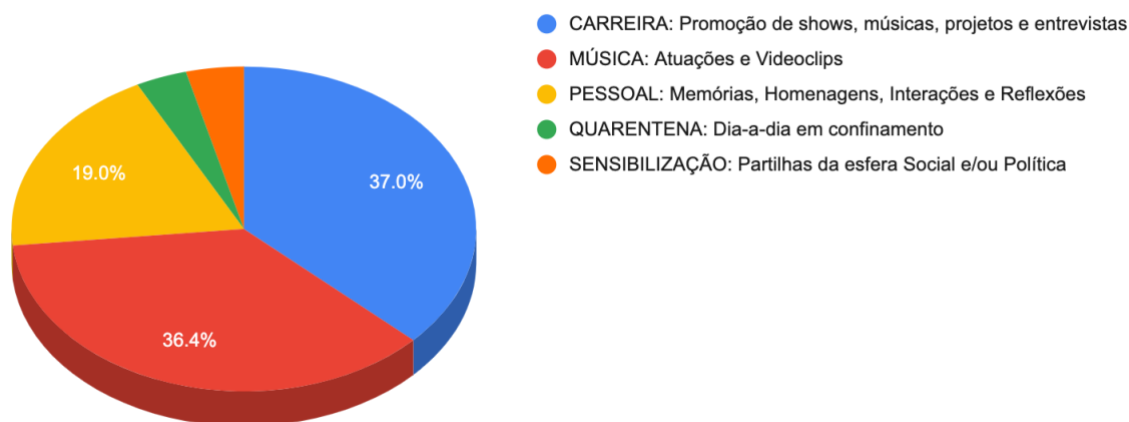
This question aims to quantify how many respondents' followers of Caetano Veloso on Instagram comment on the artist's content. Therefore, the entire sample responded.

Thus, it was possible to ascertain that 216 respondents (52.4%) comment, 103 respondents (25%) comment, depending on the content and 93 respondents (22.6%) do not comment.

In sum, it is possible to state that most respondents comment on Caetano Veloso's posts on Instagram regardless of the content posted.

Graphic 15 - What types of content drive you to comment?

Que tipos de conteúdo o impulsionam a comentar?
319 responses

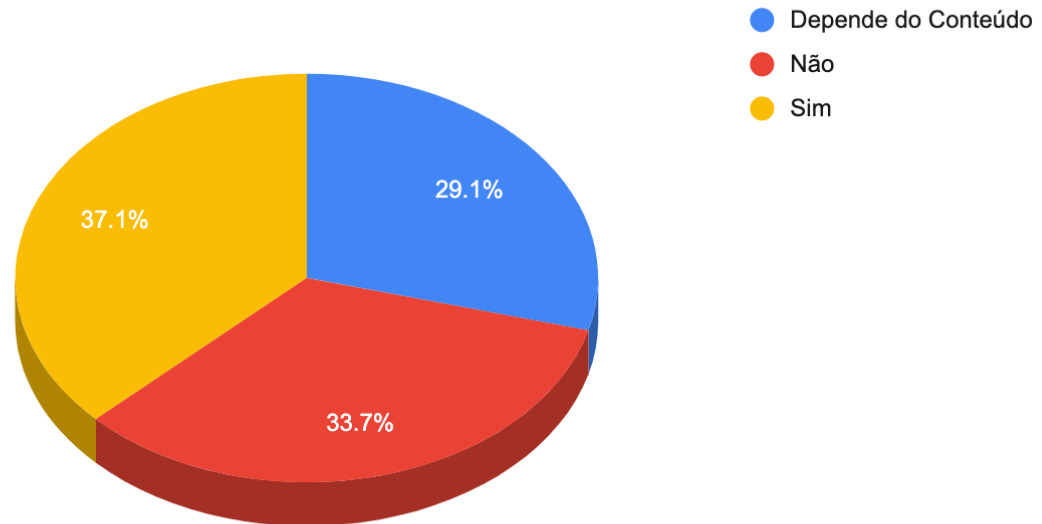


Source: Own Elaboration

This question intends to investigate only the respondents who answered yes, or that depends on the content in the previous question. Once again, following the logic of the typology developed in the exploratory analysis of Caetano Veloso's Instagram, from March to December 2020. This time, 319 Caetano's Instagram followers answered the question. We observed that the content that most drives respondents to comment is the one associated with CAREER: Promotion of shows, songs, projects and interviews, with about 37% - 239 respondents. The category MUSIC: Performances and Videoclips, with very similar results, represented 36.4% - 235 respondents. The FIRST-PERSON category: Memories, Testimonies, Interactions and Reflections, with about 19% - 123 respondents. Finally, the AWARENESS category: Shares from the Social and/or Political sphere with about 4% - 26 respondents and, lastly the QUARANTINE category: Everyday life in confinement with 3.6% - 23 respondents.

Graphic 16 - Do you usually share Caetano Veloso's content on Instagram?

Costuma partilhar os conteúdos de Caetano no Instagram?
412 responses

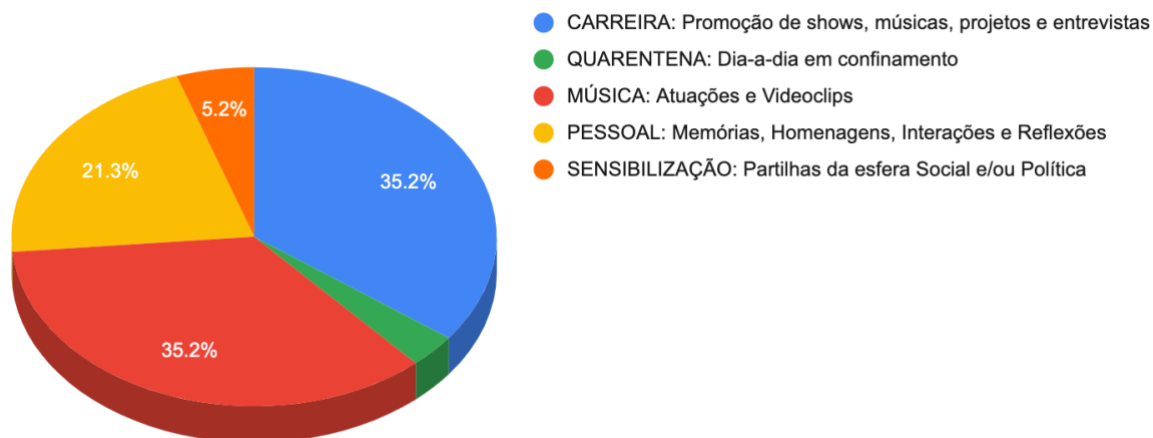


Source: Own Elaboration

This question aims to quantify how many respondents followers of Caetano Veloso on Instagram usually share the artist's content on the platform. There was a majority of people who answered that they shared the content, 29.1% - 120 respondents, depending on the content and 37.1% - 153 respondents, regardless of the content. About 33.7%, or 139 respondents, do not have this habit. Thus, it is possible to conclude that most of the followers have the habit of sharing the content of Caetano Veloso on Instagram.

Graphic 17 - What types of content drive you to share?

Que tipos de conteúdo o impulsionam a partilhar?
273 responses



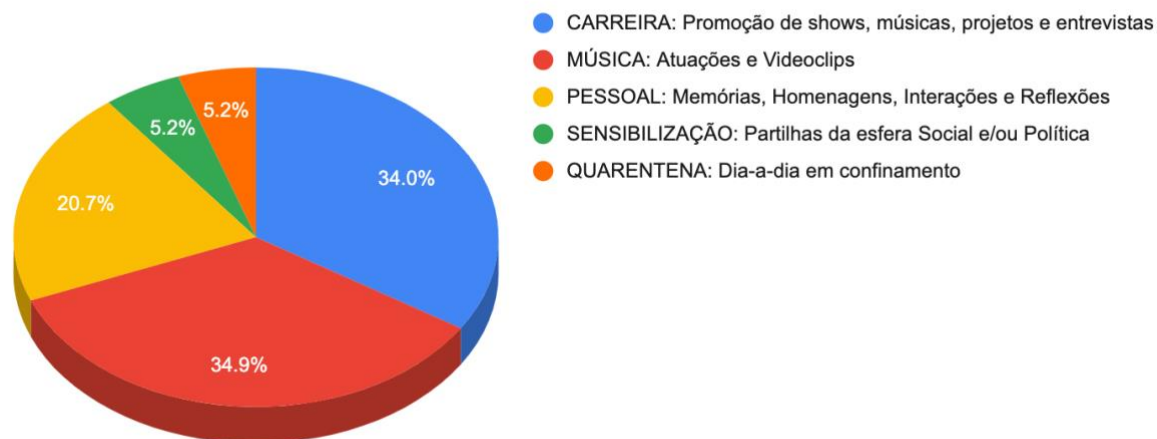
Source: Own Elaboration

Once again, this question intends to investigate only the respondents who answered yes, or that depends on the content in the previous question. In this sense, 273 respondents answered the question. Here, we observed that there are two types of content that drive respondents to share the most. In fact 197 respondents (35.2%) answered the option MUSIC: Performances and Music Videos and the option CAREER: Promotion of shows, songs, projects and interviews.

A smaller but considerable percentage goes to the FIRST-PERSON category: Memories, Testimonies, Interactions and Reflections, with about 21.3% - 119 respondents. Finally, the AWARENESS category: Shares from the Social and/or Political sphere with about 5.2% - 29 respondents and, lastly the QUARANTINE category: Day-to-day in confinement with 3.2% - 18 respondents.

Graphic 18 - What types of content do you find most appealing?

Que tipos de conteúdo considera mais apelativos?
412 responses

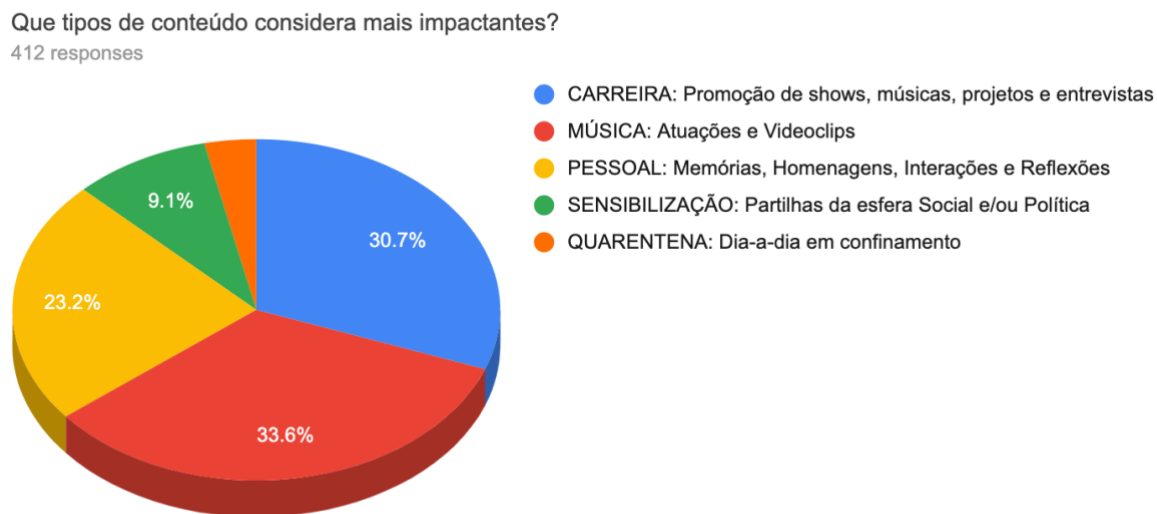


Source: Own Elaboration

This question intends to investigate the types of content of Caetano Veloso that his Instagram followers consider most appealing. Therefore, the entire sample was questioned, and the logic of the typology developed in the exploratory analysis of Caetano Veloso's Instagram from March to December 2020 was, once again, considered. We observe that the content that is most often selected as being most appealing is MUSIC: Performances and Videoclips, with 275 responses (34.9%) and CAREER: Promotion of shows, songs, projects and interviews with 268 responses (34%).

A smaller but still considerable percentage goes to the option FIRST-PERSON: Memories, Tributes, Interactions and Reflections, with about 20.7% - 163 respondents. Finally, the options AWARENESS: Shares from the Social and/or Political sphere and QUARANTINE: Day-to-day life in confinement with 5.2% - 41 responses each.

Graphic 19 - What types of content do you find most impactful?



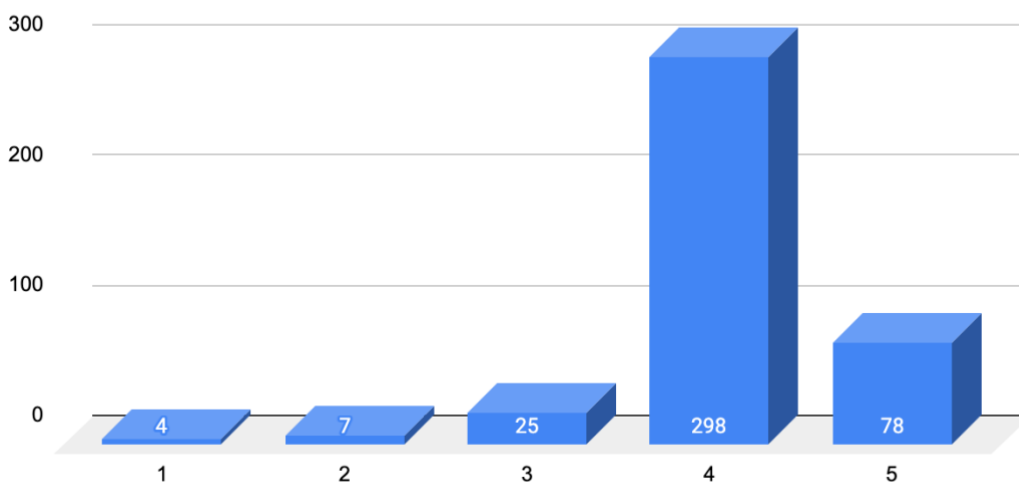
Source: Own Elaboration

This time, the question intends to investigate the types of content of Caetano Veloso that his Instagram followers consider most impactful. Therefore, the entire sample was once again questioned, and the logic of the typology developed in the exploratory analysis of Caetano Veloso's Instagram from March to December 2020 was considered. We observe that the content that is most often selected as being most impactful is MUSIC: Performances and Videoclips, with 284 responses (33.6%) and CAREER: Promotion of shows, songs, projects and interviews with 259 responses (30.7%).

A smaller but still considerable percentage goes to the option FIRST-PERSON: Memories, Tributes, Interactions and Reflections, with about 23.2% - 196 respondents. Finally, the AWARENESS: Shares from the Social and/or Political sphere with 77 responses (9.1%) and the option QUARANTINE: Day-to-day life in confinement with 29 responses (3.4%).

Graphic 20 - Do you consider that Caetano's communication on Instagram drives you to consume the artist's music?

Considera que a comunicação de Caetano no Instagram o impulsiona a consumir a música do artista?
412 responses



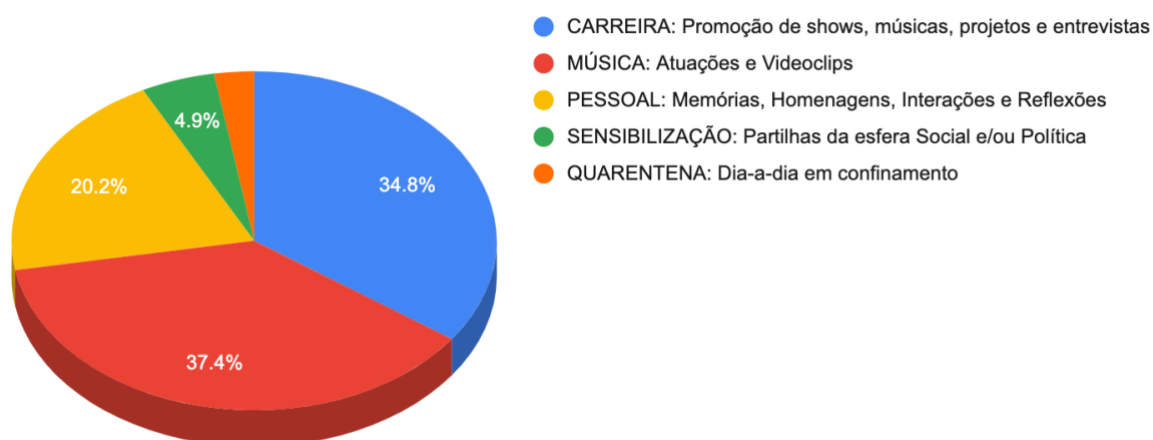
Source: Own Elaboration

This question aims to understand the perception of Caetano Veloso's followers regarding the ability of the contents the artist shares on Instagram to boost the consumption of his music. In this sense, the answer was addressed to the entire sample (412 respondents) and organized in scales from 1 to 5, where 1 represents 'Not at all', 2 represents 'A little', 3 represents 'More or less', 4 represents 'A lot' and 5 represents 'Totally'.

In this sense, it was possible to ascertain that most respondents consider that Caetano Veloso's communication on Instagram pushes them a lot to consume the artist's music, because an overwhelming majority, 72.3% - 298 respondents selected option 4. Still confirming this positive impact are 78 respondents (18.9%), who answered that Caetano Veloso's communication on Instagram totally pushes them to consume the artist's music. There were 25 respondents who selected option 3, which means that 6.1% consider that Caetano Veloso's communication on Instagram more or less pushes them to consume the artist's music, 7 respondents (1.7%) who answered that it pushes them a little and 4 respondents (1%) who answered that it does not push them. We can thus conclude that the majority of respondents see in Caetano Veloso's communication on Instagram an impulse to consume the artist's music.

Graphic 21 - What types of content do you think would most drive you to consume Caetano's music?

Que tipos de conteúdo considera que mais o impulsionariam a consumir a música de Caetano?
412 responses



Source: Own Elaboration

With this question, held for the entire sample (412 respondents), we wanted to understand what types of content would most drive Caetano Veloso's followers on Instagram to consume the artist's music.

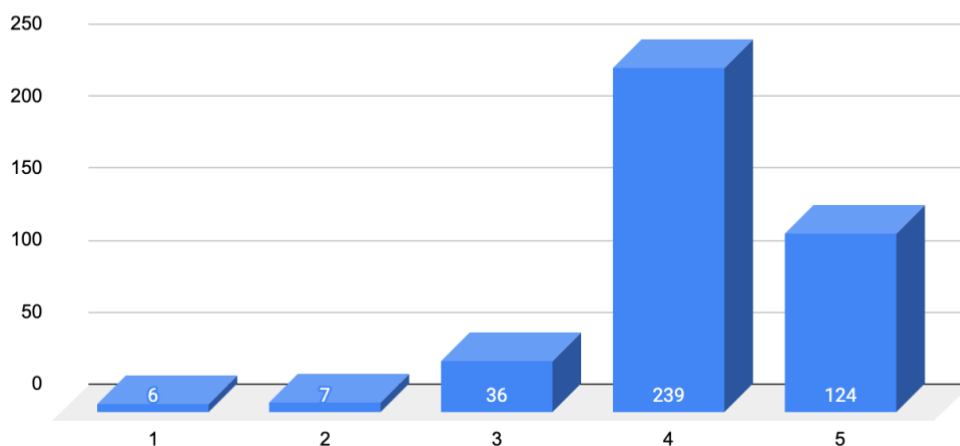
Thus, the option MUSIC: Performances and Video Clips was selected 296 times, representing 34.8% of the responses, and just behind was the option CAREER: Promotion of concerts, music, projects and interviews was selected 276 times, representing 37.4% of the responses. Still with considerable representation comes the FIRST-PERSON: Memories, Testimonials, Interactions and Reflections category, having been selected 160 times (20.2%).

With fewer votes, but still with some expression are the remaining categories. AWARENESS: Shares from the Social and/or Political sphere, with 39 answers (4.9%), and, lastly, QUARANTINE: Day-to-day in confinement with 21 answers (2.7%).

So once again we can conclude that the categories with the most expression are MUSIC, CAREER and FIRST-PERSON.

Graphic 22 - The influence that Caetano Veloso's presence on social media has on the consumption of his music.

Como avalia a influência que a presença assídua de Caetano nas redes sociais tem no consumo da sua música?
412 respostas



Source: Own Elaboration

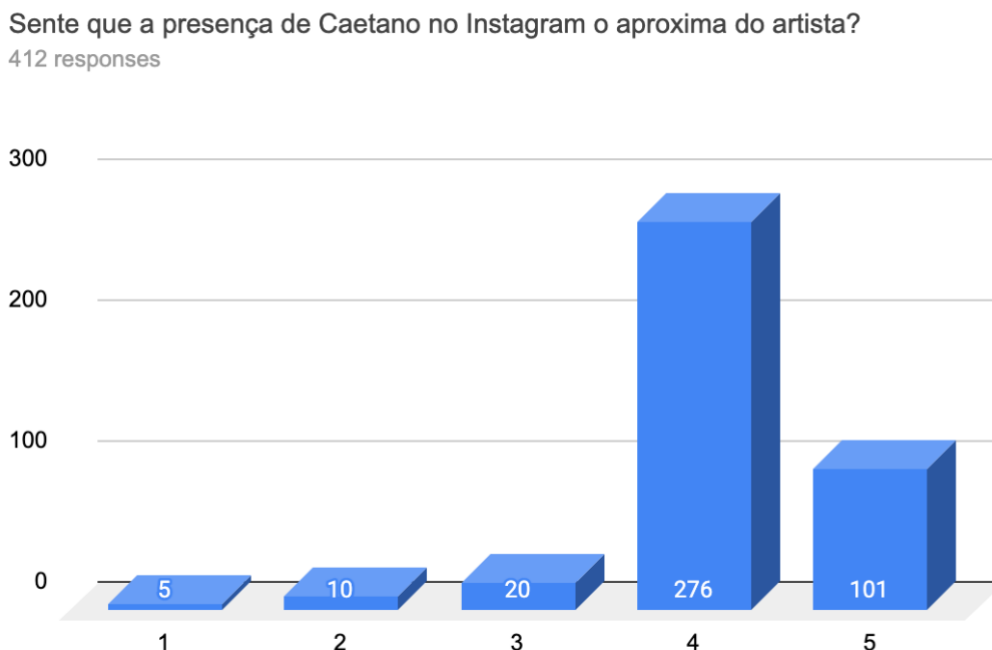
This question aimed to clarify the perception of the influence that the assiduous presence of Caetano Veloso on social media has on the consumption of the artist's music.

In this sense, it was found that 58%, or 239 followers, feel that Caetano's presence influences them a lot to listen to the artist's music, 124 respondents (30.1%) selected option 5, which reveals that this influence is even more significant.

On the other hand, 36 respondents (8.7%) answered that Caetano's presence influences more or less, 7 (1.7%) answered that it influences a little, and 6 (1.5%) opted for answer 1, that is, Caetano's presence in the networks does not influence them to listen to the artist's music.

Thus, the balance is positive, because most of the followers surveyed considered that there is influence in the assiduous presence of Caetano Veloso on social networks for them to consume his music.

Graphic 23 - Do you feel that Caetano's presence on Instagram brings you closer to the artist?



Source: Own Elaboration

In this question, once again a scale from 1 to 5 was used. 1 represents 'Not at all', 2 represents 'A little', 3 represents 'More or less', 4 represents 'Very' and 5 represents 'Totally'.

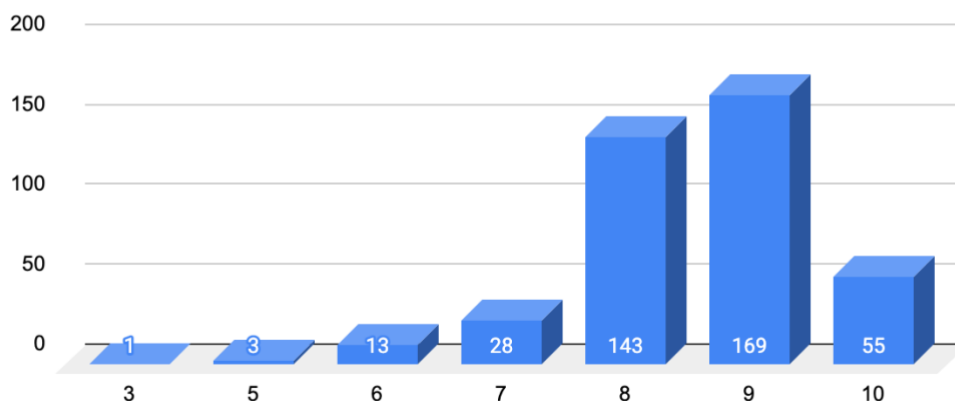
It is possible to ascertain that a significant majority of respondents answered that Caetano's presence on Instagram brings them very close to the artist, with 67% - 276 respondents opting for answer 4. The second most chosen option was 5, which means that respondents feel that the presence of Caetano on Instagram brings them totally close with the artist with 24.5% - 101 respondents. Despite this, it should be noted that 5 respondents (1.2%) answered 1, meaning they do not feel this closeness, 10 respondents (2.4%) answered 2, meaning they feel little this closeness and 20 respondents (4.9%) answered that they feel more or less this closeness.

In short, the balance is once again positive, and it can be argued that most respondents, followers of Caetano Veloso on Instagram, feel that their presence on the platform brings them closer to the artist.

Graphic 24 - The effectiveness of Caetano Veloso's use of social media during 2020.

Em termos de Comunicação e Marketing, que pontuação daria para a eficácia do uso das redes sociais por Caetano Veloso durante 2020?

412 responses



Source: Own Elaboration

With the last question of the questionnaire, we intend to evaluate what score the respondents, followers of Caetano Veloso, give to the effectiveness of the use of social media by Caetano Veloso, during 2020.

A very positive result was found, with the majority, 41% - 169 respondents giving 9 points, followed by 34.7% - 143 respondents giving 8, and 13.3% - 55 respondents giving the maximum score, 10.

Also with positive values responded 6.8% - 28 respondents, with 7 points and 3.2% - 13 respondents with 6 points.

Nevertheless, it should be revealed that there is no total unanimity, 0.2% - 1 respondent gave 3 points, and 0.7% - 3 respondents gave the average score of 5 points.

In summary, it can be argued that the perception of Caetano Veloso's followers on Instagram presents itself as quite consistent and optimistic regarding the Communication and Marketing elaborated on the artist's channel during the pandemic.

4. Reflections on the Results

The analysis of Caetano Veloso's Instagram account from March to December 2020 represented an essential contribution to this research, allowing the introduction of important variables to consider. In this sense, the exploratory data are intended to enrich the study and give it greater reliability, allowing the questionnaire survey to be built with possible questions keeping in mind the objectives under investigation.

In fact, it allowed us to realize that the most frequent types of content on the artist's Instagram profile throughout this period were those related to his career and his personal sphere, both with significant prominence. These types of content, titled in this study as categories CAREER and FIRST-PERSON cover all aspects related to promotion and release of songs, concerts, projects and memories, reflections, and tributes from the artist.

The contents dedicated to the daily life of the quarantine (QUARANTINE) were the least frequent, but the ones that obtained the best average of interactions, followed by the FIRST-PERSON and CAREER contents.

In this sense, it is possible to consider that the publication of the contents of the last mentioned categories were the most successful, because besides the high frequency of publications, they also represented the best results in terms of number of interactions.

In a temporal perspective, it was also possible to verify that the number of contents published per month was relatively constant, suffering only small oscillations. March, the first official month of the pandemic, was the period under analysis in which the most contents were published, with about 40 publications in total. Nevertheless, this was the month with the lowest average number of interactions, with less than 26 thousand. In fact, March represents the first month of quarantine, the time of the year when the world began to adapt to the new reality. Caetano's communication was, therefore, more connected to postponing concerts and continuing to promote projects that, compared to the crisis situation, ended up having little impact on his community of followers.

The month with the most interactions was August, which registered the second highest frequency of publications (37) and an average of over 46 thousand interactions.

In fact, it is the month of Caetano's birthday and his long-awaited live, which justifies the good results obtained, the interest and adherence by his followers.

In this sense, we can conclude in a first stage that there has been a standardization of themes, and that these are directly related to the interactions generated by the followers. And, in a second stage, that the category and the number of posts published per month are combined with important factors such as the context and content of the publications, which have a significant weight in the interaction of the followers.

In the analysis of the questionnaire survey, it was possible to trace a profile of respondents, since most of them are male followers, Brazilians, between 18 and 34 years old, with higher education. Most are familiar with Caetano Veloso's content throughout the pandemic and have watched at least one live of the artist during this period.

In terms of interactions, important conclusions could also be drawn. Most of Caetano's followers like and comment on his publications, regardless of the type of content. The most valued type of publications, that is, the ones that most drive this type of interaction, are the music, the career, and the artist's personal contents. It should be noted, however, that a significant percentage of respondents replied that they did not comment on the artist's content, which also explains the number of comments to be so much lower than the number of likes (proven in the analysis of Caetano Veloso's Instagram from March to December 2020).

As for the content shared by Caetano's followers, there is a greater balance in terms of the activity of the followers. There is not only a higher percentage of people who share the publications depending on the type of content, but also a higher number of respondents who say they simply do not share. In this sense, it is observed that this is the type of interaction most pondered by the respondents. Nevertheless, the same categories stand out when asked what type of content would drive respondents to share, that is, those related to the artist's career, music, and personal sphere.

When interpreting the results of the analysis of Caetano Veloso's Instagram, it is observed that there is consistency in the categories that generate the highest number of interactions, but that, however, do not correspond in full to the type of content selected by respondents in

the questionnaire survey. While in the first analysis the categories FIRST-PERSON, CAREER and QUARANTINE stand out in terms of average number of interactions, in the questionnaire, the perception of Caetano's followers indicates that the contents that most generate this type of interaction are those related to the artist's career and personal sphere, but also those associated with the MUSIC category.

In fact, the QUARANTINE category, which obtained the highest average number of interactions from March to December 2020, is always a minority when it comes to the followers' perception of the type of content that most drives them to interact.

This discrepancy in results can, however, be justified in two ways. First, with the fact that most respondents considered that they interact with the publications regardless of the type of content, which, to some extent, weakens the standardization of behavior previously identified. Also allied to this aspect is the fact that the QUARANTINE category is a very particular type of content, that is, less generalized and common. In fact, it should be noted that, unlike the other elaborated categories, which fit any context and panorama, the contents associated with the QUARANTINE category were discriminated because it was considered interesting to analyze the impacts and perceptions caused in a type of content that represents a storytelling created in the context of the crisis under analysis. However, this is a category that, by translating into home videos exposing the artist's daily life, represents content of a personal scope, which would fit perfectly in the FIRST-PERSON category. This category is, in fact, not only one of the most recurrent, but also one that generates more interactions, considered one of the most appealing, impactful and influential.

Still with the goal of understanding the perception of Caetano Veloso's followers about which content is more impactful and which content is more appealing, the same categories stood out, thus revealing a unanimity regarding the types of content most beneficial for the artist to publish on the platform. This data is therefore considered quite relevant for this analysis, since it suggests the most strategic type of communication for the artist in terms of interest from fans, interactions generated and influence in the consumption of his music.

Another relevant result for this analysis and that the questionnaire survey confirmed, was the closeness that the platform generates between fans and the artist, with most respondents responding that they feel that the presence of Caetano Veloso on Instagram brings them very

close to him. And that, in addition, it pushes and influences them to consume his music. These data are also quite representative of the importance that the platform represents in the artist's career.

The last question in the questionnaire confirmed the effectiveness felt by the followers regarding the effectiveness of the artist's communication and marketing on the platform. The overwhelming majority gave a score higher than 7, from 0 to 10. This can be related to the fact that Caetano communicates frequently, proven in the number of monthly publications by the artist, thus providing the feeling of closeness with the fans confirmed in the questionnaire; and having as most content the categories most valued by the followers, which are those of the artist's career and personal sphere, which boost the consumption of his music.

5. Future Research Opportunities

The investigation fulfilled its general purpose, however, the results obtained may constitute a starting point for future research, in the scope of digital communication of artists and of image and career management enhanced by Social Media.

A first suggestion is to widen the field of analysis, i.e., instead of analyzing only Caetano Veloso's Instagram page, evaluate other social media platforms where the artist is present and has an official account, such as Facebook and Youtube. In this way, we would be evaluating the artist's digital presence in a comprehensive way.

Secondly, it could be equally interesting to broaden the study sample, instead of only analyzing Caetano Veloso's Instagram followers, also to evaluate those who follow the main platforms where the artist is. This way, we would be able to get the perception of Caetano's followers, who do not have Instagram, but follow his work digitally and ascertain the presence of different age groups on each platform, which could be interesting to outline more effective communication strategies for different audiences. In fact, Caetano Veloso's long career ends up translating into an audience of several generations, and different age groups make their presence felt on different social networks. For example, typically, Facebook has an older audience and Instagram has a younger audience. Thus, such insight, in the case of Caetano Veloso's followers on the different platforms, could serve as an important contribution to outline different communication strategies, focused on the different targets.

A third suggestion extends to elaborate comparative analyses. For instance, by an analysis of the digital presence of different music artists in Brazil, instead of focusing on just one. This would allow for a critical comparative study based on their differences and their outcomes, thus gaining a more general perspective on the impact of social media on the career of artists in Brazil's music scene. In addition to evaluating different artists from the same scene simultaneously, artists of different nationalities could also be evaluated, allowing for a comparative study based on different countries. Also in this context, the analysis of artists at different stages of their careers also seems very opportune. The digital presence of emerging artists could possibly involve different audiences, different communication strategies, and different perceptions of the impact this brings to their communities.

Finally, it is also worth considering the importance of expanding the Instagram sample by reaching a larger number of followers of Caetano Veloso's Instagram page. In fact, the artist has a community of more than two million people on this platform, so by finding another methodology that is able to obtain an even greater scientific validation, with respect to the variables under analysis, a higher number of followers of Caetano Veloso on Instagram would be reached. This would lead us to a more representative sample of the reality and, consequently, even more reliable results.

CONCLUSION

In this day and age, and in the face of a pandemic crisis like Covid-19, digital presence has become fundamental to mass communication.

In this sense, for any creative career in which exposure and dissemination of work to large audiences is required, social media platforms, which are immensely consumed by much of the world's population, represent a strategic and necessary source for reaching a larger number of people.

In Brazil, one of the countries where social networks were most consumed during the pandemic, it has been proven that a platform like Instagram can originate a great repercussion and impact on the population. In this sense, several initiatives were observed during the quarantine period, such as the phenomenon of lives, a concept adopted by most music artists in this period and with significant adherence in Brazil, an extremely musical country.

In this study it was possible to prove the positive impact that a platform like Instagram, using the case study of Caetano Veloso, represents on the image and career of the artist, in the sense that it not only brings him closer to his fans community, but also influences them to consume his music.

Through the questionnaire survey we were able to understand how Caetano Veloso's content on Instagram was consumed and perceived during the Covid-19 pandemic, with a clear unanimity regarding the emphasis given to content related to the artist's career, personal sphere and music. Thus, these contents, along with a regular and constant presence on the platform with standardized content types, proved not only to drive interactions, but also to be considered more appealing, impactful and influence the consumption of the artist's music.

Most of Caetano's followers surveyed followed his content during the pandemic and watched his lives, also revealing that his communication on the platform generated a sense of closeness.

Through the questionnaire survey we were able to understand how Caetano Veloso's content on Instagram was consumed and perceived during the Covid-19 pandemic, with a clear

unanimity regarding the emphasis given to content related to the artist's career, personal sphere and music. Thus, these contents, along with a regular and constant presence on the platform with standardized content types, proved not only to drive interactions, but also to be considered more appealing, impactful and influence the consumption of the artist's music.

How can social media be used by music artists to overcome the crisis caused by the Covid-19 pandemic in Brazil?

Taking all this into account and answering the research question, in a country like Brazil, not only highly musical, but with a significant adherence to digital platforms, a strategic, regular and assiduous communication, that promotes the artist's career, but simultaneously exposes his art and brings to the virtual a more personal sphere, with a content planning well adapted to the format, has proven to generate a perception of advantageous proximity, that even influences the communities to consume the artist's music.

Concluding, digital has proven to be a key tool for overcoming a crisis like the Covid-19 Pandemic, and the case study of Caetano Veloso has revealed itself as an example of successful reinvention, in how a good digital Marketing and Communication strategy for an artist can significantly contribute to the success of the career in times of crisis.

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ANNEXES

Annex A – Exploratory Analysis of Caetano Veloso’s Instagram

The exploratory analysis investigated the type of content posted on Caetano Veloso's Instagram account from March 1st, 2020 to December 31st, 2020, with the respective number of likes, comments and interactions (likes + comments).

Analysis of Caetano Veloso’s Instagram Account					
Content published from March 1, 2020 to December 31, 2020					
Date	Likes	Comments	Interactions	Category	Content
01-Mar	21812	636	22448	MUSIC	Video of Caetano singing about Rio de Janeiro
02-Mar	13733	135	13868	MUSIC	Video of Caetano singing "Você não gosta de mim"
03-Mar	16995	264	17259	CAREER	Photo with show promotion
05-Mar	13530	548	14078	CAREER	Photo with show promotion
06-Mar	19781	260	20041	CAREER	Photo with show promotion
07-Mar	73729	1388	75117	FIRST PERSON	Photos honoring Zeca Veloso

07-Mar	6522	89	6611	FIRST PERSON	Photos honoring Jorge Salomão
08-Mar	24216	465	24681	AWARENESS	Video of Professor Maria Lygia Quartin talking about women's rights
09-Mar	4656	131	4787	CAREER	Photo of Caetano promoting shows
10-Mar	102450	2472	104922	FIRST PERSON	Photo from 2011 (Caetano on the streets of Leblon) that became a meme on the Internet
11-Mar	8995	246	9241	FIRST PERSON	Video with personal reflection
12-Mar	15503	162	15665	FIRST PERSON	Photo of #tbt from 1975 with reference to show in description
13-Mar	16889	342	17231	CAREER	Photo with Caetano's quote in interview and show promotion
14-Mar	88778	1294	90072	AWARENESS	Photo of awareness for the murder case of human rights defender Marielle Franco
14-Mar	6900	75	6975	CAREER	Photo with show postponement announcement
15-Mar	46800	963	47763	FIRST PERSON	Photo with personal reflection, reference to Rita Lee and reminder of postponed shows
15-Mar	41400	1433	42833	AWARENESS	Video of Covid-19 care awareness
17-Mar	9800	59	9859	CAREER	Photo with concert schedule and appeal to listen to the music released in 2020

18-Mar	63900	3888	67788	MUSIC	Video of Caetano playing "Voce é linda"
19-Mar	4600	71	4671	FIRST PERSON	Video with memories from 1997 in Bahia with Paula Lavigne and son Tom Veloso
20-Mar	4600	56	4656	CAREER	Photo with show postponement announcement
21-Mar	14300	217	14517	CAREER	Photo with promotion of the book Tropical Truth
21-Mar	5800	22	5822	AWARENESS	Photo about social campaign #action342
22-Mar	28900	996	29896	MUSIC	Video of Caetano singing
22-Mar	9300	117	9417	FIRST PERSON	Photo honoring Perfeito Furtuna
22-Mar	2400	11	2411	AWARENESS	Video with a testimonial of gratitude about @342artes social campaign
22-Mar	3400	26	3426	AWARENESS	Video with a testimonial of gratitude about @342artes social campaign
22-Mar	3300	16	3316	AWARENESS	Video with a testimonial of gratitude about @342artes social campaign
23-Mar	5000	173	5173	CAREER	Video of new project to learn to play Caetano's songs
24-Mar	4000	49	4049	CAREER	Video promoting the podcast #Essentials

25-Mar	33800	890	34690	FIRST PERSON	Photo with personal reflection and playlist reference
26-Mar	68800	969	69769	FIRST PERSON	Photo of 1993 memories with Gilberto Gil
26-Mar	9500	140	9640	AWARENESS	Video of Caetano talking about social project
27-Mar	26700	490	27190	FIRST PERSON	Photo with personal reflection
28-Mar	39700	584	40284	FIRST PERSON	Photo with personal reflection
29-Mar	18800	161	18961	FIRST PERSON	Photos honoring Cezar Mendes
29-Mar	16000	483	16483	AWARENESS	Video of #stayhome appeal
30-Mar	10500	121	10621	CAREER	Video of Caetano's interview to Sabrina Fernandes for Midianinja
30-Mar	21800	330	22130	FIRST PERSON	Photo and video honoring Riachão
31-Mar	79600	1997	81597	FIRST PERSON	Photos in honor of Paula Lavigne
01-Apr	6800	104	6904	FIRST PERSON	Photo honoring Augusto Campos

02-Apr	12800	383	13183	FIRST PERSON	Videos of memories with friends and family singing
03-Apr	50400	4662	55062	QUARANTINE	Video of Caetano on his quarantine
04-Apr	33100	793	33893	FIRST PERSON	Video honoring Cazusa
04-Apr	48600	3846	52446	QUARANTINE	Photo sharing several images of Caetano during quarantine
05-Apr	33500	805	34305	FIRST PERSON	Photos honoring Irene Velloso
06-Apr	4300	94	4394	CAREER	Video of Caetano Veloso interviewing Sabrina Fernandes
07-Apr	39200	1566	40766	FIRST PERSON	Video of Gloria Pires singing with Orlando Morais
07-Apr	2600	23	2623	AWARENESS	Photo of Social Campaign
08-Apr	5300	87	5387	CAREER	Photo of Caetano's podcast interview, promoting to listen to his Midianinja column
08-Apr	64000	2722	66722	MUSIC	Video of Caetano singing "Xangô, Xangô"
09-Apr	19100	381	19481	FIRST PERSON	Video of friends playing and singing at Caetano's house

10-abr	71500	5938	77438	QUARANTIN E	Video of Caetano on his quarantine
11-Apr	40200	1694	41894	QUARANTIN E	Video of Caetano on his quarantine
12-Apr	41900	1203	43103	FIRST PERSON	Photo of Caetano wishing a happy easter and appealing to stay at home
12-Apr	41800	4777	46577	QUARANTIN E	Photo of various artists during quarantine
13-Apr	75800	8946	84746	CAREER	Video announcing the live will happen
13-Apr	76700	1817	78517	FIRST PERSON	Video and photos honoring Moraes Moreira
14-Apr	51200	1878	53078	CAREER	Video with reference to media presence
15-Apr	18900	378	19278	FIRST PERSON	Video of memories from 1997 with son Zeca Veloso
15-Apr	15300	262	15562	FIRST PERSON	Photo honoring José Rubem Fonseca
16-Apr	9600	258	9858	MUSIC	Video of Caetano singing "Sozinho" at a concert
17-Apr	19200	525	19725	QUARANTIN E	Video of Caetano on his quarantine

18-Apr	12400	246	12646	CAREER	Video promoting the release of the clip "Um Índio" on Youtube
19-Apr	11200	240	11440	CAREER	Video promoting the clip "Um Índio"
19-Apr	32600	1659	34259	QUARANTIN E	Video of Caetano on his quarantine
20-Apr	29300	1517	30817	MUSIC	Video clip "Podres Poderes"
21-Apr	9600	405	10005	AWARENESS	Video of awareness against Jair Bolsonaro
22-Apr	17300	246	17546	FIRST PERSON	Video honoring Luiz Caldas
23-Apr	14100	359	14459	MUSIC	Video of Caetano singing "Salve Jorge"
23-Apr	12900	661	13561	AWARENESS	Video of Social Campaign related to Covid-19
24-Apr	19700	564	20264	CAREER	Video with Caetano's participation on a documentary
25-Apr	6800	146	6946	FIRST PERSON	Video of Caetano's song with reference to Pele
27-Apr	101000	7469	108469	QUARANTIN E	Video of Caetano on his quarantine
28-Apr	7700	145	7845	AWARENESS	Video creating awareness to a social campaign

30-Apr	11300	381	11681	FIRST PERSON	Video of memories from the tour "Ofertório" with his sons in Italy
01-May	6400	103	6503	AWARENESS	Video creating awareness to raise money for music workers
02-May	47800	982	48782	FIRST PERSON	Photo with personal reflection
03-May	78700	4942	83642	QUARANTIN E	Video of Caetano on his quarantine
04-May	18200	322	18522	FIRST PERSON	Photos honoring Aldir Blanc
05-May	15700	489	16189	AWARENESS	Video creating awareness regarding artists rights in times of Covid-19
07-May	9200	203	9403	FIRST PERSON	Photo with personal reflection
08-May	24600	292	24892	AWARENESS	Photo creating social and political awareness about Covid-19 victims
09-May	31100	1827	32927	FIRST PERSON	Video of Caetano's participation in Teresa Cristina's live
09-May	14000	240	14240	AWARENESS	Video of Caetano creating awareness to a campaign of @342artes
10-May	69400	4035	73435	MUSIC	Video of Caetano singing during quarantine in honor of Mother's day

11-May	5000	52	5052	AWARENESS	Video of Anitta creating social and political awareness for the @342artes campaign
12-May	70100	3945	74045	QUARANTINE	Video of Caetano on his quarantine
14-May	42300	539	42839	FIRST PERSON	Photo with personal reflection
14-May	74200	3435	77635	FIRST PERSON	Video announcing the birth of his grandson
15-May	21300	699	21999	MUSIC	Video of the "Ofertório" tour song
16-May	152000	15635	167635	FIRST PERSON	Video honoring Otto Iantas
18-May	60800	1710	62510	FIRST PERSON	Photo with personal reflection
19-May	52700	2834	55534	FIRST PERSON	Video of Caetano's son singing to his grandson
21-May	12600	316	12916	FIRST PERSON	Video clip honoring Caca Diegues
22-May	10700	418	11118	MUSIC	Video of Caetano singing "Abraço"
22-May	75100	2485	77585	FIRST PERSON	Video honoring Otto Iantas

23-May	37900	1768	39668	QUARANTIN E	Video of Caetano on his quarantine
23-May	16500	1032	17532	AWARENESS	Video of awareness against Jair Bolsonaro
24-May	8800	346	9146	MUSIC	Video of Caetano singing with reference to Bob Dylan
24-May	8800	337	9137	QUARANTIN E	Video of humorist playing around with Caetano's videos during quarantine
25-May	10100	200	10300	FIRST PERSON	Photos remembering show "Ofertório"
27-May	21000	315	21315	AWARENESS	Photos with personal reflection creating awareness to environmental issues
28-May	3500	76	3576	AWARENESS	Video of 342 Amazonia collaboration with Midianinja
29-May	5400	57	5457	CAREER	Video promoting 342 Amazonia show
30-May	6800	118	6918	CAREER	Video promoting 342 Amazonia show
30-May	8200	307	8507	CAREER	Video of Caetano at home promoting 342 Amazonia project
31-May	17400	163	17563	CAREER	Video launching 324 Amazonia project
01-Jun	3500	62	3562	CAREER	Video promoting 342 Amazonia show

02-Jun	9500	179	9679	CAREER	Video promoting 342 Amazonia show
03-Jun	3600	52	3652	CAREER	Video promoting 342 Amazonia show
03-Jun	26500	882	27382	QUARANTIN E	Video of Caetano on his quarantine
04-Jun	5000	110	5110	CAREER	Video about the launch of the 342 Amazonia project
04-Jun	9500	288	9788	CAREER	Video of Caetano talking about the 342 Amazonia project
04-Jun	14700	425	15125	CAREER	Video from Globo news on Caetano's project
05-Jun	4700	116	4816	CAREER	Video about the launch of the 342 Amazonia project
06-Jun	8900	386	9286	CAREER	Video of interview to talk about Project 342 Amazonia - Part 1
06-Jun	27400	1339	28739	CAREER	Video of interview to talk about Project 342 Amazonia - Part 2
06-Jun	11800	435	12235	CAREER	Video of interview to talk about Project 342 Amazonia - Part 3
07-Jun	12900	399	13299	FIRST PERSON	Video honoring Alcione Marrom
08-Jun	45300	2019	47319	FIRST PERSON	Video honoring Rita Lee and Milton Nascimento's performance in 2000

09-Jun	29500	1905	31405	MUSIC	Video of Caetano singing "Tempo"
10-Jun	25000	1042	26042	FIRST PERSON	Video honoring João Gilberto
11-Jun	5200	115	5315	FIRST PERSON	Video honoring Guinga e Aldir Blanc
11-Jun	7900	110	8010	AWARENESS	Video of awareness to 342 Amazonia projects
12-Jun	41600	868	42468	FIRST PERSON	Photo with personal reflection
13-Jun	7600	65	7665	AWARENESS	Photo with book recommendations on politics
14-Jun	60800	2173	62973	FIRST PERSON	Video honoring new artist Lucy Alves
15-Jun	54800	2471	57271	QUARANTINE	Video of Caetano on his quarantine
17-Jun	17600	886	18486	FIRST PERSON	Video with memories from an interview in 1992 referencing Roberto Carlos
18-Jun	81800	2560	84360	FIRST PERSON	Photos honoring Maria Bethânia
19-Jun	31300	1056	32356	FIRST PERSON	Video of Caetano's participation in Teresa Cristina's live

21-Jun	5000	91	5091	AWARENESS	Video with a call for social causes from 342 Amazonia
22-Jun	30300	1566	31866	AWARENESS	Video of awareness for #SOSRainforestlive event
23-Jun	10700	250	10950	FIRST PERSON	Video honoring Elza Soares
24-Jun	12200	451	12651	MUSIC	Video of Caetano singing with Gilberto Gil
25-Jun	15700	575	16275	MUSIC	Video of Caetano singing Michael Jackson
26-Jun	70700	2634	73334	FIRST PERSON	Video honoring Gilberto Gil
27-Jun	11100	219	11319	MUSIC	Video of a song performed in 1994
28-Jun	2900	32	2932	AWARENESS	Video creating awareness for social issues
29-Jun	38000	2281	40281	FIRST PERSON	Video of Caetano's participation on Teresa Cristina's live
30-Jun	24700	1322	26022	MUSIC	Video of Caetano singing "Terra"
01-Jul	14100	345	14445	FIRST PERSON	Video honoring Marisa Monte
01-Jul	24000	1468	25468	FIRST PERSON	Video of Caetano's participation on Teresa Cristina's live honoring Marisa Monte

02-Jul	29800	537	30337	MUSIC	Video of Caetano singing with orchestra online
03-Jul	11200	276	11476	MUSIC	Video of Caetano singing "Alegria Alegria"
05-Jul	31000	425	31425	FIRST PERSON	Photos with personal reflection
05-Jul	46700	931	47631	FIRST PERSON	Video honoring Martha Rocha
06-Jul	2500	45	2545	AWARENESS	Video with a call for social causes from 342 Amazonia
07-Jul	33200	1566	34766	MUSIC	Video of Caetano's performance with Cazuza
08-Jul	15700	599	16299	QUARANTIN E	Video of Caetano on his quarantine
09-Jul	24600	597	25197	FIRST PERSON	Video honoring his son Tom and Hiran's new song
10-Jul	33700	1079	34779	FIRST PERSON	Video honoring a girl singing "Voce é linda"
12-Jul	37400	459	37859	FIRST PERSON	Photos with personal reflection from 1967
13-Jul	7700	139	7839	MUSIC	Video of Caetano singing "Baby"

14-Jul	14500	99	14599	FIRST PERSON	Video about the emergence of Tropicália
16-Jul	51000	2841	53841	MUSIC	Video of Caetano and his family singing "Felicidade"
17-Jul	48500	1156	49656	QUARANTIN E	Video of Caetano on his quarantine
19-Jul	7400	124	7524	FIRST PERSON	Video of interview given with his son for the National Soccer Day
20-Jul	24500	361	24861	FIRST PERSON	Photos with personal reflection
20-Jul	12800	101	12901	FIRST PERSON	Photos honoring Helio Eichbauer
21-Jul	29900	2138	32038	AWARENESS	Photo of awareness to stay home during quarantine
22-Jul	7500	58	7558	FIRST PERSON	Photos honoring his son's band
23-Jul	16400	640	17040	QUARANTIN E	Video of Caetano on his quarantine
23-Jul	13100	358	13458	AWARENESS	Video of 342 Amazonia campaign
23-Jul	24000	305	24305	FIRST PERSON	Photo honoring Sergio Ricardo

25-Jul	18500	260	18760	CAREER	Photo of Caetano promoting the book "Verdade Tropical"
25-Jul	38300	2054	40354	AWARENESS	Ceatano's video on environmental issues in Brazil
26-Jul	19300	665	19965	AWARENESS	Ceatano's video on environmental issues in Brazil
26-Jul	107000	1633	108633	FIRST PERSON	Photo of Caetano with his grandson
27-Jul	10000	53	10053	FIRST PERSON	Photo with reference of Mario Sérgio Conti text about Sérgio Ricardo
28-Jul	22300	460	22760	CAREER	Photo promoting the documentary "Narciso em Férias"
29-Jul	28000	870	28870	CAREER	Photos promoting media presence
29-Jul	55800	4187	59987	CAREER	Video promoting #LiveaLenda
30-Jul	39800	2520	42320	CAREER	Video promoting #LiveaLenda
31-Jul	41400	1914	43314	CAREER	Photo promoting #LiveaLenda
31-Jul	119.233	7700	126933	CAREER	Video promoting #LiveaLenda
01-Aug	20700	514	21214	CAREER	Video promoting Globonews report on the documentary "Narciso em Férias"
01-Aug	69100	3544	72644	CAREER	Video promoting #LiveaLenda

02-Aug	50000	4338	54338	CAREER	Photo promoting #LiveaLenda
03-Aug	14900	278	15178	CAREER	Video promoting #LiveaLenda
03-Aug	35200	625	35825	FIRST PERSON	Photos honoring Jorge Portugal
04-Aug	32600	1369	33969	CAREER	Video of Caerano promoting the live
05-Aug	62690	1522	64212	QUARANTIN E	Video of Caetano on his quarantine
06-Aug	22200	814	23014	CAREER	Video promoting #LiveaLenda
06-Aug	27900	1165	29065	CAREER	Video promoting #LiveaLenda
06-Aug	107796	3944	111740	CAREER	Video promoting #LiveaLenda
07-Aug	163000	6788	169788	CAREER	Photos promoting #LiveaLenda
07-Aug	71700	3800	75500	CAREER	Video with an interview promoting #LiveaLenda
08-Aug	73700	2220	75920	AWARENESS	Video appealing for social donation
08-Aug	18000	371	18371	AWARENESS	Video of reference to 342 Amazonia on #LiveaLenda

09-Aug	156000	1922	157922	FIRST PERSON	Photo with personal reflection
09-Aug	29800	666	30466	MUSIC	Video of Caetano singing "Talvez"
10-Aug	59800	477	60277	CAREER	Photo promoting the song "Talvez"
10-Aug	51459	1474	52933	CAREER	Video promoting #LiveALenda
11-Aug	96500	7179	103679	CAREER	Video reflecting about #LiveALenda with reference to media presence
12-Aug	6100	73	6173	FIRST PERSON	Video recommending new artist
12-Aug	21700	475	22175	AWARENESS	Video of awareness to music workers rights
13-Aug	20800	610	21410	FIRST PERSON	Video with a memory of #LiveALenda with Caetano's children
14-Aug	13000	196	13196	CAREER	Video promoting the song "Talvez"
15-Aug	14200	261	14461	CAREER	Photo promoting the playlist of #LiveALenda
16-Aug	21200	786	21986	FIRST PERSON	Video honoring Dorival Caymmi
17-Aug	44200	1442	45642	CAREER	Video of Nelson Motta's review on Globo news about the #LiveALenda

18-Aug	13200	384	13584	MUSIC	Video of Caetano singing with Gilberto Gil
19-Aug	15300	545	15845	MUSIC	Caetano singing "Milagres do povo"
20-Aug	13100	337	13437	FIRST PERSON	Video honoring Carminho
21-Aug	46900	616	47516	FIRST PERSON	Photo honoring Raul Seixas
24-Aug	21800	222	22022	CAREER	Video promoting "Narciso em Férias" documentary
25-Aug	70300	5650	75950	FIRST PERSON	Video honoring Otto Lantás
26-Aug	14900	302	15202	CAREER	Photo encouraging followers to vote on Caetano for the best live of the year category
27-Aug	16500	742	17242	MUSIC	Video of Caetano singing with Gilberto Gil
28-Aug	87100	4210	91310	FIRST PERSON	Video of two girls singing Caetano's music
29-Aug	52600	830	53430	FIRST PERSON	Photo with personal reflection
31-Aug	5100	97	5197	CAREER	Video promoting "Narciso em Férias" documentary
01-Sep	7600	240	7840	CAREER	Video of the oficial trailer of "Narciso em Férias"

02-Sep	16000	224	16224	CAREER	Photo promoting "Narciso em Férias" documentary
03-Sep	33200	406	33606	FIRST PERSON	Photos remembering the dictatorship period
04-Sep	19500	253	19753	CAREER	Video promoting "Hey Jude" song
04-Sep	32300	706	33006	FIRST PERSON	Video honoring Waly Salomão
05-Sep	45800	2772	48572	MUSIC	Video of Caetano's clip "Hey Jude"
06-Sep	49000	2022	51022	CAREER	Video promoting "Narciso em Férias" documentary
07-Sep	23600	710	24310	CAREER	Photo promoting "Narciso em Férias" documentary
08-Sep	34000	1220	35220	CAREER	Video promoting "Narciso em Férias" documentary
09-Sep	23731	523	24254	CAREER	Reels promoting "Narciso em Férias" documentary
10-Sep	36600	444	37044	FIRST PERSON	Photo of Caetano arriving in Brazil after the exile
11-Sep	15800	168	15968	CAREER	Video promoting "Narciso em Férias" playlist
12-Sep	86700	710	87410	FIRST PERSON	Photos of memories from the time in exile with Gilberto Gil

13-Sep	8000	63	8063	CAREER	Video of interview about "Narciso em Férias" documentary
14-Sep	10600	170	10770	AWARENESS	Video of Caetano talking about environmental issues
15-Sep	6100	58	6158	AWARENESS	Photo promoting Caetano's presence on live discussion about democracy
16-Sep	52100	1197	53297	FIRST PERSON	Photo honoring Caetano's mother
17-Sep	19700	183	19883	FIRST PERSON	Photo #tbt of 1971
18-Sep	7200	59	7259	CAREER	Video of interview about "Narciso em Férias" documentary
19-Sep	18600	1243	19843	CAREER	Photo about the best lives of the year awards
20-Sep	8000	111	8111	CAREER	Photo about the democracy and freedom of speech debate
21-Sep	31000	543	31543	CAREER	Video of interview about "Narciso em Férias" documentary
22-Sep	9700	82	9782	CAREER	Video promoting "Narciso em Férias" playlist
23-Sep	22600	247	22847	AWARENESS	Photo promoting Caetano's presence on live discussion about democracy
24-Sep	8000	193	8193	AWARENESS	Video of an interview regarding freedom of speech
25-Sep	13300	222	13522	CAREER	Photos with promotion of the book "Narciso em Férias"

26-Sep	6721	118	6839	FIRST PERSON	Video honoring Gal Costa
27-Sep	26802	879	27681	CAREER	Video promoting the documentary "Narciso em Férias"
28-Sep	15748	427	16175	FIRST PERSON	Video honoring Tim Maia
29-Sep	7551	141	7692	CAREER	Photos announcing nomination for the Latin Grammys
30-Sep	11308	139	11447	CAREER	Photos promoting the album nominated for the Latin Grammys
01-Oct	11731	141	11872	FIRST PERSON	Photo #tbt of 1968
02-Oct	43882	1680	45562	CAREER	Photo with promotion of event with Caetano's participation
03-Oct	24355	3322	27677	CAREER	Photo of giveaway for the book "Narciso em férias"
04-Oct	18203	370	18573	FIRST PERSON	Photo honoring Zuza Homem de Mello
05-Oct	51357	1803	53160	AWARENESS	Video of boulos talking about fake news
06-Oct	13273	247	13520	MUSIC	Video of Caetano singing "Pardo"
07-Oct	8474	155	8629	CAREER	Video promoting the music video "Hey Jude"

08-Oct	15142	234	15376	CAREER	Video promoting the music video "Hey Jude"
09-Oct	26995	205	27200	CAREER	Photo promoting the music "Hey Jude"
10-Oct	98435	4253	102688	CAREER	Video of Caetano explaining the Showmicio live polemic
11-Oct	27689	690	28379	FIRST PERSON	Video honoring Tom Zé
11-Oct	19960	857	20817	AWARENESS	Video calling for freedom of speech
12-Oct	19961	472	20433	FIRST PERSON	Photo with personal reflection
13-Oct	40774	1926	42700	MUSIC	Video of Caetano singing "Menino Deus"
14-Oct	43782	1199	44981	FIRST PERSON	Photos honoring Caetano's father
15-Oct	6589	249	6838	FIRST PERSON	Photo with personal reflection
16-Oct	43133	474	43607	FIRST PERSON	Photo honoring Fernanda Montenegro
16-Oct	34461	1949	36410	FIRST PERSON	Video of the girls who sing Caetano

17-Oct	53668	2873	56541	FIRST PERSON	Video with Caetano's testimony on MPB
18-Oct	8882	113	8995	CAREER	Video promoting "Narciso em Férias" book
19-Oct	19907	635	20542	MUSIC	Video of Caetano and other brazilian artists clip "Quem Tem Fome, Tem Pressa"
20-Oct	33824	571	34395	CAREER	Photo promoting the Showmicio live
22-Oct	25625	1356	26981	CAREER	Video promoting the Showmicio live
23-Oct	7788	175	7963	FIRST PERSON	Video honoring Pele
24-Oct	32489	631	33120	CAREER	Photo with Caetano's presence on media
25-Oct	28052	1184	29236	MUSIC	Video of Caetano singing "Hey Jude"
26-Oct	37548	601	38149	FIRST PERSON	Photo honoring Milton Nascimento
28-Oct	4938	171	5109	AWARENESS	Photo of Caetano's participation on social injustice's live
29-Oct	23431	1344	24775	AWARENESS	Video about social injustice
29-Oct	6056	195	6251	AWARENESS	Video about social injustice

31-Oct	13947	180	14127	FIRST PERSON	Photo honoring Carlos Drummond de Andrade
02-Nov	8027	280	8307	AWARENESS	Video about social injustice
04-Nov	60106	844	60950	FIRST PERSON	Photos and videos honoring Caetano's grandson José Veloso
05-Nov	24762	839	25601	CAREER	Photo promoting the Showmicio live
05-Nov	5028	246	5274	AWARENESS	Photo of political awareness
06-Nov	19353	633	19986	CAREER	Video promoting Caetano's live about democracy
07-Nov	7755	50	7805	AWARENESS	Photo for solidarity to Amapá
07-Nov	25631	410	26041	CAREER	Video of candidate Manuela D'Avila talking about Caetano's live
08-Nov	4653	71	4724	AWARENESS	Video of Caetano interviewing the political candidate Boulos
08-Nov	40674	701	41375	CAREER	Video promoting the Showmicio live
09-Nov	2615	46	2661	FIRST PERSON	Video honoring a DJ who made success during the pandemic
09-Nov	3494	69	3563	AWARENESS	Video of Caetano talking about social issues

10-Nov	3601	39	3640	AWARENESS	Video of Caetano interviewing the political candidate Manuela D'Avila
11-Nov	13857	849	14706	AWARENESS	Video of political awareness
13-Nov	11433	448	11881	CAREER	Video of the live about democracy
14-Nov	9519	170	9689	AWARENESS	Video promoting a social project for women rights
15-Nov	5209	112	5321	FIRST PERSON	Video recommending a song by Gal Costa and his son Zeca Veloso
16-Nov	9559	318	9877	MUSIC	Video clip of Caetano singing "Cores Vivas"
17-Nov	12358	93	12451	CAREER	Photo of the interview about " Narciso em Férias"
19-Nov	6563	171	6734	MUSIC	Video of Caetano singing the nominated song for the 2020 Latin Grammy
22-Nov	77114	1754	78868	FIRST PERSON	Photos honoring his son Moreno Veloso
22-Nov	63980	1986	65966	FIRST PERSON	Photo with reflection on social issues
23-Nov	36864	1996	38860	AWARENESS	Video of the song "Sampa" adapted to the context of the fight for democracy
24-Nov	39240	3845	43085	CAREER	Video announcing the Christmas live

25-Nov	49251	1145	50396	CAREER	Photo promoting the Christmas live
26-Nov	24383	579	24962	CAREER	Video of Caetano walking his grandson while promoting the Christmas live
27-Nov	37560	932	38492	CAREER	Photo promoting the Christmas live
28-Nov	31447	504	31951	CAREER	Video of media presence on USA
28-Nov	30255	1078	31333	AWARENESS	Video sharing the song of a Social Campaign
30-Nov	37709	932	38641	CAREER	Video promoting the Christmas live asking for followers to choose the repertoire
30-Nov	23969	798	24767	FIRST PERSON	Video of Otto lantas requesting music for the live
30-Nov	45861	1661	47522	FIRST PERSON	Video of Caetano in his pajamas saying he will sing the songs requested by Otto lantas
01-Dec	17939	698	18637	FIRST PERSON	Video of Caetano in his pajamas receiving repertory requests for the live
02-Dec	33983	1599	35582	CAREER	Video announcing unreleased song on Christmas' live
03-Dec	18077	1295	19372	FIRST PERSON	Videos of more requests to Christmas' live repertory
04-Dec	40494	703	41197	CAREER	Photo promoting Christmas live

05-Dec	2984	66	3050	CAREER	Video announcing interview with philosopher
06-Dec	37997	550	38547	FIRST PERSON	Photo honoring Dede
07-Dec	28872	2149	31021	CAREER	Videos of more requests to Christmas' live repertory
08-Dec	14478	630	15108	CAREER	Photo of Maria Bethania's request for the Christmas live's repertory
09-Dec	18317	676	18993	CAREER	Videos of more requests to Christmas' live repertory
10-Dec	12880	521	13401	CAREER	Videos of more requests to Christmas' live repertory
11-Dec	16495	603	17098	CAREER	Videos of more requests to Christmas' live repertory
12-Dec	6020	152	6172	CAREER	Video promoting the song "Você Não Me Ensinou a Te Esquecer"'s online release
13-Dec	31458	1511	32969	CAREER	Videos of more requests to Christmas' live repertory
14-Dec	18351	302	18653	CAREER	Video promoting the song "Você Não Me Ensinou a Te Esquecer"'s online release
15-Dec	18356	376	18732	CAREER	Video promoting the clip "Você Não Me Ensinou a Te Esquecer"
16-Dec	165689	6585	172274	FIRST PERSON	Video of Caetano working out in preparation for the live
16-Dec	24775	829	25604	CAREER	Videos of more requests to Christmas' live repertory

17-Dec	16983	256	17239	CAREER	Videos of more requests to Christmas' live repertory
18-Dec	9398	258	9656	CAREER	Videos of more requests to Christmas' live repertory
19-Dec	38891	1425	40316	CAREER	Videos of more requests to Christmas' live repertory
19-Dec	34514	1416	35930	CAREER	Video of Otto lantas warning about the live
20-Dec	65152	3465	68617	CAREER	Video promoting the released Christmas live
21-Dec	18273	842	19115	MUSIC	Video of Caetano's opening performance on the Christmas live
22-Dec	22161	701	22862	MUSIC	Video of Caetano singing "Autocalanto"
23-Dec	60934	1252	62186	MUSIC	Video of Caetano's performance on the Christmas live
24-Dec	21008	405	21413	FIRST PERSON	Photo of Caetano wishing a merry christmas to his followers
25-Dec	19120	638	19758	MUSIC	Video of Caetano singing "White Christmas"
26-Dec	15259	252	15511	CAREER	Video promoting Caetano's interview with Giovanna
27-Dec	26226	799	27025	FIRST PERSON	Photo of memories from 1968
28-Dec	13945	144	14089	AWARENESS	Photo of Caetano recomending readings of political nature

29-Dec	65503	862	66365	FIRST PERSON	Photos honoring Cássia Eller
30-Dec	29380	342	29722	MUSIC	Video of Caetano singing "Noite de Cristal"
31-Dec	18131	529	18660	FIRST PERSON	Photo of Caetano wishing a happy new year to his followers

Annex B - Questionnaire Survey

The questionnaire was done in Portuguese, in order to reach a larger number of people within the intended research sample. It was titled “Caetano Veloso going digital on 2020” and it aimed to analyze the perception of Caetano Veloso's followers on Instagram during the Covid-19 pandemic.

1. Segue o Caetano Veloso no Instagram?

- a) Sim
- b) Não
- c) Não tenho Instagram

(Se não, o questionário termina aqui.)

Dados Demográficos

2. Qual a sua nacionalidade?

- a) Brasileira
- b) Portuguesa
- c) Outra

3. Género?

- a) Masculino
- b) Feminino
- c) Não definido

4. Qual a sua faixa etária?

- a) 18-24
- b) 25-34
- c) 35-44
- d) 45-54
- e) +55

5. Quais as suas habilitações literárias?

- a) Sem escolaridade
- b) Ensino Básico
- c) Ensino Superior
- d) Mestrado
- e) Doutoramento

Dados do Estudo

6. Está familiarizado com os conteúdos de Caetano durante a quarentena?

Escala de 1 a 5.

(1 - Nada; 2 - Pouco; 3 - Mais ou menos; 4 - Muito; 5 - Totalmente)

7. Assistiu aos lives de Caetano Veloso na quarentena?

- a) Sim
- b) Não
- c) Não sabia da existência dos lives

8. Põe like nos conteúdos de Caetano Veloso no Instagram?

- a) Sim
- b) Depende do conteúdo
- c) Não

9. Que tipos de conteúdos o impulsionam a por like?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
 - b) MÚSICA: Atuações e Videoclips
 - c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
 - d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
 - e) QUARENTENA: Dia-a-dia em confinamento
- (Apenas se respondeu “Sim”, ou “Depende do conteúdo”)

10. Comenta os conteúdos de Caetano Veloso no Instagram?

- a) Sim
- b) Depende do conteúdo
- c) Não

11. Que tipos de conteúdos o impulsionam a comentar?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
- b) MÚSICA: Atuações e Videoclips
- c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
- d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
- e) QUARENTENA: Dia-a-dia em confinamento

(Apenas se respondeu “Sim”, ou “Depende do conteúdo”)

12. Costuma partilhar os conteúdos de Caetano no Instagram?

- a) Sim
- b) Depende do conteúdo
- c) Não

13. Que tipos de conteúdos o impulsionam a partilhar?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
- b) MÚSICA: Atuações e Videoclips
- c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
- d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
- e) QUARENTENA: Dia-a-dia em confinamento

(Apenas se respondeu “Sim”, ou “Depende do conteúdo”)

14. Que tipos de conteúdo do Caetano considera mais apelativos?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
- b) MÚSICA: Atuações e Videoclips
- c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
- d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
- e) QUARENTENA: Dia-a-dia em confinamento

15. Que tipos de conteúdo considera mais impactantes?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
- b) MÚSICA: Atuações e Videoclips
- c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
- d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
- e) QUARENTENA: Dia-a-dia em confinamento

16. Considera que a comunicação de Caetano no Instagram o impulsiona a consumir a música do artista?

Escala de 1 a 5.

(1 - Nada; 2 - Pouco; 3 - Mais ou menos; 4 - Muito; 5 - Totalmente)

17. Que tipos de conteúdo considera que mais o impulsionariam a consumir a música de Caetano?

- a) CARREIRA: Promoção de shows, músicas, projetos e entrevistas
- b) MÚSICA: Atuações e Videoclips
- c) PESSOAL: Memórias, Homenagens, Interações e Reflexões
- d) SENSIBILIZAÇÃO: Partilhas da esfera Social e/ou Política
- e) QUARENTENA: Dia-a-dia em confinamento

18. Como avalia a influência que a presença assídua de Caetano nas redes sociais tem no consumo da sua música?

Escala de 1 a 5.

(1 - Não influencia; 2 - Influencia pouco; 3 - Influencia; 4 - Influencia muito; 5 - Influencia totalmente)

19. Sente que a presença de Caetano no Instagram o aproxima do artista?

Escala de 1 a 5.

(1 - Nada; 2 - Pouco; 3 - Mais ou menos; 4 - Muito; 5 - Totalmente)

20. Em termos de Comunicação e Marketing, que pontuação daria para a eficácia do uso das redes sociais por Caetano Veloso durante 2020?

Pontuação de 0 a 10.