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Media visibility after death on the example of Chris Cornell and his official Facebook fanpage

Widoczność medialna po śmierci na przykładzie osoby Chrisa Cornella i jego konta na Facebooku

ABSTRACT:

Nowadays, the basic principle of marketing, also on Facebook, is the direct contact with the recipient. The Internet is currently a place of unlimited possibilities of contact and reaching out to various types of information, people and products. Now, all possible goods are subject to progressive commercialization and submit to market logic. An interesting issue in this context is the management of “media visibility” after the death of a given person. The main purpose of the article was to investigate how Chris Cornell’s death affected the “media visibility” of the official profile of the music on Facebook.

KEYWORDS:

Media visibility, Facebook, death, Chris Cornell, marketing product

STRESZCZENIE:

Współcześnie podstawową zasadą marketingu, także na Facebooku, jest bezpośredni kontakt z odbiorcą. Internet jest zarówno miejscem nieograniczonych możliwości kontaktu oraz docierania do różnego rodzaju informacji, osób i produktów. Obecnie wszelkie możliwe dobra podlegają postępującej komercjalizacji i poddawane są logice rynku. Ciekawym zagadnieniem w tym kontekście jest zarządzanie „widocznością medialnym” po śmierci danej osoby. Głównym celem artykułu było zbadanie jak śmierć Chrisa Cornella wpłynęła na „widoczność medialną” oficjalnego profilu nieżyjącego muzyka na Facebooku.

SŁOWA KLUCZOWE:

widoczność medialna, Facebook, śmierć, Chris Cornell, produkt

“Thus, perhaps the statement that we move from the tool phase as a human extension to the stage where man becomes an extension of tools must be considered true”¹.

¹ M. Szpunar, *Kultura algorytmów*, w: „Zarządzanie w Kulturze”, Kraków 2018, z. 1, p. 5.

INTRODUCTION

We live and work in the world of Web 2.0. Although social media is extremely popular and the use of it is common, skilful participation requires constant learning about the mechanisms that govern it. Participation in this space requires awareness that marketing skills are vital². It seems that nowadays the basic principle of marketing, also on Facebook, is the direct contact with the audience. The Internet is currently both a place of unlimited contact possibilities and access to various kinds of information, people and products. But also, it constitutes a space for creation of mutually-isolating, distrustful communities³. However, it still remains a platform for creating the image as well as a platform for promoting specific goods. Commodification includes many media products, including well-known and broadly admired people⁴.

This phenomenon applies both to celebrities and artists, who can be described as stars. Skilful management of your 'media exposure' is a kind of symbolic capital⁵. The phenomenon is noticeable especially in social media. It can be said that it is the result of adaptation to the demands of the digital world⁶. Media visibility has become a standard in the new media. However, it is dependent on the followers⁷, who can demonstrate 'active' or 'passive' activity⁸. Internet users constitute an important group of recipients of various types of goods. Therefore,

² Cf. D. Barefoot, J. Szabo. *Friends With Benefits. A Social Media Marketing Handbook*, San Francisco 2010, p. xxiv-xxv.

³ Cf. Z. Bauman, *Retropia. Jak rządzi nami przeszłość*, tłum. K. Lebek, Warszawa 2018, p. 257-258.

⁴ Cf. Mołęda-Zdziech, *Czas celebrytów. Mediatyzacja życia publicznego*, Warszawa 2013, p. 265-266.

⁵ Cf. Tamże, p. 221-222.

⁶ Cf. M. Szpunar, *Kultura lęku (nie tylko) technologicznego*, w: „Kultura Współczesna”, Warszawa 2018, p. 121.

⁷ Cf. M. Szpunar, *Medialna widoczność jako emanacja hiperobecności*, w: „Zeszyty Prasoznawcze” 3 (231), Kraków 2017, t. 60, p. 495.

⁸ Cf. M. Adamik-Szysiak, *Kampania wyborcza na Facebooku – studium przypadku aktywności liderów ugrupowań politycznych na Lubelszczyźnie w 2015 roku*, w: A. Łukasik-Turecka (red.), *Oblicza wyborów. Studia wyborcze i analizy kampanii parlamentarnej w 2015 roku na Lubelszczyźnie*, Lublin 2016. p. 84.

it was possible to expand advertising activities in this space, which also led to the commercialization of 'some contacts'⁹.

As underlined by Molęda-Zdziech, in the post-modern world all possible goods are subject to progressive commercialization and to the logic of the market. The researcher points out that the phenomenon of commodification in the field of culture was well researched by the scientists of the so-called Frankfurt School. As cited in Olivier Driessens, she emphasises that all media products, including celebrities, experts and even politicians in the field of political marketing have been commodified. However, it is not only about the traditional 'handing down' of one's face for the need of specific advertising campaign., because in the post-modern culture 'face' turns into an advertisement in itself¹⁰. Therefore, media visibility on Facebook should also be considered in respect to the above.

Thus, the management of 'media exposure' after the death of a given person seems like an interesting issue in this context. Managing a Facebook fanpage after the death of a well-known and valued person may be determined by numerous reasons, but also the functions mentioned above cannot be omitted. New media provide marketing opportunities. This in turn does not exclude the commemoration function or the preservation of the achievements in the 'field of media visibility'¹¹. Especially when, after the artist's death, their previously unpublished works are published, or publishing is resumed in an updated form¹².

Maintaining a certain level of popularity, promoting the image and achievements - can also be treated as marketing. Despite the fact that the presence in social media seems like a kind of necessity nowadays. Linked videos, photos, whole photo albums, graphics or text posts constitute standard elements of visibility on Facebook both for 'Ordinary' users, as well as people known as celebrities. J. Szulich-Kałuża claims that the photography alongside the film has become the most important medium and tool of meanings in the whole communication process. In this respect remarks on personal photography, which is used to build

⁹ Cf. M. Jasionowicz, *Internet. Medium, środowisko, społeczność*, w: *Dziennikarstwo i świat mediów. Nowa edycja*, red. Z. Bauer, E. Chudziński, Kraków 2012, p. 151-152.

¹⁰ Cf. M. Molęda-Zdziech, cf., p. 265.

¹¹ Cf. Jed R. Brubaker, Gillian R. Hayes, Paul Dourish, *Beyond the Grave: Facebook as a site for the expansion of death and mourning*, "The Information Society" 29 (2013), nr 3, p. 156-158.

¹² Cf. *Facebook*, Chris Cornell, <https://www.facebook.com/chriscornell/> [29.09.2019.].

autobiographical memories, seem to be valuable. Such type of a photograph, potentially used in social media after the death of a specific person, would bear a value of building biographical memories, which at the same time does not exclude the possibility of influencing the shape of social communication¹³.

Certainly, death is a specific circumstance that affects the reactions of the observers and those who manage the fanpage¹⁴. Mołęda-Zdziech writes as cited in D. J. Boorstin that the most powerful form of promotion is appropriately advertised and propagated events, which attract the attention of crowds¹⁵. Such events, however, share the fate of other goods that are consumed and have a certain 'expiry date'. People responsible for such promotion should realize that it is impossible to boost the same event over and over again in long term¹⁶. In this case, this event, which must not be treated as a constant promotion, is the suicidal death of the singer, multi-instrumentalist and composer, coming from Seattle, the co-founder of the 'Soundgarden' band, the ephemeral group 'Temple of the Dog', as well as a member of the 'Audioslave' supergroup, also known from solo works and charity activities¹⁷.

The main purpose of the article is to examine how death affects 'media visibility'. In this case, specifically, the death of Chris Cornell, actually born as Christopher John Boyle (20/07/1964-18/05/2017). The official profile of Chris Cornell on Facebook was analysed, as opposed to 'Soundgarden' profile which consists of only repetitive, almost identical posts¹⁸. The situation looks different in the case

¹³ Cf. J. Szulich-Kałuża, *Status fotografii we współczesnej kulturze – artystyczne kreacje czy technologiczne sztuczki?*, w: A. Wójciszyn-Wasil, M. J. Gondek, D. Wadowski (red.), *Pulchrum et communicatio. Księga jubileuszowa Profesora Karola Klauzy*, Lublin 2018, p. 240–241.

¹⁴ Cf. *Facebook. Michael Jackson*, <https://www.facebook.com/michaeljackson/>, cf. *Facebook. David Bowie*, <https://www.facebook.com/davidbowie/>, [29.09.2019].

¹⁵ Cf. Anu. A. Harju. *Socially Shared Mourning: Construction and Consumption of Collective Memory*, *New Review of Hypermedia and Multimedia* 21 (2015), nr 1–2, p. 123–145; Scott H. Church, *Digital Gravescaping: Digital Memorializing on Facebook*, "The Information Society" 2013, nr 29, p. 184–189; Brian Carroll, Katie Landry, *Logging On and Letting Out: Using Online Social Networks to Grieve and to Mourn*, *Bulletin of Science, "Technology & Society"* 2010, nr 30 (5), p. 341–349.

¹⁶ Cf. M. Mołęda-Zdziech. cf., p. 266–267.

¹⁷ Cf. Ch. Johnston, *Soundgarden's Chris Cornell killed himself, coroner says*, w: "The Guardian", <https://www.theguardian.com/music/2017/may/18/soundgarden-chris-cornell-killed-himself-coroner-says>, [27.09.2019].

¹⁸ Cf. *Facebook. Soundgarden*, <https://www.facebook.com/Soundgarden/>, [21.09.2019].

of 'Audioslave' and 'Temple of the Dog' pages¹⁹. This rule also applies to the official Instagram fanpages of the bands²⁰.

In the context of this study a deliberate choice of timeline periods was made. The analysis covered three time periods. The first from April 18, 2017 to May 18, 2017, the month before the death of the musician. Second from May 19, 2017 to June 20, 2017, the time immediately following the unexpected death of Chris Cornell. The third of the studied periods begins on May 18, 2018, and ends on June 19, 2018, a year after the tragic events in Detroit. A single post was established a research unit.

Research questions relate to how death affects the use of Facebook, and on the other hand, how a specific Facebook profile is shaped in the context of death. The following research questions therefore appear. Firstly, can you prolong one's life after death using Facebook? Secondly, can death be treated as an event, which constitutes for a marketing product? Thirdly, does death determine the content posted on the Facebook profile? In search for the answers to the questions asked, the researcher's attention was first drawn by the number and structure of entries posted on Chris Cornell's official Facebook page and the degree of users' interest.

¹⁹ The official fanpage of Chris Cornell on Facebook is liked by 1 655 696 users, while 1 573 328 users follow the page. See Facebook. Chris Cornell, <https://www.facebook.com/chriscornell/>, [21.09.2019]. In case of the 'Soundgarden' fanpage, the number is higher. The fanpage is liked by 2 877 484 users, and observed by 2 603 032 users. *Facebook, Soundgarden*, <https://www.facebook.com/Soundgarden/>, [21.09.2019]. The official fanpage of the 'Audioslave' band is liked by 2,507,025 users, whereas 2,368,558 users follow the page. See Facebook, Audioslave, <https://www.facebook.com/Audioslave-165985866829751/>, [21.09.2019]. The fanpage of "Temple of the Dog" on Facebook is liked by 305,286 people and is observed by 297,817 users. See Facebook, Temple of the Dog, <https://www.facebook.com/TempleofTheDog/>, [21.09.2019].

²⁰ On Instagram, the profile of "ChrisCornellofficial" has 468k followers. The content appearing in this space is synchronized with those published on the Facebook fanpage. See Instagram, Chris Cornell, <https://www.instagram.com/chriscornellofficial/>, [21.09.2019]. The profile of the 'Soundgarden' band on Instagram is followed by 445k. followers. See Instagram, Soundgarden, <https://www.instagram.com/soundgarden/>, [21.09.2019]. On the other hand, the official fanpage of 'Audioslave' is observed by only 2,808 people, see Instagram, Audioslave, <https://www.instagram.com/audioslaveofficial/>, [21.09.2019], whereas 'Temple of The Dog' is followed by 88,5k users. See Instagram, Temple of The Dog, <https://www.instagram.com/templeofthedog/>, [21.09.2019]. This means that on Instagram, unlike on Facebook, Chris Cornell's profile is more popular than 'Soundgarden's and 'Audioslave's. Understanding of this process requires further analysis.

The study puts forward the hypothesis whether the amount and quality of posted content on Facebook cause 'extension of life' and whether death is treated as a 'marketing' product.

Content analysis, both quantitative and qualitative, was used as a basic study method. The following method seems adequate in the study of communication sphere, in which the essential reality of the elements shaping both its content and form are analysed.

RESEARCH RESULTS

The analysis covered the content of the official Chris Cornell Facebook fanpage²¹. The page is available to anyone who decides to like or follow it. The research was conducted in September 2018. 60 entries from the period covered by the study were analysed. First, the period from April 18, 2017 to May 18, 2017, the month immediately preceding the death of musician from Seattle, was analysed.

Table 1. Chris Cornell Facebook page structure and content dated from April 18, 2017 to May 18, 2017

Posts type	Number of posts
Text posts	0
Posts containing a photograph	13
Text post with a link + a photograph	1
Video post	13
Text post containing a photograph + video link	1
Other (e.g. graphics)	4

Source: Authors own study

In the first period of the studied time period, the advantage of photo entries as well as video entries was noticed. There was no entry based entirely on text. The structure of posts shows the advantage of photos and videos. Consequently, these actions should be considered as intentional. In the analysed period, 32 posts were published, the appearance of which should be described as regular and consistent. No long breaks or excessive accumulation of the published posts were noticed.

Table 2. Topics of Facebook posts on Chris Cornell official fanpage dated from April 18, 2017 to May 18, 2017

Post topic	Number of posts
Soundgarden related posts	15
Chris Cornell's solo career related posts	13
The Audioslave related posts	2
Temple of The Dog related posts	2
Personal life related posts	0
Total number of posts	32

Source: Author's own study

The vast majority of posts concerned the music activity of Chris Cornell within the 'Soundgarden' band as well as the artist's solo career. Posts focused on his participation in other music projects were also noticed. No entries of a purely private or family nature were noticed.

Table 3. Number of reactions under the posts on the Chris Cornell Facebook fanpage dated from April 18, 2017 to May 18, 2017

Number of likes	Number of comments to the post	Number of shares
215,462	8,245	47,770

Source: Authors own study

It should be noted that the latest video post, published before the death of the musician, enjoyed much higher popularity than the other. No new posts on Chris Cornell Facebook page were noticed upon his death on May 18, until May 25. Thus, it should be stated that the last post, published before the artist's death on 17 May, 2017, brought all the attention of the followers and fans. It was a music video for the song 'By Crooked Steps' by 'Soundgarden'. It was liked by 42 thousand users, which constitutes for over 19.5% of all likes in the first analysed period. The post was commented on by 3.9 thousand users, which constitutes for 47.3% of all the comments in that period. As far as the number of shares is

concerned, the post was shared by 14 thousand users. This constitutes for 29.3% of all shares in the period from April 18, 2017 to May 18, 2017.

Table 4. Number of responses to video posts on Chris Cornell Facebook fanpage dated from April 18, 2017 to May 18, 2017

Number of video posts	Number of comments under the video posts	Number of shares
116,300	6,335	41,271

Source: Authors own study

The number of likes of video posts constitutes for 53.9% of all likes in the period from April 18, 2017 to May 18, 2017. In turn, the number of shares of the video posts constitutes for 86.3% of all shares. Whereas, the number of comments on the video posts constitutes for 76.8% of all comments under posts at that time. Therefore, it means that a music video, or a part of a music video, has greater influence on Facebook users than any other posts. Posts with pictures or graphics brought significantly smaller attention in the studied period of time.

Table 5. Number of responses to photo posts on Chris Cornell Facebook fanpage dated from April 18, 2017 to May 18, 2017

Number of photo posts	Number of comments under the photograph	Number of shares
90,200	1,707	5,977

Source: Authors own study

Table 6. Number of responses to posts with graphics on Chris Cornell Facebook fanpage dated from April 18, 2017 to May 18, 2017

Number of likes under the posts with graphics	Number of comments under the graphic	Number of shares
8,962	203	261

Source: Authors own study

Later, posts from May 19 to June 20, 2017 were analysed. The analysis showed that the structure and content of posts in the directly after the death of

an American artist were much different. It is possible that this was a result of a shock, caused by the sudden death of the composer, and the interference of his family in the shape of the Facebook page during this period.

Table 7. The structure of posts on the Chris Cornell Facebook fanpage dated from May 19, 2017 to June 20, 2017

Post type	Number of posts
Text posts	0
Posts containing a photograph	12
Text post with a link + a photograph	1
Video post	0
Text post containing a photograph + video link	0
Other (e.g. graphics)	3

Lack of planned activities in comparison to the previous study-period, which consisted of a consequently realised scheme in running the page, was noticed. This time, posts showing emotions of relatives and friends associated with Chris Cornell's death, but also the unique character of the artist, were noticed. No video posts were noticed in comparison to the previous study-period. Despite the fact, the number of likes, comments and shares significantly increased. The results of the analysis indicated a much superior interest in the Soundgarden frontman's fanpage in connection with the sudden death that took place during the band's US tour. The reaction of the followers of his fanpage also changed after his death. Not only did the users more frequently like his posts, but also commented on the posts and shared them in a higher number. A change was also visible in the number of published posts on the examined profile, which decreased exactly by half compared to the previous analysed period. The content of posts at that time concerned only two dimensions: first, solo musical activity, second, private and family materials. The change can be described as clearly noticeable in relation to the period before the death.

Table 8. The content of the posts on the Chris Cornell Facebook fanpage dated from May 19, 2017 to June 20, 2017

Post content	Number of posts
Soundgarden related posts	0
Chris Cornell's solo career related posts	7
The Audioslave related posts	0
Temple of The Dog related posts	0
Personal life related posts	9
Total number of posts	16

Source: Authors own study

After the death of the musician, the activity of Internet users increased significantly. During the time, users' activity was mainly expressed by the general high rate of comments published under particular posts.

Table 9. Number of reactions under the posts on the Chris Cornell Facebook fanpage dated from May 19, 2017 to June 20, 2017

Number of likes	Number of comments under posts	Number of shares
1,035,500	31,538	83,924

Source: Authors own study

In the studied period, the change also concerned the quantity and content of posts. It turns out that the artist's death caused increased interest of Internet users not only in the form of photographs, but also graphics. For example, a change of both the profile picture and background picture to a black background triggered an 'avalanche' of the followers' activity, which was expressed in likes and comments.

Table 10. Number of responses to video posts on Chris Cornell's Facebook fanpage from May 19, 2017 to June 20, 2017

Number of video posts	Number of comments under the video posts	Number of shares of video posts
0	0	0

Source: Authors own study

Table 11. Number of reactions to photo posts on Chris Cornell Facebook fanpage dated from May 19, 2017 to June 20, 2017

Number of likes under photo posts	Number of comments under photo posts	Number of shares of photo posts
867,000	26,013	76,075

Source: Authors own study

The followers focus on photos in the period immediately following the death of the co-founder of 'Soundgarden' is an interesting phenomenon. The number of likes of photos in the previous studied period was only 24.7% of the likes of photo posts in the second analysed period. Some characteristic pictures of the artist associated with his music career were published at that time, but also fewer professional ones, presenting his family and private life. Next to the memories of friends there were materials that related to the close relationship of Chris Cornell and his wife Vicky Cornell. What is more, photos of the artist with his own children, showing him in everyday situations both at home and during stage meetings was another interesting type of Facebook activity. Each time, photos are marked with a commentary, usually of a memorable nature.

Table 12. The number of reactions to posts with graphics on the Chris Cornell Facebook fanpage dated from May 19, 2017 to June 20, 2017

Number of graphics	Number of comments under graphics	Number of shares of graphics
168,500	5,525	7,849

Source: Authors own study

The third research period covered the time from May 18, 2018 to June 19, 2018. Twelve months after the death of Chris Cornell, the nature of posts and their content, as well as the way of running a Facebook fanpage changed in relation to both previous study-periods. As far as their structure is concerned, photo posts or a photo album posts dominated at the time. The trend of the lack of text entries was maintained, additionally a small number of posts with graphics was noticed. No posts on the profile with video content were noticed, which is common for the second and third study-period.

Table 13. The structure of posts on the Chris Cornell Facebook fanpage dated from May 18, 2018 to June 19, 2018. During this period, a graphic was combined twice with a link to music video

Post type	Number of posts
Text posts	0
Posts containing a photograph	9
Text post with a link + a photograph	1
Video post	0
Text post containing a photograph + video link	0
Other (e.g. graphics)	2

Source: Authors own study

In the third of the study-period, the smallest number of entries was noticed. Only 12 posts were noticed, while in the first study-period 32 posts were noticed and 16 in the second study-period. This means that Chris Cornell's death and the interruption of his artistic activity can be described as the reason for the drop in the high frequency of posts. In the period from 18 May to 19 June 2018, the posts contained a reference especially to the musician's private and family life. The second number of posts was devoted to his solo career and finally, the third, to the activity within the 'Soundgarden' or the 'Audioslave'. Pictures highlighting the recollection of the artist by his close relatives as well as other posts related to family relationship were posted upon the anniversary of his death.

Table 14. Topics of posts on the Chris Cornell Facebook fanpage dated from May 18, 2018 to June 19, 2018

Post topic	Number of posts
Soundgarden related posts	1
Chris Cornell's solo career related posts	3
The Audioslave related posts	1
Temple of The Dog related posts	0
Personal life related posts	7
Total number of posts	12

Source: Authors own study

Data obtained from the third study-period of the functioning of Chris Cornell Facebook fanpage indicated a significantly lower level of users' activity, including the 'passive' one. This constitutes for just over 70% of the likes compared to the results from the first study period and slightly above 8% compared to the second analysed range. Low rates were also noted for the number of posts, comments and shares available under the posts.

Table 15. Number of reactions on the Chris Cornell Facebook fanpage dated from May 18, 2018 to June 19, 2018

Number of likes	Number of comments	Number of shares
83,100	1,669	8,263

Source: Authors own study

Table 16. Number of responses to video posts on Chris Cornell on Facebook fanpage dated from May 18, 2018 to June 19, 2018

Number of likes under video posts	Number of comments under video posts	Number of shares of video posts
0	0	0

Source: Authors own study

Table 17. Number of reactions to photo posts on the Chris Cornell on Facebook fanpage dated from May 18, 2018 to June 19, 2018

Number of likes under photo posts	Number of comments under photo posts	Number of shares of photo posts
65,500	983	4,797

Source: Authors own study

A significantly lower level of Facebook users' activity, relating to the photo posts on Chris Cornell's Facebook fanpage, was noticed in comparison not only to the second, but also to the first study-period.

Table 18. Number of reactions to posts with graphics on Chris Cornell's Facebook fanpage, dated from May 18, 2018 to June 19, 2018

Number of likes under graphics	Number of comments under graphics	Number of shares of graphics
17,600	686	3,466

Source: Authors own study

The activity of Facebook users relating to the posts with graphics was actually higher in the last study-period than in the period before 18 May, 2017. This phenomenon can be explained by the personal character of the posts in the third study-period. In the first study-period however, the number of posts, their structure and content, were changed. The posts in the first study-period concerned charity activity and were aimed at grabbing the users' attention to the issues of social matter.

Social media today give the opportunity to build relationships with 'friends' and followers, although this is not the dominant factor. Considering the mere presence on Facebook, the user's focus on self-presentation is higher than on building deeper relationships with other users.

RESULTS

Social media today give the opportunity to build relationships with 'friends' and followers, although this is not the dominant factor. Considering the mere presence on Facebook, the user's focus on self-presentation is higher than on building deeper relationships with other users²². Facebook is also a communication chan-

²² Cf. A. Bąk, *Serwisy społecznościowe – efekt Facebooka i nie tylko*, w: „Media i Społeczeństwo”, Bielsko-Biała, 6 (2016), p. 139.

nel, even if the communication occurs only one-way or is described as 'passive'. The social network also becomes a platform under which many phenomena are subject to constantly progressing commercialization. Furthermore, this situation creates a growing number of opportunities for the efficient users of the page.

The main aim of the article was to investigate the relations of Chris Cornell's death and the 'media visibility' of his official Facebook fanpage. The conducted study showed unequivocally that the artist's death caused an increase in the 'media visibility' of the fanpage. A noticeable change in the users' activity was observed after the death of the musician. The comparison of the period before death, immediately after death and a year after the death of the 'Soundgarden' vocalist, indicates that his death can be described as an unplanned event promoting his person and works.

In the study the following hypothesis was introduced: Does the amount and quality of Facebook posts cause 'extension of life' and whether death is treated as

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a 'marketing' product. The hypothesis, based on the research question, was verified positively. The results show that death can be treated as a marketing product. The study clearly demonstrated the growing interest in life and work of Chris Cornell, after his death. The unfortunate event concentrated the attention of 'old followers' and attracted the attention of the new ones. Thus, the artist's death caused an increase in interest in his person and musical achievements. Finally, the study results indicate that the death of the music significantly affected the content on his Facebook fanpage. The study clearly confirmed that after the death of 'Soundgarden's' leader, not only did the posts change in number, but also in structure and content.

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Biogram

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