Write-Up Summary

Higher popularity ratings or higher number of followers have a chaotic disposition when placed into a metric comparison to total ticket sales in a specified year. What can be observed is that there is a concentrated cluster for all artists that reside in the 70-85% to show that majority of the top selling artists are in this area. When displayed in different colors by genre, the main observation that can be made is that, despite each genre occupying different ranges of popularity, they all have various amounts of total ticket sales that directly compete with another.

Another interesting finding is the absolute flop when comparing follower count vs. ticket sales. While most would assume that it would be similar to popularity, this data set was primarily clustered in the bottom left corner. This signifies the effect when a data set includes a metric that is measured by an opt-in feature on a media platform. If you must volunteer to increase a value, that said value’s significance is greatly depreciated.

In terms of interesting notes, the main artists that pain an interesting story would be Ed Sheeran and Post Malone. Both artists are extremely popular with Post Malone being the only artist with a 100% popularity rating. However, Ed Sheeran’s ticket sales dwarfed Post Malone despite being close in popularity. Through additional research, it was revealed that Ed Sheeran’s 2018 tour had about 200 concerts against Post Malone’s 50 concerts in 2018. This proved a point that we must go beyond the Spotify popularity metrics and explore additional vectors of information that might prove to be more directly correlating with ticket sales, or if our focus should shift away from the brightest and hottest stars. Perhaps, our data should be focused on the underdogs and newer artists.