

Organic Artist Development in the digital Music Business

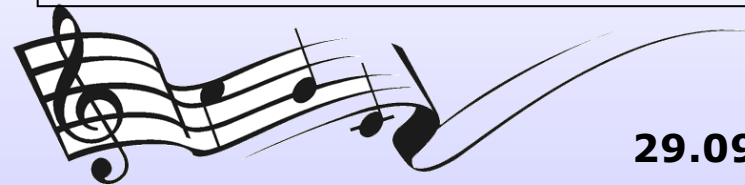


Organic Artist Development

in the digital Music Business

Agenda

1. Personal Introduction
2. Current situation for Artist Development
3. Artist Development Framework: Artist Basics
4. Artist Development Framework



Organic Artist Development

in the digital Music Business

Dr. Johannes Ripken

CV in the music industry:

Working experience in music management since 2006: Universal Music (employed and as a freelancer), own record label and artist management

Music production since 2002

CV in academical environment:

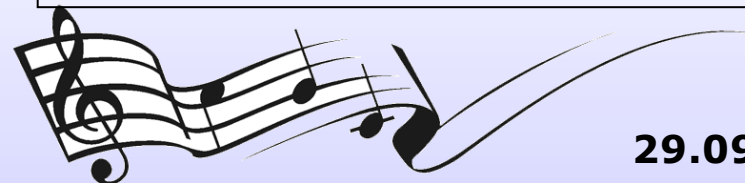
Book author: Organisches Artist Development (2015, Nomos Publishing)

Lecturer for music business theory: Popakademie Baden-Württemberg, Macromedia University Berlin, Akademie Deutsche Pop Bremen

Supervisor for master students: Popakademie Baden-Württemberg, Zeppelin University Friedrichshafen

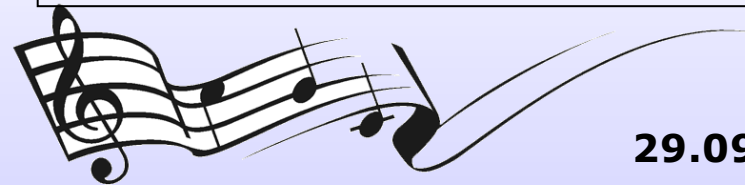
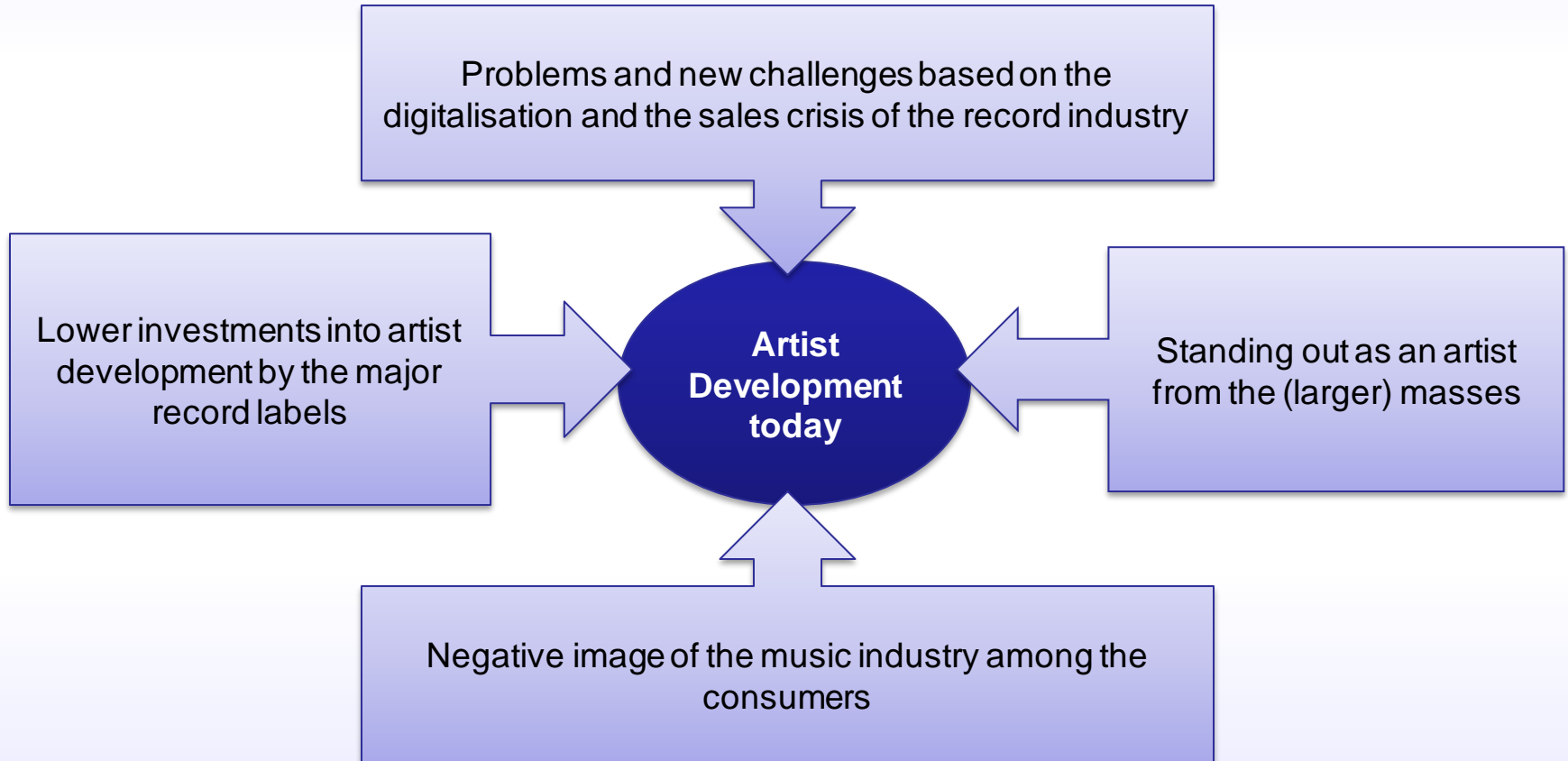
Ph.D. Music Business: University of Bolton (2013, Organic Artist Development)

B.A. Music Business: Popakademie (2009, Artist Development)



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Current situation for Artist Development



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**New
Challenges**

Major Labels

**Negative
Image**

**Standing out
from the
masses**

Digitalisation:

- Production: Virtualisation
- Distribution: growing relevance of digital distribution
- Consumption: Access vs Ownership
- Communication: Social Media, followers, shares and recommendations

Changed identification and entertainment options:

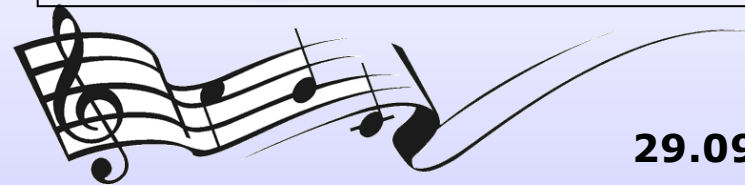
- Social Media as most casual channel for social identification
- Smartphones, games, video streaming as new additional entertainment options

Changed consumption and retail structures:

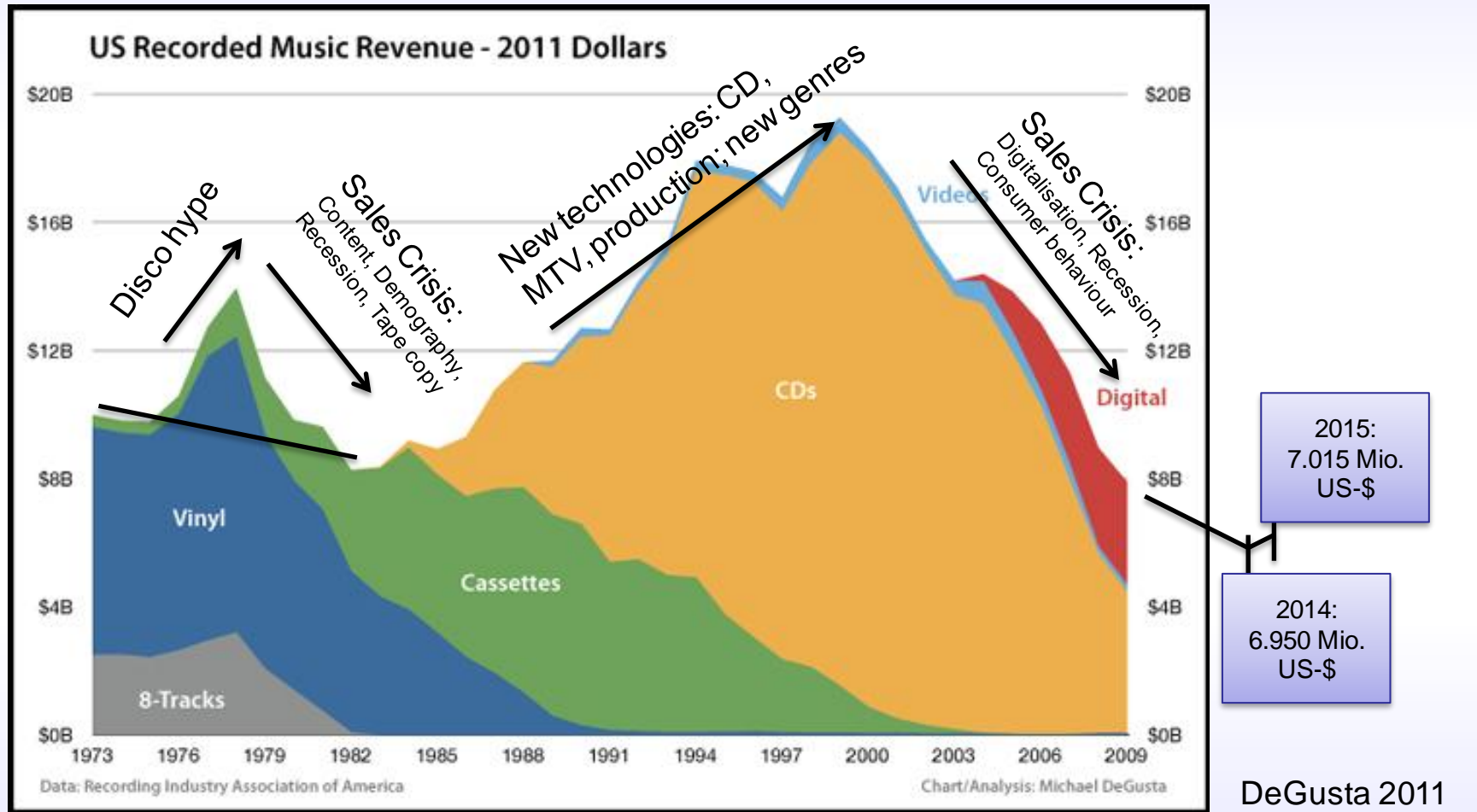
- Track-driven market instead of album-driven market
 - Ended CD replacement purchases
 - Music access instead of ownership
- Music purchases: Online retailers, large electronics retailers, NTOs

Competition:

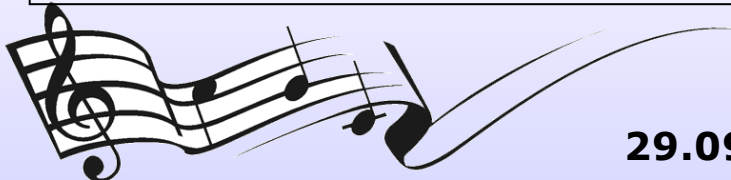
Surviving in the new music industries with reduced revenues and larger competition



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DeGusta 2011



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**New
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Major Labels

**Negative
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Pressure by corporates:

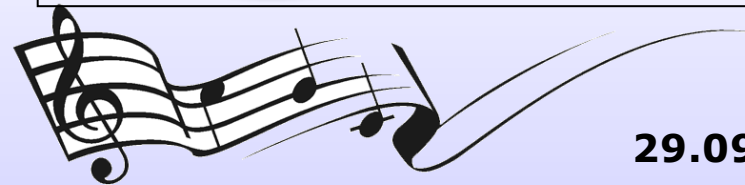
- Quarterly reporting for the corporates and their stockholders complicates long-term artist development
- Quick profits from „Cherry Picking“ and media-hyped „Pop Idols“ more attractive than expensive and risky artist development

Missing financial investments and man power:

- Sales crisis reduced the financial strength and employees of (major) labels, which are significant resources for artist development

Album-focused strategies:

- Artist albums provide a better margin than single release sales
- Mentality: „Single Hit macht Album fit“ – a single hit record is the best preparation for a successful album release
- Slow acceptance and adaption of new technologies (streaming, downloads)



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**New
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Damaged reputation:

- by profit-driven behaviour
- by legal activities against (private) file sharers
- due to growing transparency of business structures and practices:

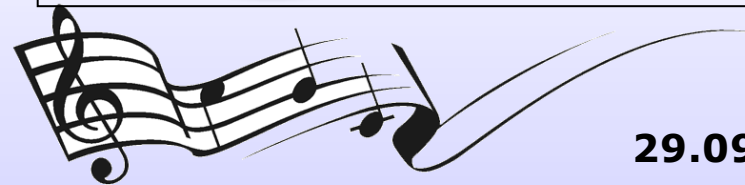
Art vs Commerce:

- Main Question: Can large profit-driven labels be an authentic home for artists?
- Selling out phenomenon of artists being signed by major labels

Citation by Radiohead lead singer Thom Yorke:

“[Big record labels] have no idea what to do with [new artists] now”

Major record labels are not able to or do not want to spend time and money or have the courage to invest into new artists in a long term



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**New
Challenges**

- Democratisation of music production:**
- Music production more affordable
 - therefore: more artists in the music business
 - therefore: more competition

Major Labels

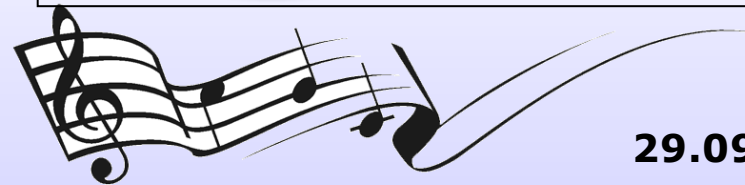
- Democratisation of music distribution:**
- Music distribution at lower costs due to digitalisation
 - therefore: more labels and self-managing artists in the business
 - therefore: more competition

**Negative
Image**

- Democratisation of music promotion:**
- Music promotion at lower costs due to digitalisation, social media and the internet
 - therefore: more artists and labels
 - therefore: more competition

**Standing out
from the
masses**

Facing the growing competition:
Standing out from the masses – strong artist concept, top-notch musical content, powerful musical and artist brand identity, suitable business partner network and marketing campaign



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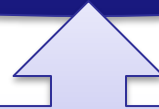
Changing Artist Development

Regarding tools?

A lot!! (presentation, communication, promotion,
personal development)

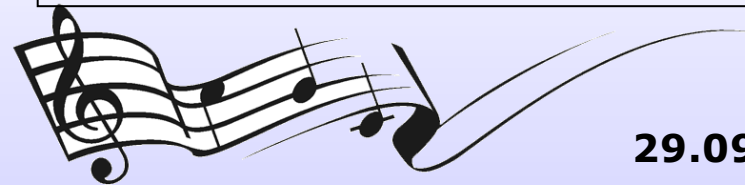


How and where did artist development change?



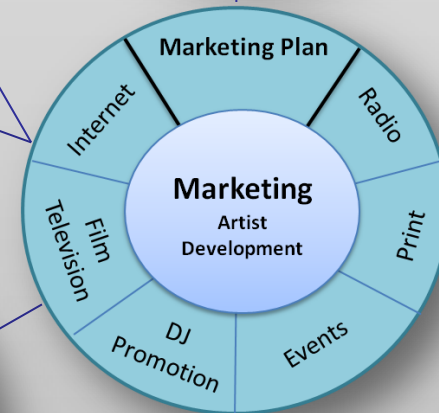
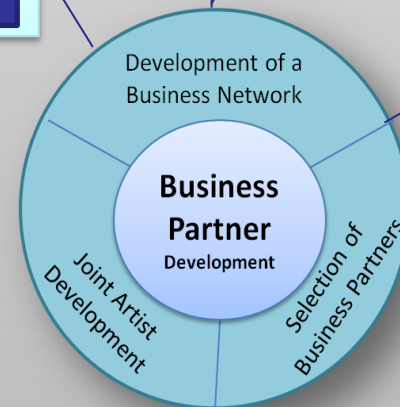
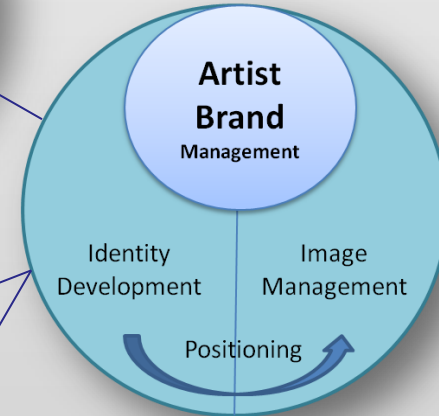
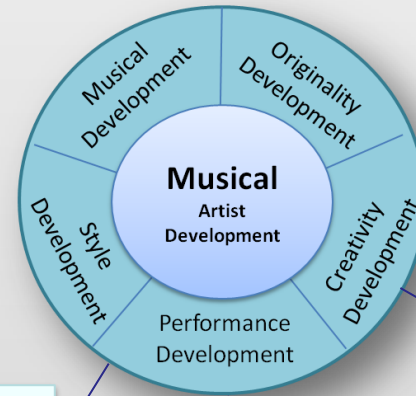
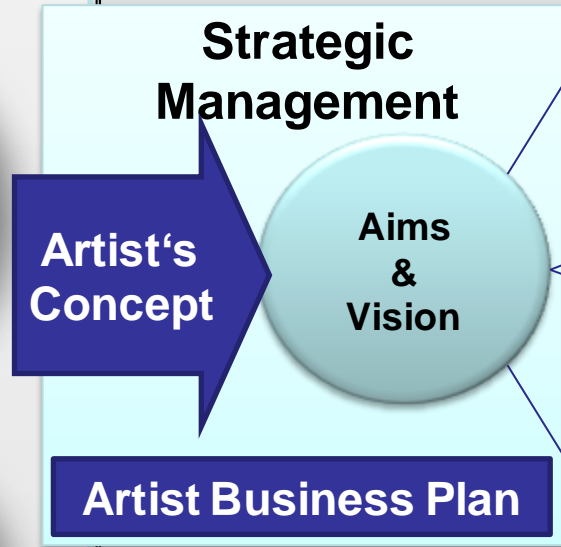
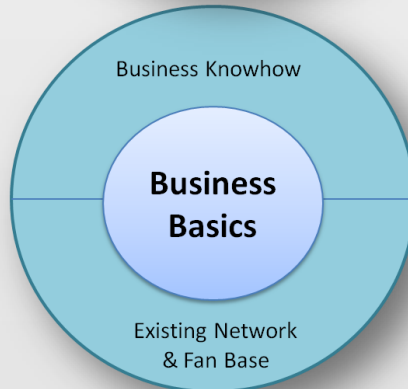
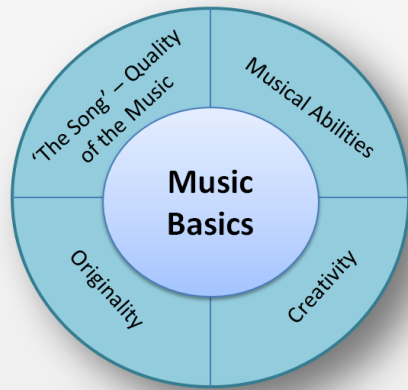
Regarding theory?

Actually not much!



Artist's Basics

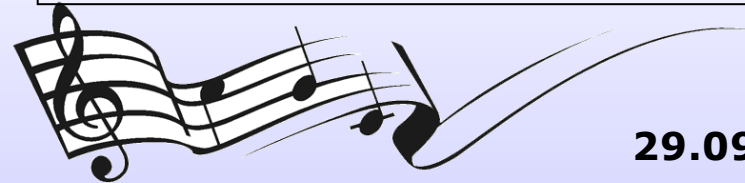
Artist Development Framework



A&R decision influenced by:
'Gut Feeling', Scene & Market Environment

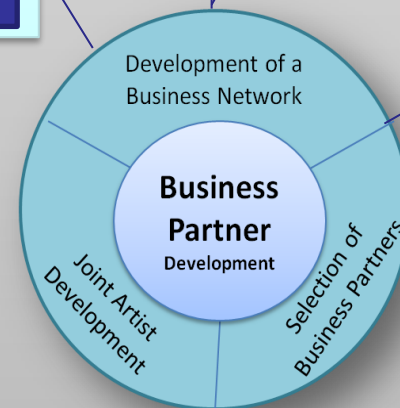
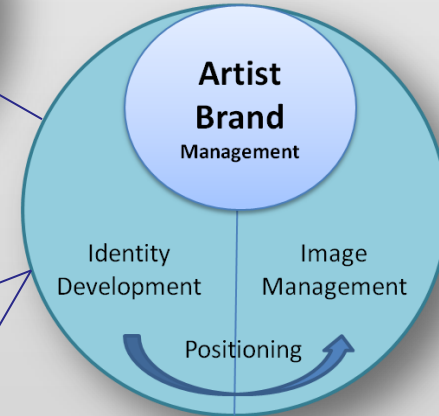
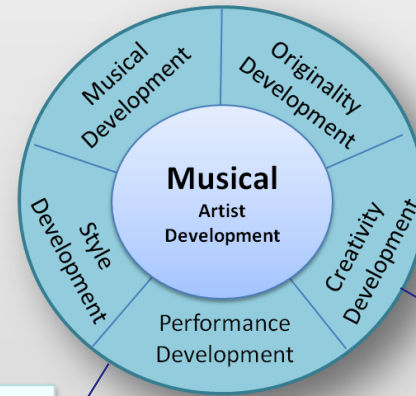
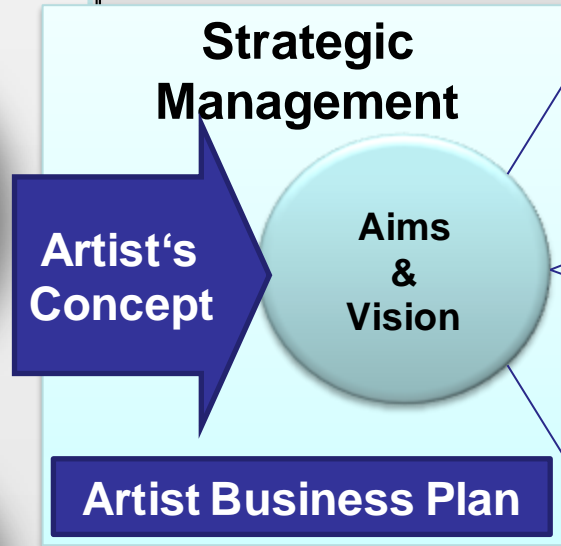
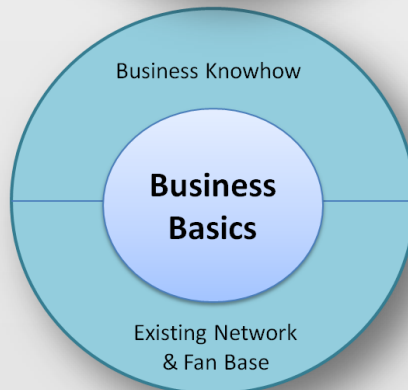
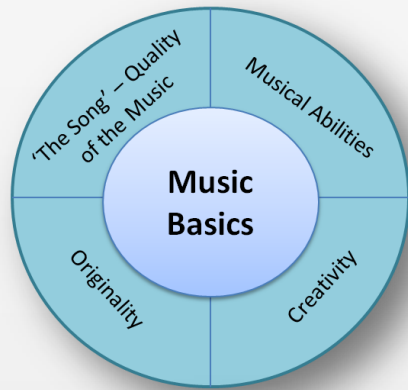
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Artist's Basics



Artist's Basics

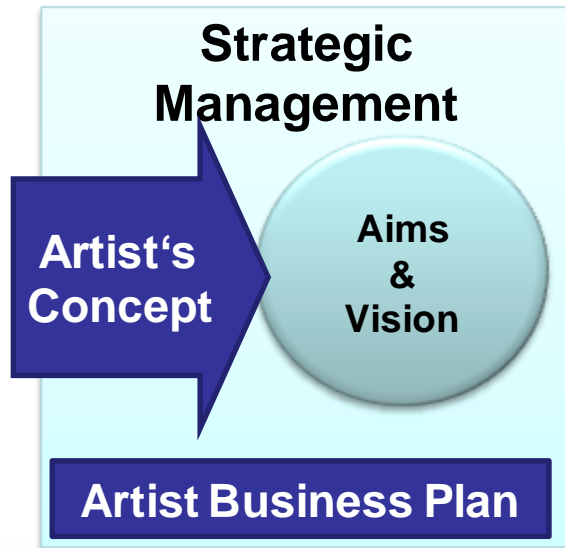
Artist Development Framework



A&R decision influenced by:
'Gut Feeling', Scene & Market Environment

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Strategisches Management / Business Plan



An artist's concept, based on the artist's basics, defines the artist identity and the plan for his career.

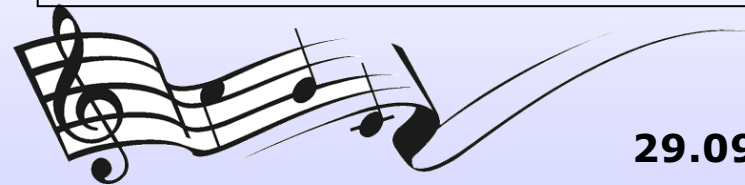
Content for an artist's concept/business plan, according to Allen (2007):

"About the Artist", Aims and schedule, marketing plan; for internal use: evaluation of the artist and manager, financial plan, business and legal framework

Definition of aims and a long-term vision helps to focus on the relevant aspects of the artist's career.

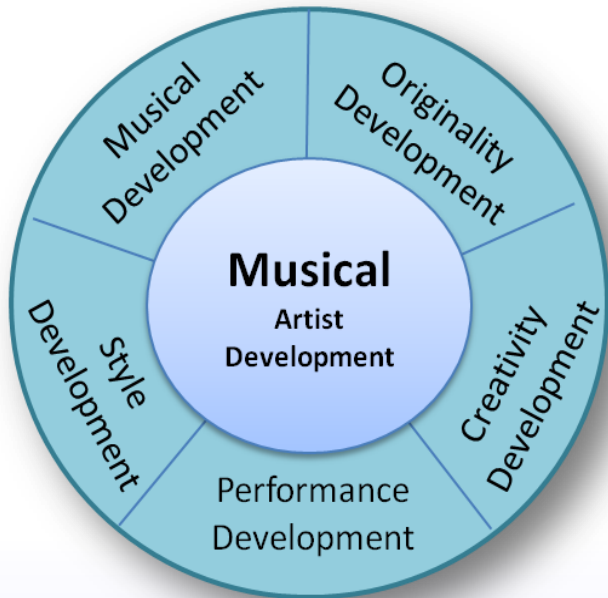
Aims can be categorised in short-, mid- or long-term.

The vision is the "big picture" for the artist career. It doesn't have to be uniquely defined, but helps the artist and business partners.



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Musical Artist Development



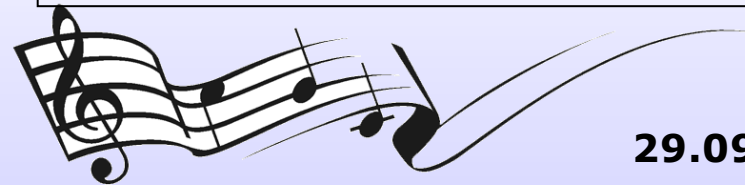
Musical development: intrinsic motivated by the artist and/or actively by the management

Style development in order to continuously develop the artist's music and that the artist keeps reinventing himself – consistent with his identity and image

Originality development, in order to find and work on the unique selling points of the artist

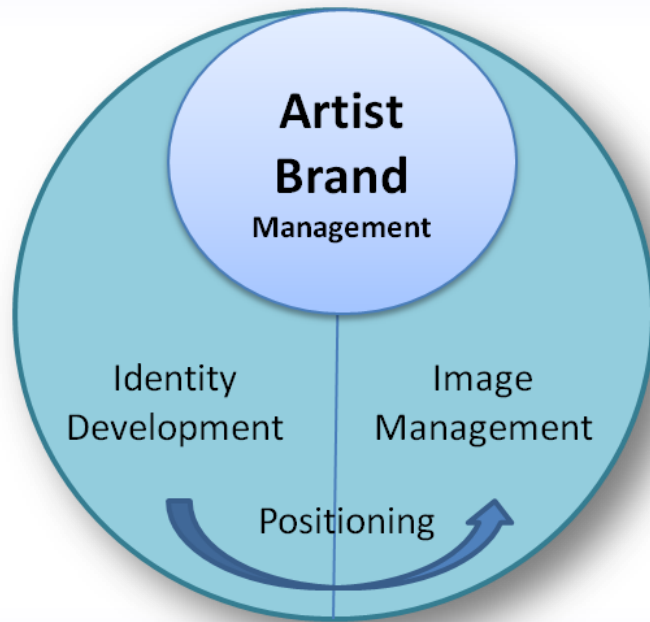
Enhancing and supporting the artist's **creativity,** as the creative output is the basis of the whole process

(Live) Performance development becomes more important as the live and personal performance are of stronger relevance than in earlier days (due to the lower record sales income)



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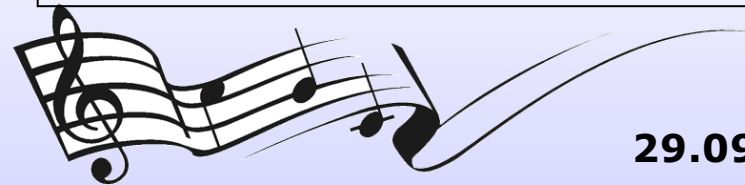
Artist Brand Management



1st step: Developing and defining the **artist identity**, based on the idea and concept of the artist, in order to actively control the following processes

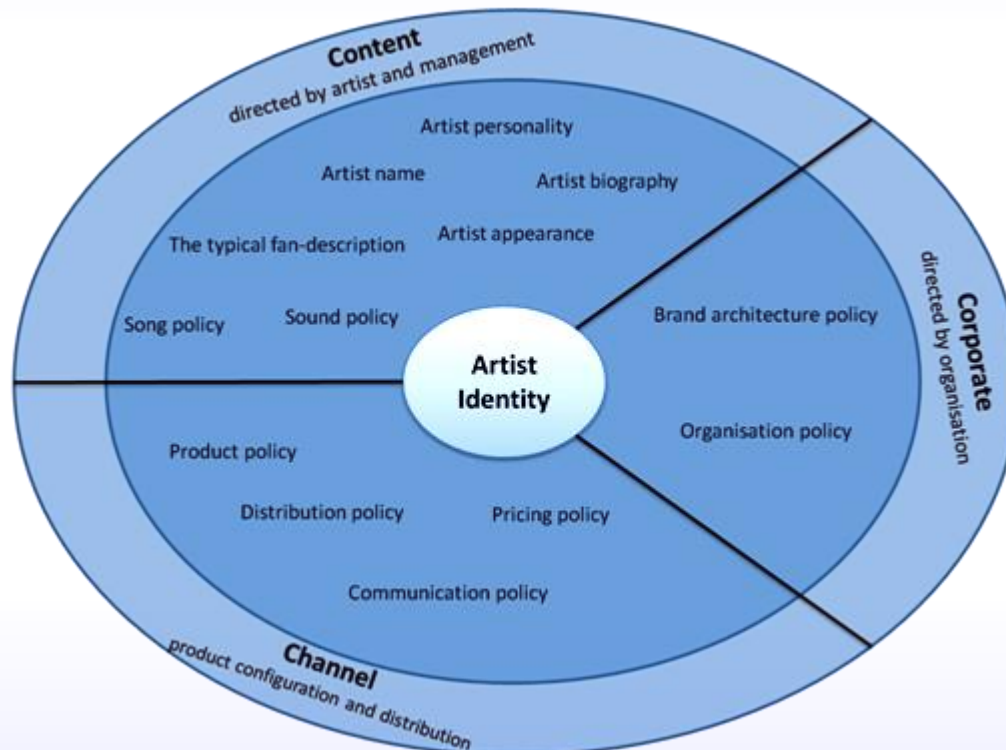
2nd step: **Positioning**: most suitable communication and presentation of the artist identity in public (fans, media, business partners)

3rd step: **Image Management** contains the monitoring and controlling how the identity is perceived in public. If necessary, the positioning must be adjusted for the best identity-image-fit

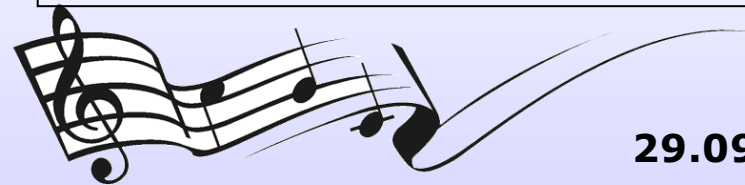


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„Popstars as a Brand“: Artist Identity by Marcel Engh

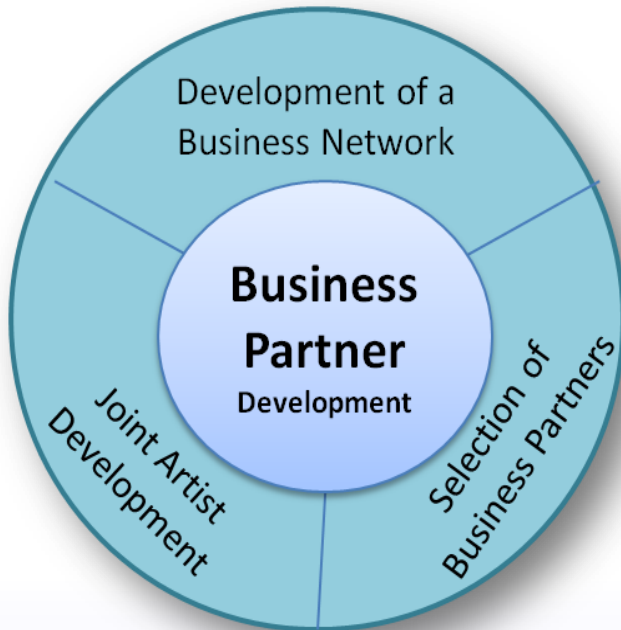


Source: Engh (2006)



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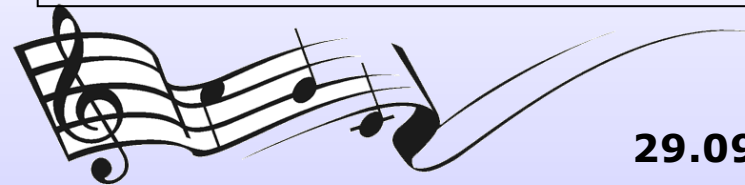
Business Partner Development



Development of a Business Network: mandatory in a “People’s Business” such like the music and media industry

Selection of the Business Partners has to be suitable to the artist’s needs and appropriate in terms of pricing, performance and benefit

Joint Artist Development is the final challenge of artist and management with the selected business partners. They need to know and understand the artist identity and aims of the collaboration



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Marketing Artist Development



Creation of a **(multi channel) marketing plan**, in order to spread the “word” in the best possible way and extend

The **Internet** has become a highly relevant and evolving channel. Importance of continuity and interactivity with the recipients

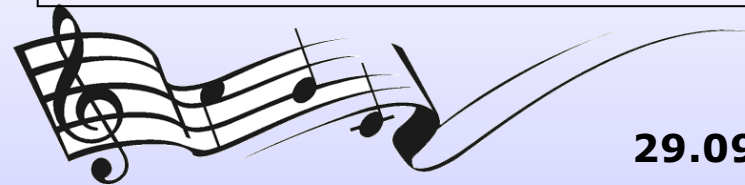
The **Radio** as important channel for attracting attention and preference. Difficulties due to formatted playlists and requested arguments

It's a tough challenge to generate **music TV airplay and TV performances or synch**, but it may cause large awareness and is a image and revenue builder

Print media has lost a lot of relevance with the advent of the Internet as an editorial channel with high frequency and unlimited content

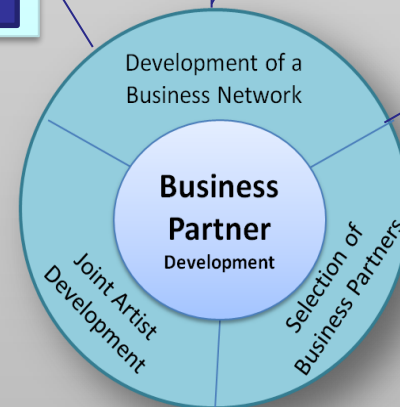
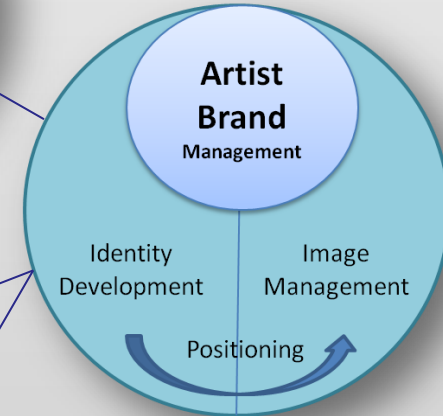
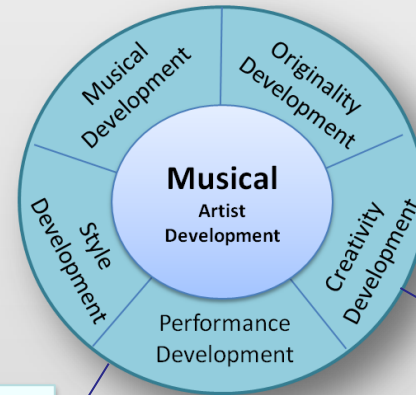
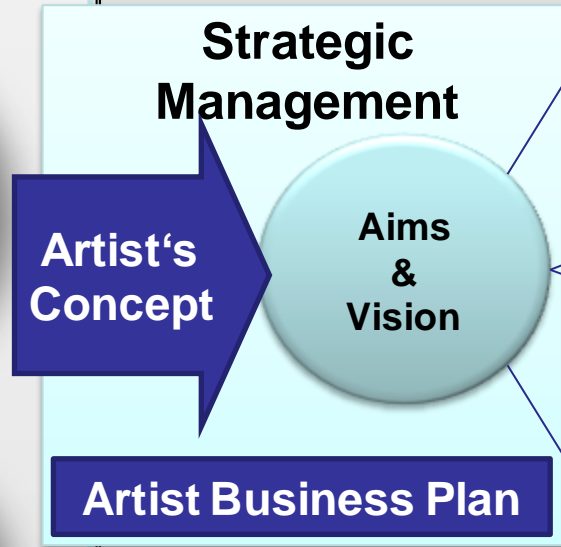
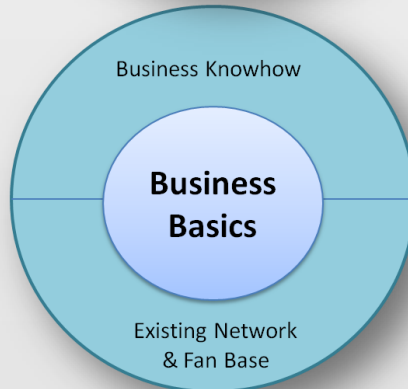
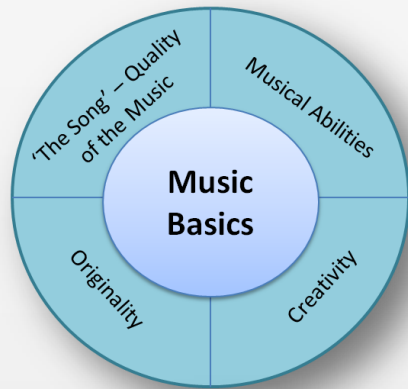
DJ Promotion is very important for club music such as Dance and HipHop music. Club and festival airplay causes positive experiences and memories with the music

Events provide the direct contact between the artist and his audience. Additionally image and revenue builder.



Artist's Basics

Artist Development Framework



A&R decision influenced by:
'Gut Feeling', Scene & Market Environment

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Many thanks for your attention!

Contact: Dr. Johannes Ripken info@johannesripken.com or via LinkedIn or Facebook

Literature recommendations/references:

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