



ARTIST BRANDING IN THE DANISH MUSIC INDUSTRY

A study of Universal Music Denmark and its artists
on creating and sustaining brand identity in the
technological disrupted market of the Danish music
industry

Supervisor: Toyoko Sato

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Name: Ulrik Svinding

Student number: 46593

Resume

National music industries and markets all over the world have been affected by the technological disruption. In the Danish market, the Danish label Universal Music Denmark have had to make considerable changes to adjust to the new conditions of the market. Changes in the dynamics of media have challenged the company and its artists their branding strategies. With the implementation of new strategies and labels and artists now use social media as an essential part of their promotional strategies. It has meant a restructuring of Universal Music Denmark which now relies on data-gathering techniques to form the commutative strategies of their artistic brands. On the artistic level, these are forces to formulate and create strong brands as the role of the record label has changed. Image, identity, and self-understanding are but a few of the necessary considerations that artistic brands have to consider to stay unique and relevant within the Danish music industry and media landscape. This thesis investigates how two artistic brands experience, reflect and strategized the development of their brand. Furthermore, it studies the role of the new Universal Music Denmark its practices and role in helping its artists.

In the first example, an analysis of the commercially successful band Scarlet Pleasure serve as a present success story in the commercial market of the Danish music industry. The pop-band signed to Copenhagen Records, one of many sub-labels to Universal Music Denmark a sub-division of the largest music label in the world Universal Music Group by applying the internal facets of Kapferer's identity prism. On the other hand, the band Julias Moon quickly rose to successful heights in the years of 2013 to 2015 before the band dissolved. Throughout its live span, the band faced turbulent times. At first, signed to the record label Nordic Music Society, however, because of radio success the band signed as part of Universal Music Denmark. Both musical acts broke into the commercial sphere of the Danish music industry, but only one survived. As shown, Scarlet Pleasure successfully adopted a clear understanding of their brand and formed a vision which aids the band in communicating with their record and partners. Julias Moon, on the other hand, fell short of establishing a clear objective and self-understanding which could serve as a guide for the members of the band resulting in disagreements on the same parameters.

The new and rejuvenated Universal Music Denmark have taken on the job of assisting artists to reach online audiences through the mentoring of its artists and the implementation of visual and textual tendencies to create awareness and likableness through imitation of patterns. According to the relevant theory explaining the internal process of creation, this new practice may have a severe impact on the longevity of artistic brands as these through the adoption of imitating online patterns may affect the uniqueness and significance of the individual artistic brand. Therefore, this thesis discusses the importance of creating, developing, and the sustaining of strong brand prisms in order to balance the unique offering of brands. These risk,

over time, to decrease through an unbalanced focus on the consumers themselves and their immediate reactions which will mean a loss for both the artistic brands and Universal Music Denmark.

Changes in consumption patterns have meant for changes in the importance for musicians to create memorable live shows. It is a result of the new dynamics brought on by the adoption of streaming services which have affected the profit margins of artists in the national market. With the increasing importance of live music as an economical source for many artists, this makes for an additional perspective. Applying the framework of Pine & Gilmore to the two cases, this thesis finds that, as a successful live act, Scarlet Pleasure show tendencies which correspond with the internal design principles needed to create memorable experiences. Furthermore, the theory implicates and highlights the complexities which exist within the Danish music industry of live music. The need for independence and knowledge gathering for artists seem to hold immense value as to how live shows as memorable experience can develop and make for an artistic platform capable of growth.

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CHAPTER 1

1.1 INTRODUCTION

This master thesis seeks to uncover how a technological evolution of music streaming and media influence have affected Universal Music Denmark, their brand identity and brand communication as well as how they see the role of live music entertainment in the Danish market today and in the future. Furthermore, two cases are introduced, one concerning that of the commercially successful band Scarlet Pleasure as well as a case of the failure of the former commercial duo Julias Moon. The objective is to further the understanding of brand building in connection to image- and identity creation in the Danish music industry using theoretical tools and structures of academical practice. How does the evolution of streaming services and the need to continually evolve as an artistic brand as part of the entertainment industry challenge the largest record company in the world and its artists in the Danish market?

Over the years the music industry, in general, has been going through several radical changes. The creation of streaming platforms and their rapid increase in popularity among consumers have created a shift and erupted what used to be considered fundamental parts of the engine that drove the industry (Graham, 2004; Bockstedt, Kauffman & Riggins, 2006). Over a short period, different internet outlets have changed, impacted and meant new standards for the consumption of music. It has had a substantial influence on the traditional dynamics of distributing and branding musical content and artists. It has also affected the supply chain and challenged traditional business models for companies operating in the industry (Graham, 2004; Bockstedt, Kauffman & Riggins, 2006).

The selling, promoting and marketing of musical content and artistic brands is challenged as the physical format of CD's and cassettes are rapidly being replaced by that of instant downloading (Graham, 2004, Bockstedt, Kauffman & Riggins, 2006) and streaming through new online software-platforms such as YouTube and Spotify (IFPI, 2017). As a result, record labels are now marketing and selling their products, their artist in a new arena. This, in turn, bring a new set of challenges regarding; targeted and wanted audiences, how to build profits, a new competitive arena which has moved out of the records stores, away from traditional marketing channels such

as tv and radio and on to streaming platforms and social media on computer devices used daily (Graham, 2004). With changes affecting almost all parts of the industry comes several serious questions which Universal Music Denmark must face to stay successful (Bockstedt, Kauffman & Riggins, 2006). Among these are, which new consumption patterns are starting to emerge? How does this impact the role of record labels as part of the brand building process with its artists? How should the label change and adapt their promotional strategies? What does this mean for the way record labels and their artists communicate to consumers, to what extent do they diversify themselves? How is the profit generated in the new era of music streaming? Moreover, how does the future of live music as part of the mainstream music-ecosystem look like?

With the decline of the physical format, new online venues are becoming the marketplace in which the record companies must conquer consumers, build a reputation and form profitable and create robust consumer relationships between fans and artists (Bockstedt, Kauffman & Riggins, 2006). With streaming services taking over as the primary sources of attention, the days of the physical stores and record shelves seems to move towards the end. Music, as a product, is challenged and companies, therefore, are required to find new ways to generate a sustainable interest in their artists. Revenue streams for record labels and artists are also changing, and with an increasing number of independent artists creating careers for themselves it seems evident that record labels will have to rethink their role and thereby also their brands to navigate in the new world of music that we so clearly are moving towards (Bockstedt, Kauffman & Riggins, 2006).

The modification of revenue channels as well as the promotion channels not only challenges how profits are obtained but also the whole structure of communication between labels and artists further out to consumers. This as the channels for capturing and engaging with consumers have seen a diversification as social media supplement that of traditional media, radio, and tv. Spotify and YouTube are also part of the competition with a large pool of other forms of entertainment as well as musical content on a global scale (Simon & Jensen, 2017; Hughes, Evans, Morrow & Keith, 2016). As such, consumer interaction, relationship building, and branding must adapt to these changes to successfully reach and connect with the modern-day music consumer. These new and exciting challenges have meant that labels have been forced to shift away from old and comfortable ways of practice and adopt new views and strategies to the industry landscape.

This master thesis aims to uncover the communications challenges in connection with brand building in an erupted industry which have seen vast and drastically changes in the way products are consumed (De Bruin, 2017). As such, artists as brands and the labels they represent, their musical product, and their strategies aiming to build relationships with consumers to sell music streams, downloads, and tickets for live shows face a variety of obstacles. Now, with a wide array of channels, platforms, and different marketing techniques as well as varying and individual expertise and skills in a company's' labor force, the process and results of these can vary from label to label. The thesis therefore has chosen to focus on record label, as well as two separate artists who have signed to it. They have been chosen to secure consistency in mapping out strategic choices related to these processes. The focus will be on the Danish music label Universal Music Denmark which is a sub-division of the major-label Universal Music Group containing a series of sub-labels and which has several prominent Danish artists and musical acts in its roster.

1.2 PROBLEM STATEMENT

Thus, my research questions are:

How has the new landscape of music consumption and diversification of media channels challenged the practice of Universal Music Denmark in promoting and market its artists and to what extent has it affected the collaborative brand building process between the record label and its artistic brands?

Sub-research question 1: To what extent does Scarlet Pleasures and Julias Moon attain to the four internal facets of Kapferer's identity prism?

Sub-research question 2: How have these facets affected the strategic brand choices made by both bands and their record label?

Sub-research question 3: How has Universal Music Denmark adapted to the growing use of social media and streaming services and what do the it mean for the collaborative process of building artistic brands in the Danish music industry?

Sub-research question 4: To what extent does artists within the Danish music industry, in the context of live performances, develop and better their product?

The music business has shown itself to be an industry with certain parts often overlooked by the public eye as the artists as brands and their art and performances, representing the labels behind them, gets most media attention as well as the majority of the interest by the public and the consumers. The processes of building artistic brands and the internal processes between label and artists have yet to receive academical attention in the context of the Danish market. There seem to be a lack of understanding and therefore a need for studying these different aspects in connection with both brand identity and experience economy research in the industry and market. Academical work on Danish record labels as modern-day businesses, how they operate and their adjustment to the global consumption changes as well as knowledge of brand building in general in Denmark have yet to receive attention by scholars on a larger scale. This project, therefore, aims to fill an academical void and contribute to furthering the understanding of brand building and evolution within, what on a global scale is to be considered a niche market, through the understanding of a major record label, its artists, and the strategies which it employs.

The field of managerial research possesses an excellent potential to map out and bring forth the managerial perspective on the understanding among employers according to brand development within a specific industry. This as existing literature on record labels role in the process producing artistic brands, employees' self-understanding which guides the overall brand and its strategic decision to adopt to the disrupted Danish music industry seem to have avoided the attention of managerial research. As such, this master thesis aims to contribute to two distinct areas of industry research within the music industry. Namely that of how a major label within the creative industry of music see changes in consumption patterns, asses and adapt itself to these changes in connection to its role in creating commercial brands as well as the further development of product quality in connection with development of its products in its pursuit to survive and stay competitive in its national market.

A series of chapters structure this paper to answer the research question as well as the underlying sub-questions. Firstly, is that of the development of business models within the industry in general. Secondly, the thesis present numbers on how the industry have suffered because of the changes of dynamics in connection with the adoption of streaming services and the decreasing relevance of the physical format. It is done to provide an understanding of how profits and

promotional channels differ which is vital in connection with how Universal Music Denmark interpret, asses and act in connection with the changes which are taking place in the Danish market. Secondly is the introduction of Kapferer's brand prism. This brand theory provides a structure for data to be analyzed in connection with the self-understanding of a brand and enables for a framework which enables an understanding of brand building and the interpretation of qualitative data. Thirdly is the presentation of a second theory which concerns itself with the experience economy. It is done to deepen further and understand views on the future of entertainment gained through the interviews. Finally, a conclusion presents the findings. Fourthly, a discussion provides an opportunity to challenge the findings of this study in connection with the theoretical frameworks laying a foundation for further academical studies of this particular area.

The objective of this project will be to gain a more precise understanding of the internal process taking place in the process of building artistic brands in the Danish music industry. How music consumption and the diversity of media have influenced the branding strategies of Universal Music Denmark and its artists. A set of theoretical frameworks will be presented to understand how a successful musical brand have managed to create brand identity and generate and sustain interest. The same frameworks are then applied to that of another case in order to explain how the failure of the internal branding process limited a band to communicate and develop. Through qualitative interviews with the two brands as well as with the strategic manager of Universal Music Denmark, this master thesis aims to investigate and become familiar with the methods of Universal Music Denmark and its artistic brands as well as the company's view on how to promote and present their artists in practice.

CHAPTER 2

This chapter presents the different areas necessary to understand and dissect the data collected in this study. The first part aims to understand how the music industry is structured, the different business models that exist within the industry, the rise of new business models and how music consumption and media influence within the Danish market are developing. The second part of this chapter reviews Kapferer's identity prism as well as his work on brand identity and brand DNA. This as brand communication by record labels and their artist and the changes and challenges the Danish market is one of the key issues of interest. Lastly, the chapter consists of a section which addresses the theoretical mindset of Pile & Gilmore and their work on experience economy. This as this thesis is interested in obtaining knowledge on how theoretical work on the process of going from services to experiences manifests itself in the Danish music industry today.

2.1 BUSINESS MODELS WITHIN THE MUSIC INDUSTRY

In the music industry of today, how products are distributed and consumed is far more complex than it has ever been. This has meant that the business models used by record labels have changed and have done so at great pace over a relatively short period of time compared to how long the industry has existed (Vaccaro, 2004; Bockstedt, Kauffman & Riggins, 2006). This section aims to provide an understanding of the three different business models which are most common within the music industry. From there, we will take a closer look at how music consumption in USA, the leading music industry, is evolving compared to that of Denmark. The goal is to gain an understanding of differences in music consumption within the two markets. This, as differences in these tendencies will impact the strategic considerations which music labels need to incorporate in their market assessment.

- a) The first business model can be referred to as the traditional model. It consists of the mass production and distribution of physical goods. As part of this business model, record labels create the product, mainly CD's, and they distribute them through bricks-and-mortar

stores, through direct mail clubs, and online e-tailers, as well as directly at concerts (Vaccaro, 2004; Bockstedt, Kauffman & Riggins, 2006).

- b) The second model is that of the renegade business model. This consists of illegal and unauthorized P2P music file trading via the internet (Vaccaro, 2004). This model works by organizations creating software which empowers music consumers all over the world by turning them into unauthorized mass distributors of free music through filesharing (Vaccaro, 2004). This model burst onto the scene in the period of 1999-2000 with the creation and mass-adaptation of the music-file-sharing software called Napster (Vaccaro, 2004). Since then, other software has emerged with Kazaa, which is another platform similar to that of Napster, being the most downloaded desktop software in 2003 with over 230 million users (Vaccaro, 2004). Various companies are currently fighting to stay afloat. Kazaa is an example of a company using this type of business model. They are trying to build a legitimate business with most profits stemming from that of advertising banners and advertising in general as well as branching over into other industries such as television. Furthermore, they are currently trying to reach an agreement with major record labels. Currently, the company is receiving a lot of attention from the US court-system by whom they have been sued by numerous times (Vaccaro, 2004).
- c) The new business model is defined as a business model that includes online digital music services. Vaccaro, 2004 noted that the development of music sales pertaining to legitimate downloads would increase and play a substantial role in the future of the industry. These legitimate music services is classified as belonging to the native internet business model category of digital product and digital delivery (e.g., including music) which most times are part of strategic alliances with access providers (Vaccaro, 2004). iTunes Music, a purchase software marked the first of these new music markets back in 2003 but have since experienced tough competition from other similia online stores as well as that of several streaming services which offer another form of digital music consumption.
- d) Today the New Business Model is seeing growing competition from a variety of streaming platforms which are offering instant access to large online music libraries. These new streaming services are built on several different business models that may vary depending on the streaming service used. As of today, five different subscription models exist which

all belong to different companies offering their own individual version of music streaming, music video streaming, radio streaming and more. The offerings vary with most being a freemium business model which can be accessed for free at the expense of audio and visual advertising, and limited streaming time per month, which customers may avoid by changing to a paid subscription instead at a monthly cost (Peoples, 2016).

Vaccaro, 2004 notes that a knowledge-gap between labels and consumers seem to be one of the key reasons why the industry is slowly lacking behind in terms of fulfilling consumer wants and needs. This, as the industry seem to struggle with the introduction of new technology and still need to figure out how to adopt new business models which affects the ability for them to reestablish themselves as front figures in their own industry and claim the attention as well as revenues that comes with growing numbers of customers (Vaccaro, 2004; Bockstedt, Kauffman & Riggins, 2006). However, post to Vaccaro's conclusion the introduction of streaming services have erupted the industry and continue to grow in userbases worldwide. However, it is still too early to conclude which of the different streaming models that will succeed (Vaccaro, 2004).

2.2 THE MUSIC INDUSTRY ON A GLOBAL SCALE

The American Music industry has been going through a long and tough development throughout the past 20 years. This as overall revenue for the American music industry started to take a major downfall and pluming from an all-time high of US\$14.6 billion in 1999, with the CD format being the dominant format and choice of purchase for the American consumers. The physical format has since been challenged by digital downloads with the latter only recently being accompanied by the streaming platforms. An evolution which today have taken a step even further with digital downloads being the lesser of the two in terms of revenues in overall profits in the market with digital downloads and streaming revenues accounting for 56% of total revenue worldwide (IFPI, 2017) . As of now, this has created a more stable market and turned around the negative spiral of decreasing revenues on a global scale with overall revenues being stable at around US\$7 billion and slowly increasing, they are however, still only half compared to that of 1999 (Sisario, 2015).

The introduction of several new ways to consume music from that of the traditional physical sales of CD's have meant that the industry has had to adjust to new formats from that of online purchasing of downloads and MP3 files to that of today's streaming platforms as the purchasing habits of consumers have changed to being more through direct online channels (Sisario, 2015). A change that was evident as far back as in 2010 when the scale between physical products such as LP's, CD's and Vinyl's combined was surpassed by downloads and online streaming which, that year, made up 64% of revenues (Sisario, 2015). In 2016, The Recording Industry Association of America noted that music sales in revenue had increased by 11.4% from 2015, the highest sales increase since 2009 largely due to the profits generated from streaming services which accounted for 51% of total revenue. Furthermore, it was noted that the largest and fastest growing part of profits in the music industry was to be found in paid subscriptions to services such as Spotify and Apple Music (Sisario, 2017). This development of streaming platforms contains several layers which is important to differentiate between. The use of streaming services can be divided into two different types of users, namely that of ad-supported subscribers and paid subscriptions. This as paid subscriptions represent a higher value than that of ad-supported memberships. If compared, subscribers of streaming platforms such as Spotify and Apple Music generated US\$1.7 billion to that of \$2.5 b generated from add-supported users, this number also includes consumers who choses radio or other options than that of ad-supported streaming platforms. The conversion of freemium users to paid subscribers increased with 61% from 2016 to 2017 (McIntyre, H.,2017).

2.3 MEDIA INFLUENCE AND MUSIC CONSUMPTION PATTERNS IN THE DANISH MARKET

This subsection accounts for the investigation of media influence and music consumption in Denmark. It is done to understand the role of the different media platforms today and how the Danish population uses these as it as it holds value to the strategic considerations and choices which Universal Music Denmark and their artists are to consider reaching audiences. These changes have meant for the introduction of new platforms for brands to communicate as well as have decreased the efficiency of other platforms. It has impacted how companies which operate within the realm of brand building strategize and operate to successfully adapt to possible changes in the media landscape. In addition to this, these developments also can impact on music

consumption patterns. As shown in the previous section technological disruption on a global scale have impacted music consumption and as part of this development now also is widely integrated as part of internet usage. As such, the second part of this section aims to investigate the music consumption patterns within the Danish market regarding commercial music. The development of both media influence and music consumption patterns hold great interest as to how Universal Music Denmark and their artists interpret and react to these changes in connection to brand creation and strategical mindset. The interpretation and development of Universal Music Denmark in response to these changes may, in turn, affect how they as a company participate in the brand building and identity creation of their artists. It also affects artists as they may need to consider and act on these changes regarding their brand building.

2.3.1 TV

Radio is the formats which have not lost considerable influence but continues to slowly decline with TV viewers decreasing rapidly as on-demand video watching is gaining popularity (Styrelsen, 2017; DR Medieforskning, 2017). People in the age bracket of 19-34s is the group which has decreased its tv viewing most significantly with 27 minutes less daily, these are followed by 12-18s which on average watched 16 minutes fewer daily. Conventional Tv has seen a substantial decline as Danes, in general, watched 14 minutes less conventional tv each day in comparison to 2015. It has been an ongoing development as it a decrease of 43 minutes on average compared to 2010. However, this varies depending on the age group as 12-18s watches 43 minutes on average compared to that of 71+ which pertains to the group who watched conventional TV 4 hours and 22 minutes on average. With the 19-34 decreasing their average time spent watching conventional tv by almost 30 minutes compared to 2015 (Styrelsen, 2017).

2.3.2 RADIO

The development of radio as a media of influence continues to decline (Styrelsen, 2017; DR Medieforskning, 2017) and have done so almost consistently from 2008 to 2016. The average duration of listening time has fallen from 131 minutes daily to 116 minutes averagely. However, it is also the result of a development of listeners moving towards a few decisive stations such as P3. Public service stations have experienced a fall in listening time since 2010 and fell with circa five

minutes per day on average from 2015 to 2016 with DR radio stations being the primary source for the negative development. In the same period, commercial radio experienced a small rise as average listening timer per day increased with just under half a minute per day (Styrelsen, 2017). Newest numbers details that the share of radio listening between public radio stations and commercial radio stations between 2015 and 2016 revealed that public radio stations accounted for 75.3% and commercial radio stations 24.7 % (Styrelsen, 2017).

2.3.3 INTERNET AND SOCIAL MEDIA USAGE

85 % of the Danish population use the internet daily with the youngest age groups (16-24s) leading the increase. 99 % within this age-group uses the internet daily (Styrelsen, 2017) although results may vary depending on the individual survey, the patterns regarding this development but consistent (Styrelsen, 2017; DR Medieforskning, 2017). In the period 2011-2016 internet use from mobile devices has more than doubled, and 73 % of the population accesses the internet from these devices. In the same period, the share of Danes who do not access the internet from mobile devices away from home has decreased from 41 % to 16 %. In 2016 only 5 % of the population never used the internet. The survey also revealed that almost everyone in the age-group under 65s uses the internet (Styrelsen, 2017). According to recent reports on daily use of social media platforms concerning the age group 12 years and older showed that 18 % of participants accesses Instagram, 23 % accesses Snapchat, and 65 % accesses Facebook and increase across all platforms compared to 2016 (DR Medieforskning, 2017). However, it is also noted that the amount of time spend at a time during the use is short as they are often accesses as they are often used in connection to the increase on use of social media is part of the Danes pastime (DR Medieforskning, 2017).

In summary, reports and statistics concerning media usage in Denmark demonstrate that age plays a significant role in the Danes consumption patterns of various platforms and services as well as the reach these have within the Danish population. Least preferred is Conventional media in the form of TV and Radio among the youngest age groups. It stands in opposition to the oldest age groups where these have the most considerable popularity. The role of age as a decisive factor in media usage is not new, it is, however, worth noting that internet usage and internet accesses by

mobile devices is increasing and that conventional tv usage and radio listening continues to decrease (Styrelsen, 2017; (DR Medieforskning, 2017).

2.3.4 MUSIC CONSUMPTION PATTERNS WITHN THE DANISH MARKET OF COMMERCIAL MUSIC

In this section, we will take a closer look at the Danish music industry. This both includes reviewing consumer habits among the population as well as the development of industry tendencies. At first glance at a new and relevant survey made by YouGov which analyzed the music consumption habits in Scandinavian countries, it quickly becomes evident that the streaming of music in all different shapes and forms are considered the primary channel for music consumption in Denmark. 75% of the Danish population are users of digital music services, and 43% of this group are paid subscribers to a digital music platform while 32% are users of ad-supported freemium offerings or currently in a trial period of one or more (Simon & Jensen, 2017). Adding to this the report that 48% of the participants uses YouTube, 38% uses Spotify, and 18% uses YouSee Music (Simon, 2017).

In the 12 months up to the survey, 71% of the Danes streaming music attended 3.36 concerts on average. Both numbers are above average compared to other Nordic countries included in the survey. Although declining compared to that of 2015, radio continues to play a significant role in discovering new music as it is considered the primary channel for finding new music as well as being a more prominent channel compared to its role in other Scandinavian countries. Although having a firm grip on the age segment on 18-29-year old's the younger segments (12-17) seem to find new music elsewhere (Simon, 2017). 18% of the Danish interviewees have at some point in time streamed a gig or concert on social media with Facebook being the dominant platform of choice. 32% of the Danish population use YouTube on a daily and weekly basis to stream music. 63% of those who have streamed YouTube daily have attended a concert during the last 12 months and 2.95 concerts on average within the same period. 35% of Danes are watching musical content on Facebook on a daily or weekly basis. 65% of those have attended a concert in the last 12 months and 3.46 concerts on average in the same period.

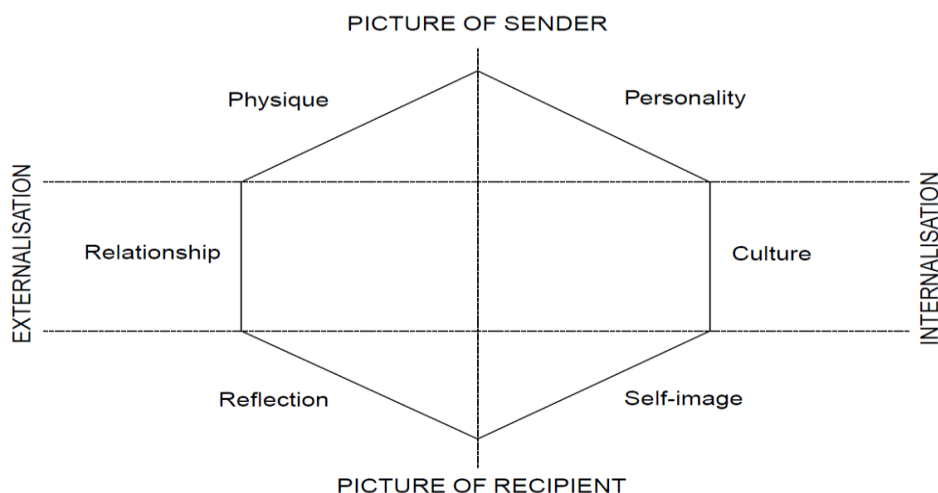
In 2016, Statista published a report on Revenue from live music entertainment in Denmark in 2016 which showed how revenues through tickets sales are the second largest revenue stream of all in the Danish market. As such, streaming of music on streaming platforms and in particular, the social media platform Facebook have shown to be a drive for concert attendance. As such, it underlines the importance of being visible and present on the different platforms for creating awareness of artists as it will lead to consumers attending concerts on a more regular basis and therefore also increase revenues for Labels. Also, and most noticeably, in another survey presented by Statista, A fastmoving tendency of streaming services becoming the new primary channel for music consumption adds to the importance for strategies that effectively engage with customers in Denmark. It is the only out of the three formats (physical copies, downloads, and streaming) which continues to grow and has done so steadily from the year of it being recorded by Statista with an increase in DKK 80 million from 2012-2016 (Statistics Denmark).

2.4 KAPFERER AND THE BRAND IDENTITY PRISM

Brand communication and organizational communication from businesses to consumers is a field which have been subject for academical studies for a long time. Several theories have been introduced and deployed in the field of relationship building between organizations and consumers. In this master thesis, the theory of Kapferer's identity prism has been chosen to shed light on the communicational process between a record label and its consumers. The reasons for this choice are many and these together with the arguments for this choice will be presented in this section. By using the Identity prism created by Kapferer, we are able to break down the overall communication of the brand of Universal Music Denmark as well as their artists. This as the prism allows for looking at a brand and its communication from the perspective of the brand itself through the self-reflection and understanding of brand identity by employees and the choices which they make in terms of navigating between choices which can impact the overall brand. The understanding of "us" as a branding and what "we" do to create a positive and long-lasting connection for the creation and marketing of musical content fueled by artistic direction is what we aim to uncover to get a more precise understanding of the way that the company as a whole view itself and communicate. This as artists representing signed to the label can be viewed as brand extensions and therefore are to be seen as sub-brands. First, there is the point of Universal

Music Denmark being the overall brand which manages the brands of their artists. As such, we will use Kapferer's prism by acknowledging Universal Music Denmark as the overall brand and their selection of artists as brand extensions.

2.4.1 THE IDENTITY PRISM



(Kapferer, 2008)

For a brand to become what is referred to as a 'passion brand', or a 'love brand' it needs to have a deep inner meaning which is properly conveyed to customers (Kapferer, 2008). In other words, it needs to build on character, to have distinctive beliefs of its own and through these aid consumers in their life as well as help and guide in discovering their own identity (Kapferer, 2008). Modern brand communication builds on the notion of a three-way process of building representation (source re-presentation), the addressee (recipient re-presentation) and lastly the specific relationship which communication establishes between the two. This perspective is that of the constructivist school of theorizing about communication (Kapferer, 2008). Brands communicate about products and as a result of this doing, they are perceived as sources of products, services and satisfactions which is directly linked to that of communication theory. Therefore, brand identity is build based on six facets which collectively form the *brand identity prism* (Kapferer, 2008).

Brands contains physical specifics and qualities which Kapferer refers to as the 'physique'. This facet is seen as "a combination of either salient objective features (which immediately come to mind when the brand is quoted in a survey) or emerging ones". As such the physique of a brand is

considered the back bone of the brand as well as the tangible value it adds for consumers (Kapferer, 2008). Therefore, to focus on know-how as well as specific products, brand attributes, and benefits are important but not the only aspects which makes up a brand (Kapferer, 2008). An important point as many brands often experience challenges with the physical facet of their brand prism as the functional value added is considered too weak (Kapferer, 2008). This is why even an image-based brand must deliver material benefits for consumers of the brand as they are to be viewed as two-legged value-adding systems.

The next facet is that of brand personality. As brands communicate, they over time build and establish character. The style in which the brand communicates about its products or services displays the kind of person it would be if it were to be a human being (Kapferer, 2008). As part of this facet is also that of brand identity itself which relates to how the brand reviews itself and not as part of the customer reflected image which is a portrayal of the ideal receiver (Kapferer, 2008). As such, this facet is described and measured by the human personality traits known to be important for brands. So, there is two distinctive aspects of this facet, one pertaining to the brand seen from an extern perspective as well as from an internally perspective (Kapferer, 2008).

The third of the facets within the prism is that of culture. Every cult brand also has culture as part of it. Therefore, brands should look to create culture from which every of its products derives. This as a product does more than represent something concrete for the brand, just as importantly it also serves as a vessel for communication purposes. With culture is meant the set of values feeding the brand's inspiration which is also defined as the source of a brands inspirational power. It relates to the core of the brand as it refers to the basic principles governing the brand in its outward signs. Thus, this is to be considered the essence and core aspect of the brand (Kapferer, 2008). Among other, national culture have been known to be a key vessel for brand communication and has often been used by large and well-known brands such as Coca Cola and Mercedes. This is also why the degree of freedom of a brand is most times reduced by the corporate culture behind it as it needs to represent this and stay within certain lines in order to not be a source of confusion (Kapferer, 2008).

The fourth of the facets within the prism relates to that of the relationship created between customers and the brand but also between people themselves using the brand. It is this facet of the prism that defines the mode of conduct which identifies the brand and is important in the way that it is to follow a clear redline throughout the whole company in the way it acts, delivers services, and relates to consumers (Kapferer, 2008).

The fifth aspect deals with how brands are connected to customer reflection. This is often visible through customer research in the automobile industry, that when asked about certain car brands, these will answer according to the brands perceived client type. This is connected to the fact that brands, their most striking products, and their communication, over time for the most part will begin to mirror a reflection or an image of the consumers who purchases and uses them. This reflection is easily, but should not be, confused with the target group which the company aims to appeal to which tends to be a common error. This, as the target is a description of potential purchaser or users. Reflection on the other hand is linked to how customers who uses a given product wishes to be viewed through them using the brand (Kapferer, 2008). This is because brands are part of the identity building process that occurs within the consumers themselves, as an example to distinguish reflection from that of target would be to look at the retail industry. A brand reflecting the want to look younger should not necessary also be part of the target. (Kapferer, 2008).

Lastly, the sixth facet of the prism relates to that of the internal image or self-image that consumers of the brand has of themselves. Kapferer argues that consumers develop a certain type of inner relationship within themselves on the individual level through their attitudes to certain brands (Kapferer, 2008).

In promoting a brand, one pledges allegiance, demonstrating both a community of thought and of self-image, which facilitates or even stimulates communication.

(Kapferer, 2008)

These six facets are all interrelated and form the identity of a brand as well as the boundaries to which it must adhere to for it to become an effective communication tool. As such, these are all fundamental for a brand to exist (Kapferer, 2008). The prism builds on the idea that brands are

tools of communication and can therefore only keep existing as long as they communicate, this means that brands will become irrelevant and outdated if they stop doing so for a longer period of time (Kapferer, 2008). Furthermore, the prism addresses, within the construct, the process of a sender and a recipient. This, as mentioned earlier, have been addressed in previous studies as interviews have revealed that brands are having different personal traits that goes beyond the attributes of products which is a result of how people view them as a sender of a message in a communication process. The reflection and self-image facets of the prism helps brands to define the recipients which in turn also will also play an important and significant role in building the identity of the brand (Kapferer, 2008).

This thesis focusses on the internal brand processes within the music industry. As such, the use of the external part of the prism has been omitted. This as the interest lies within how the self-awareness of artistic brands provides strategical precedence in the Danish music industry. It is, therefore, the practices and process of the internal processes which are of interest in connection to commercial acts, the branding processes, and the collaboration between label and artist and the development of these. The experience of the receiver, therefore, holds no relevance for this study and the issues addressed.

2.4.2 HOW TO MEASURE STRONG IDENTITY PRISMS

In Kapferer identity consists of the six facets within the prism which helps determine brand long-term singularity and attractiveness which means it must be brief, well-formulated and interesting. This is also connected to the fact that brand charters are management tools which eases decentralized decision making as it helps employees and people involved with the brand to understand how a particular brand stands out from others and its uniqueness. Furthermore, these need to stimulate creative ideas as they are function as a springboard for brand activation. Lastly, they enable employees to focus as actions are to be determined on the basis of whether they fit within the territory of the brand (Kapferer, 2008). In order to decide whether fulfills these different facets there have been established a set of characteristics which helps determine whether this is the case (Kapferer, 2008).

- a. Each of the facets contain only few sets of words

- b. These words are only used once individually and does not play a role in more than one facet each
- c. Each word is to be strong and therefore not shallow or superficial. It is the identity of a brand that stands out.

As such Kapferer also addresses certain pitfalls and common mistakes made in brand creation and brand identity.

1. Often, the facets within certain brand prisms have been made with image traits from the latest usage and attitude study. This often times become a problem as identity and image are two different terms within the prism and therefore needs to be separated. Therefore, management needs to focus on which of the different image traits their brand should identify itself with.
2. Another mistake often seen is that of redundancy between facets. This is most common with the reuse of the same words within the different facets. All facets are to be related but must address a dimension of its own in order to secure brand uniqueness.
3. Often, words are chosen on the basis of wanting to reach consensus as appose to be clear and sharp.

2.4.3 BRAND DNA

At the mere beginning, the brand only consists of potential. From there it then can begin to develop and change in different directions. But over the course of time, as briefly explained earlier, the room for freedom will tighten as the facets of the brand takes shape thereby delineating the brands' legitimate freedom and decision-making (Kapferer, 2008). As such this in turn will affect its ability to use/sell certain types of products and communication concepts as they will no longer correspond with the facets of its prism. However, others, earlier found irrelevant, may turn out to fit perfectly with the brand as it endorses and empowers them while it also has a positive effect on the credibility the brand (Kapferer, 2008).

The brand itself needs to aspire to its own ideals and not necessary those of the market that it is in as this in many cases means that it has to downplay its differences and become average which

again will mean a loss of identity. This entails for brands to focus on the sending side of brand marketing as oppose to that of the receiving side as consumers does not have the capabilities nor the knowledge of strategy and brand identity creation which are capabilities often found within the company which create the brand (Kapferer, 2008).

In the search for uncovering and defining specific substance as well as the intrinsic values of brands this requires an understanding of what a real brand is made of which can best be described as a plan, a vision, a project. It is important to underline that these are almost never formulated to a point for the public to see which and is to be seen in the marks left by the brand whether it be the products which it produces or the symbols which it has chosen as representation (Kapferer, 2008). Therefore, the essence of a brand is uncovered through the specific and unique attributes which it offers to consumers (Kapferer, 2008). Therefore, identity research of brands is to start at the typical products or services which the brand endorses, the brand name itself, the brand symbol, the brand name itself, the logo, the country of origin, the advertisements and the packaging (Kapferer, 2008). Through these, and by using semi logically analysis on the sending process of the brands communications methods, a deeper understanding of the original plan in connection with its objectives will start to form. This is because, often, the brand objective and thereby its DNA is not explicitly formulated in text or described but instead it is enacted through the daily decisions and an overall common understanding.

2.5 EXPERIENCE ECONOMY

There exist many different perspectives on experience economy and how it is progressing to become the most important aspect for modern day businesses to consider. The work of Pine & Gilmore has for many years been dominant in terms of defining the evolution of experience economy. Since its introduction in 1998, several new perspectives have followed such as that of co-creation presented by Prahalad & Ramaswamy as well as the consumer-focused work of Boswijk, Thijssen & Peelen. The concept of experience economy is in constant development and the academical work is starting to look at different aspects of the evolution from different angles in different types of industries. Therefore, all these perspectives vary in terms of their outlook, whether to look at experience economy from a consumer's point of view or that of businesses as

well as taking different examples in several industries. The latter of the other theories dives into experience economy as seen from a consumer-perspective where Prahalad & Ramaswamy look more closely on the interplay between companies and consumers seen from an organizations point of view. The reason why Pine & Gilmore's view on experience economy have been chosen is due to their significant and elaborate take on how to "setting the stage" for providing experiences relies on the organization. It thus takes an output in organizational management of consumers. Also, their theory concerns itself with how experiences in the form of traditional entertainment such as concerts belongs to a very superficial type of experience which make for an interesting and valuable concern for labels as it is the second largest source of revenue for the music industry in Denmark, as explained in the section regarding the Danish music industry. As such, it is interesting to get an organizational view on the development of experience economy seen from a label such as Universal Music Denmark, as they are at the forefront of how to interact, develop and further the connection between their artists and consumers of their music. How does the development of platforms play into the strategies of record labels, what is the future output-channels for their artist and how do Universal Music Denmark see the future of the Danish music industry in terms of deepening the relationship between their artists and consumers?

In their article from 1998, Pine and Gilmore explain the economic evolution as seen through a simple birthday cake example which elegantly describes the economic evolution. At the first stage termed the agrarian economy, a mother of a family will bake a birthday cake from scratch using the basic commodities like eggs, sugar and butter at very low costs. Later, when the goods-based industrial economy made its way, mothers would start to acquire premixed ingredients at a slightly higher cost. From there and on to the service economy, they would begin to order cakes from bakeries or grocery stores at even higher costs, ten times the costs of the packaged ingredients. This evolution have then went on to modern day and what has been termed Experience economy. This is exemplified by the time-starved 1990's where parents have outsourced both the making of the birthday cake as well as the planning and execution of the birthday party itself. Instead, companies take on the challenge of creating a memorable birthday through experiences; the cake has become secondary and now is offered as part of a bundle package which is to include a unique experience (Pine & Gilmore, 1998).

With this perspective, the understanding of experiences is that they need to be separated from that of services as they should be considered as unlike as services compared to goods (Joseph & Gilmore, 1998). It is termed the fourth economic offering as it is a specific desire wanted by modern day consumers as well as an area in which more and more companies have found room to diversify themselves. Experience economy has emerged as the latest step in what has been termed the *progression of economic value* and arena which is addressed to business to business relationships as well as with business to consumers (Joseph & Gilmore, 1998). This means that an experience is not just to be viewed as an amorphous construct, it is as true and real an offering as any service, good or commodity. This, as companies in today's service economy use experiences to make their traditional offerings more appealing and wanted. However, for a company to fully embrace, change course and be considered converted to experience economy, these businesses are forced to deliberately design engaging experiences, these being the main diversifier from other companies, for which they charge a fee. The evolution towards experience economy will be no easier for companies than that of industrial to service economy (Joseph & Gilmore, 1998).

Pine and Gilmore defines the use of experiences as "when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event" (Joseph & Gilmore, 1998). Customers who purchases experiences do so as their gain and its value are linked to what a given company reveals and provide over a duration of time (Joseph & Gilmore, 1998). It is therefore important to differentiate economic offerings from that of experiences as commodities, goods, and services can be classified as external to the buyer and experiences are deeply personal and therefore internal as they exists only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or spiritual level. No two people will be able to have the same experience as it comes from the interaction between a staged event and the state of mind of the individual (Joseph & Gilmore, 1998). However, it is important to note that a large portion of the companies that stages experiences still drive main profits based on goods and services. This is to be seen in the light of companies slowly changing from the service stage to the experience stage in smaller steps (Joseph & Gilmore, 1998). And so, the distinction of being in the experimental economy stage for a company is to the extent that they charge for the experience that they deliver and not on the actual goods, services and commodities as a primary driver to create an experience and drive profits But, these different

services and goods can still be part of what the company offers but it must be the designed experience that creates the memorable moments in the minds of consumers. “In a full-fledged experience economy, retail stores and even entire shopping malls will charge admission before they even let a consumer set foot in them”, and so, will charge customers to sell to them (Joseph & Gilmore, 1998).

This however, challenges companies as they are forced to create memorable and diverse experiences which customers are willing to pay for. The design, the marketing as well as the delivery still have the same importance as with goods and services which means that ingenuity and innovation drives growth in revenue. Despite this, experiences contain their own qualities and characteristics as well as design challenges compared to that of goods and services (Joseph & Gilmore, 1998).

Pine and Gilmore views experiences across two dimensions. The first being *customer participation*. This dimension addresses that of the extent to which fans actively participate in a given experience. Therefore, an experience can be measured as to the extent that it activates consumers and set the arena for passive participation or active participation. However, it is important to note that to an extent mere presence of participants will in some cases add to an experience as they add to the atmosphere of an event of experience thereby still having an active role (Joseph & Gilmore, 1998).

The second dimension proposed is that of what is referred to as *connection*, also referred to as the *environmental relationship*. This pertains to whether consumers experience absorption or immersed. These two different ways of connecting can also take place at the same event. Pine and Gilmore uses the example of the Kentucky Derby as people on the grandstands absorbs the event from above or in front of them, and people in the infield are exposed to a different experience and are immersed to the sights, sounds, and smells that surround them (Joseph & Gilmore, 1998). From here they go on to sort experiences into four categories depending on these two dimensions in what is defined as *the four realms of an experience* (Joseph & Gilmore, 1998). As such, the four categories are named entertainment, educational, esthetic, and escapist.

Entertainment defines the type of experience in which customers participate in a more passively manner than actively and as such they often absorb rather than immerse themselves into the

experience. On the other hand, we have educational events which often entails a higher level of involvement. To some degree you experience active participation, however arguments can be made for that students in a classroom are still to be considered outside of the actual lecture experience and therefore not completely immersed in the action. Escapist experiences have the ability to teach at the same level as educational experiences as well as provide similar kinds of experience as entertainment but involves a greater level of immersion than that of entertainment. However this brings us the fourth type of experience which is similar to that of the escapist experience but with lower active participation. This as customers are more less immersed in an experience but do not play a role which affects it (Joseph & Gilmore, 1998).

In general as of 1998, Pine and Gilmore noted that the richest experiences are made of all four realms. However, this does not mean that every company should actively work towards delivering a “full package” rather they should consider the realms of experience in order to work towards a wanted standpoint which in turn over time will define the company (Joseph & Gilmore, 1998). They stress the point of experiences being under the same basic rules as goods and services; they need to fulfill customer needs. Compared to the iterative process of research, design, and development, experience derives from one of exploration, scripting, and staging which all will be have to mastered in order for a company to create a memorable experience (Joseph & Gilmore, 1998).

Therefore, experience design will prove to be as much a business art as product design and process design are today, according to Pine & Gilmore. Design principles have already shown evident when observing the business practices and results of companies which have or are on the way to fully adopt experience economy as a way of going forward. As such, Pine & Gilmore present five key experience design principles:

- a. Theme the experience: the first point is to effectively create an understanding of the experience customers can expect. If poorly executed it has been shown that customers fail to organize the impressions which they encounter and therefore does not create no lasting memory. Pine and Gilmore uses the example of home-appliance and electronics retailers who often leaves customers with a similar none-experience which in turn creates a “sameness” feeling and therefore makes it hard to differentiate their stores from one

another. For a theme to be effective in adding to a given experience it needs to be concise and compelling (Joseph & Gilmore, 1998). This does not mean that a theme needs to be publicly articulated with large billboards ect. However, the theme must drive the different design elements and the staged event which play into the experience towards a unified storyline which as a whole captures the attention of the customer.

- b. Harmonize impressions with positive cues; if the theme is the foundation of the experience, this needs to be rendered with indelible impressions. This as impressions are the “takeaways” of the experience as they fulfill the theme. In order for companies to produce these impressions they need to “introduce” cues that affirm the nature of the experience to the guests. As such, each of these cues needs to add to the theme. Consistency is key (Joseph & Gilmore, 1998). This is because cues aid the company in creating a unique experience for its customers. It is the cues that make the impressions which in turn create the experience in the mind of customers. Neglecting or ignoring cues in itself has the ability to confuse and upset customers which also is the case with inconsistent ones (Joseph & Gilmore, 1998).
- c. Eliminate negative cues; in order to ensure and uphold the experience more than just layering of positive cues are needed. This as “experience stagers” need to consider and take care of everything that does not align with the theme.
- d. Mix in memorabilia; Certain goods have shown to be purchased primarily based on the memories they convey. This is seen in the way these are priced compared to that of similar goods which doesn’t contain the same memorable experience. That’s because the price point are a function less of the cost of goods than of the value the buyers attaches to remembering the experience (Joseph & Gilmore, 1998). Pine and Gilmore argues that companies and industries that does not experience a demand for memorabilia does so as they lack to stage engaging experience which provokes such demand. However, by offering themed experiences consisting of positive cues, customers would and want to pay for memorabilia to commemorate their experience (Joseph & Gilmore, 1998).
- e. Engage all five senses; This principle is linked to the sensory stimulants that can and should be triggered in connection with an experience (Joseph & Gilmore, 1998). The more of the

five senses that are engaged in connection with an experience, the more effective and memorable it can be.

Implementing the five design principles is of course no guarantee for success. The laws of supply and demand still upholds, and experience economy is no exception to these rules. Therefore, failing to provide engaging experiences consistently, overpricing the experience relative to the perceived value, or overbuild their capacity to stage them will as in the service economy challenge demand, pricing or both of them combined (Joseph & Gilmore, 1998). As more and more companies and businesses move towards an experience based economy, more and more will be challenged by the increasing competition for customers which in the end will mean that a lot of different companies in the experience economy will cease to exist as a result of them not being able to compete in the new arena as have been seen with goods and services (Joseph & Gilmore, 1998). The nature of this study entails that focus is kept on the design principles which pertain to the processes controlled by the artists. It is because it is the practice and awareness pertaining to the artistic perspective which is of relevance in this thesis. As such it is specifically the design principles of a, b, and which holds theoretical relevance for this thesis.

CHAPTER 3

3.1 SOCIAL CONSTRUCTIONISM

Epistemology is defined as the "the study of the nature of knowledge and ways of enquiring into the physical and social worlds" (Easterby-Smith, Thorpe, & Jackson, 2015, p. 62), which studies of existence, being, and becoming. It means that the epistemology which has the appropriate appreciation and ability to function from this outset, in this thesis I chose social constructionism. It is built on the notion that "many aspects, of societal reality, are determined by people rather than by objective and external factors" (Easterby-Smith, Thorpe & Jackson, 2015, p. 64).

Social constructionism views reality as being socially constructed by people and society through daily social interactions (Easterby-Smith, Thorpe & Jackson, 2015, p. 64). It relies on the notion that, people to make sense of their world by sharing experiences with each other. As such, in

contrast to positivism that objectively measures, for example, the frequency of patterns in social behavior, this philosophical approach deals with the notion of appreciating and dealing with the constructions and meanings that people place upon their individual experience. The focus should be on what people both on an individual and on a collective level, both verbally and non-verbally. Social constructionists attempt to understand as well as appreciate the different experiences people have. Human actions are a result of how people interpret situations, rather than as a direct response to external stimuli (Easterby-Smith, Thorpe & Jackson, 2015, p. 64). Therefore, this makes way for the understanding of individuals experiences qualitatively as opposed to a quantitative method which focuses on the measurement of frequency and patterns of social behavior. Primary data which further academical understanding and provides data which provides an answer to the problem statement should allow for the analyzes of the different constructions and meanings that people place upon their experience (Easterby-Smith, Thorpe & Jackson, 2015, p. 64).

To gather and analyze data the next step is then to settle on a methodology which enables and provides structure to achieve a sufficient pool of information. This methodology will need to be in a manner which is consistent with the chosen ontology and epistemology of this study. As such, Easterby-Smith, et al., 2015 notes that to achieve the aspects mentioned above a methodology consisting of interviews will prove to be the preferred academical method to gather primary information. A deeper understanding of this methodology, how it serves this particular project as well as considerations in connection with the process is challenged and explained in section 3.2 as part of the Data collection chapter.

3.2 DATA COLLECTION

This section presents the methodology used in connection with the gathering of data. To effectively collect data of high quality, the use of three semi-structured interviews is compatible with that of the research philosophy. This form of research is often of an exploratory nature as it consists of open-ended rather than pre-coded questions and responses which stresses the importance of recording the entire interaction between researcher and respondent. The lack of standardization when using such methods and techniques for generating data limits the number of

individuals and organizations with which the researcher can engage. It also limits the aggregation of data as well as the use of statistical comparisons (Easterby-Smith, Thorpe & Jackson, 2015, p. 161). There are different ways of categorizing the impressive number of methods and approaches for the creation of qualitative data. This consist of not only what their views are but also why they hold this viewpoint (Easterby-Smith, Thorpe & Jackson, 2015, p. 167). Qualitative data is defined by their form and by the interactive and interpretative process that generates them.

In most cases, qualitative data must be developed by the researcher as interviews must be prepared for, conducted and transcribed (Easterby-Smith, Thorpe & Jackson, 2015, p. 161). As such, qualitative data are fragments of information obtained in non-numeric form. With this comes, that there are different types of qualitative data which all, through their different forms, accounts for what respondents have said or done. Therefore, qualitative interviews should aim to collect information which encapsulates the meaning and interpretation of phenomena concerning interviewees' worldviews (Easterby-Smith, Thorpe & Jackson, 2015, p. 167).

To achieve these insights, the researcher will need to be sensitive enough and skilled enough to understand the other person's views but also at times assist individuals to explore their own beliefs. Failure in this process could have the effect of making the interviews a superficial exchange of information, which might better have been achieved through other methods (Easterby-Smith, Thorpe & Jackson, 2015, p. 167).

In this master thesis, an approach of semi-structured face-to-face interviews has been conducted and transcribed (Easterby-Smith, Thorpe & Jackson, 2015, p. 161). The basis for the chosen method adheres to the overall purpose of qualitative interviewing which is an attempt to gather and understand dynamics within the Danish music industry. These interviews serve as the primary source for the research and the analyses. Each interview is approximately 45 minutes in length and deals with brand success and failure seen form two separate artist perspectives as well as an interview with a high-profile employee from Universal Music Denmark. The interviews contain a variety of questions related to the different theoretical aspects of the project: The development, and use of streaming services in connection with consumer habits, brand identity and how these correlate and deviate with the ideas presented in Kapferer's brand prism. The status quo as well as the development in improving concerts and live-experiences and how these fit with the

predictions of the experience economy laid out by Easterby-Smith, and lastly the managerial characteristics and dynamics within a record label operating in the Danish market.

INTERVIEW 1: OLIVER KINCAID, JULIAS MOON

Oliver Kincaid: Former Keys player, drummer, music composer, certified platinum-selling artist, and part of the commercially successful pop trio (later pop duo) known as Julias Moon. Formerly signed to Nordic Music Society and Universal Music Denmark. The first of the interviews made is with an artist who early on in his career achieved commercial success in just a matter of few years. It has have meant that he as a musician and signed act has valuable hands-on experience with building an image. The history of the pop duo and their struggle to find common ground as an artistic act with a coherent image and his reflections on the processes while still being active in the industry provides this thesis with valuable inputs, practical knowledge, and know-how which is of interest and useful in providing theoretical thoughts on to how the industry works.

INTERVIEW 2: ALEXANDER MALONE, SCARLET PLEASURE

Alexander Malone: Bass player, Music Composer, Certified gold- and platinum selling artist, The third member of the commercially successful band Scarlet Pleasure. Currently signed to Universal Music Denmark. The second interview has been chosen based on the fast-growing success of the band. A strong effect as Danish trendsetters and music entertainers this band have had an exciting journey. As they are reaching new heights day-by-day, this band are now in a position where strategical choices about their image are of high priority. The band is currently the third most played act across all public radio stations (IFPI,2018). The member whom this study has interviewed oversees the marketing aspect of the group and therefore is in a position where image, identity, and brand all are of high priority. His experience and know-how regarding practical approach are of great interest as these may be able to highlight successful ways of dealing with branding within the Danish music industry and thereby provide a different set of thoughts that has been the case with the first interview.

IFPI. (2018). Musik Selskaber 2017. Retrieved on the august 25 from <http://www.ifpi.dk/>

(IFPI,2018)

Rasmus Patzdecki: Creative Strategist at Universal Music Denmark. The third interview is with an employee who manages the role of artist-sparring and mentoring regarding visual identity and social media strategies as well as the creation of cover art. Pictures and visual press content at one of the three major labels present in the Danish market. This third perspective will provide this thesis with a third perspective which will bring nuance and an organizational view on how the market is evolving, how streaming, radio, live-music are all interlinked as well as rational thoughts on how the market is adjusting to the global disruption of commercial music. In extent to this, he will also provide an understanding of how a label works as well as release and evaluation process in term of pushing artists

3.3 LIMITATION AND DELIMITATION

3.3.1 LIMITATION

This master thesis provides a new perspective and academical substance to the field of marketing in the Danish music industry. There are limitations which must be addressed to clarify academical boundaries considered in connection with this thesis. Firstly, it is critical to address that the focus is on the Danish market. Aspects regarding market structure, consumer tendencies as well as the technological structures which permits the development of streaming-based music industry, adhere to those of the Danish market. As such, this is also the case regarding theoretical perspectives in connection with brand creation and identity as well as the furthering of music as a live product and experience economy. The findings are therefore context and country-specific and may not necessarily apply as a general framework for the mindsets of other record labels succeeding in different market structures. This as this thesis is interested in a specific label and the insights of its employees in connection with its success in the Danish music industry.

The second limitation addressed concerns the methodology of semi-structured interviews used to obtain primary data. This part contains two separate points in the limitations section.

Organizational linguistics and language culture play a role among employees can affect interviews depending on the targeted organization. By relying on a research philosophy and methodology which aims at uncovering how employees as individuals create and understand brand and industry developments. Language and words with unique meaning within the organization may not stem with that of academical language. Therefore, this needs careful consideration in connection with the interpretation of answers given in connection with rightful academical insight. Secondly, awareness regarding self-censorship in connection with the research method used among interviewees is also of great importance. It may be an aspect which interviewees wish to avoid as it may prove a conflict of interest and cause participants to withhold negative information which could have the ability to enhance the academical knowledge gained.

Last, is the aspect of time constraints. Consideration in connection with the collection of primary data used in this thesis. By increasing the volume of semi-structured interviews, there exists a chance of an even more comprehending understanding could have been provided. This as several more individual employee perspectives at Universal Music Denmark would aid in the understanding and knowledge gained for this thesis.

3.3.2 DELIMITATION

This thesis aims to uncover how global technological disruption within the music industry, in connection to the creation of streaming platforms and widespread popularity of social media, have affected artistic branding within the commercial music market of Denmark. It is a case study. I research how Universal Music Denmark and artists connected to the company create and develop a brand identity within the Danish market. I assume that adaptations to such changes are an on-going business. It can be said that this has meant that the self of labels and its artists understanding themselves as brands can aid them in making successful strategic decisions. To obtaining relevant primary data, this study will use a qualitative methodology in the form of semi-structured interviews with the label and their artists. The theories chosen are that of Kapferer's identity prism as well as Experience Economy by Pine and Gilmore.

3.3.3 THIS PAPER CONCERNS ITSELF WITH THAT OF THE COMBINED BRANDING PROCESS BETWEEN ARTISTS AND UNIVERSAL MUSIC DENMARK

This thesis aims to investigate how brand awareness guide artistic brands within the modern-day Danish music industry. It investigates how Universal Music and two artistic brands have build their brands with mixed success. This is done via an analysis of how each party contribute in building an artistic brand according to the four facets concerning the internal processes of Kapferer's brand prism. Furthermore, to what extent have the aspects of experience economy as defined by Pine and Gilmore become part of this brand building process. The paper therefore recognizes the individuality of music artist who are to combine- and communicate with the practices of a major label with similar practices to that of Universal Music Group in the process of building successful and commercial artistic brands.

CHAPTER 4

This chapter concerns itself with that of the data presentation of this thesis. Firstly, a section regarding that of artist branding specific to the area of commercial music will be introduced. This as it is necessary to take into consideration specific dynamics pertaining to the realm of artist branding and image creation. In the following section the intent is to dive deeper into the two cases of Scarlet Pleasure and Julias Moon. The reason for this is to understand, from an observational standpoint not only the series of events which the artists have been through and experienced relevant for this case study but also to become aware of the dissimilarities between the cases. This, as both have been signed to the same company but at different sub-labels within it as well as they have had two very different outcomes which makes them interesting in comparison to each other. Thirdly, this chapter goes on to investigate how one of the major industry players namely that of Universal Music Denmark view and understand artist branding and image creation, the development which is happening and how it is affecting the way that the company is branding its artists.

4.1 BRANDING MUSICIAN – CITE MORE AUTHORS

Creative developments in both artistic and business endeavors are required for artists to succeed in the modern-day music industry. This process involves the organizational structure surrounding

the artist as well as the different methods within musical and visual media which they produce. This process is constant and as such artists must be precise and alert as to how they position and construct their brand (Hughes, Evans, Morrow & Keith, 2016).

Innovation is a constant necessity but must balance with a consistent artist identity or brand. It is because the brand of an artist should be considered the core component when strategizing their career as well as in the development of capital among audiences and other stakeholders. Several different forms of capital are at play namely the social and economic capital which is needed for an artistic brand to survive. As such, cultural capital in connection with the brand of an artist management practices within the music industries is the qualitative or cultural experience of the product. In other words, successful branding gathers social and cultural capital (Hughes, Evans, Morrow & Keith, 2016).

Subcultural capital has been identified as key for artists to create awareness for themselves as it affects their ability to produce authenticity and coolness which are the core components in the marketing process of the new music industry.

(Hughes, Evans, Morrow & Keith, 2016).

Several other forms of capital also play a pivotal role, social capital in the modern-day industry quantifies through social media data with fan numbers and interaction (Hughes, Evans, Morrow & Keith, 2016). It is therefore of great importance that artists manage to link their music, their identity, their social structure, and their lifestyle that their brand represents (Hughes, Evans, Morrow & Keith, 2016). The visual identity of artists as brands has immense importance and therefore starts with their social media accounts as it marks the beginning of their online identity and image (Hughes, Evans, Morrow & Keith, 2016).

The development of artists is a cumulative process and their image temporal. An artistic brand may change over time and change away from its initial position over the course of time (Hughes, Evans, Morrow & Keith, 2016). It is because artistic brands throughout their lifespan may be forced to change as what it means, communicates and represents (Hughes, Evans, Morrow & Keith, 2016). Another factor which plays into this aspect is that of brand association as artists in

some cases choose to collaborate with song publishers or agents in the pursuit of furthering their opportunities (Hughes, Evans, Morrow & Keith, 2016).

The communication of the artist brand also conveyed through the medium of text. This role has traditionally taken on by publishers and publicists. An argument for using this as part of the brand building process lies in the fact that these have gathered and perfected the psychology which drives media and therefore understands how the individual brand should communicate. This as they deal with communicating understandings of music and the creative and often youth-oriented, subculture/scenes surrounding it (Hughes, Evans, Morrow & Keith, 2016).

4.2 INTERVIEW: MUSICIAN

Two qualitative interviews have been conducted to make a comparative case study. Both musical acts have been certified platinum in connection with commercial music IFPI. At the same time, they have both been Signed either directly with Universal Music Denmark or at sub-label to the company. Furthermore, both acts broke through within a three-year period of each other and therefore have entered into mainstream music around the same period at a time where music streaming have had an immense impact in the Danish market. The outcomes for the bands, however, have been very different from each other, as well as how they have navigated within the industry seen from a branding and image perspective. The Interviews conducted focused on their understanding of the music industry with a focus on streaming, internal and external band communication in connection with brand identity and image, experience and understanding of the music industry, and lastly a professional understanding of live-music and how this part of the industry is developing.

4.2.1 CAPABILITIES IN THE FORM OF VALUE ADDED

The band Scarlet Pleasure have reached immense success as a commercial band within the Danish music industry. This as they have managed to create and develop an artist image founded in four aspects which have made way for standing out and capture the attention of the Danish music lovers. Because of their mutual fascination for 80's American pop culture, they channeled a memorable visual identity which functions as a visual representation and vessel for the universes of their music (Malone, A. 2018. Interview B). Hairstyles, accessories, and clothing which channels

this specific time together with certain requisites such as palm trees and lava lamps are all part of their first universe which the band uses to create an identity capable of creating interest through diversity from other acts (Malone, A. 2018. Interview B). This going-against-the-grain is a strategic choice which the band uses with the objective of creating awareness for themselves as part of the band's image and was created to challenge the mainstream appreciation of the hipster culture which had had a strong influence on Danish fashion culture (Malone, A. 2018. Interview B).

The band created short statements to showcase the personal side of the members. These were written and produced for the band to build an image based on taste regarding musical icons which had mainstream awareness and nostalgic meaning, but were not receiving attention at the time making the utterance of such statements seem abnormal compared to those of other artists in the Danish music industry (Malone, A. 2018. Interview B). Lastly, a thorough understanding of the aesthetic expression which they wanted to achieve laid way for their incorporation as part of the partnerships made with Telemore and Malibu. The partnerships were chosen based on style and to the extent that the products which were advertised, or the platform used enabled Scarlet Pleasure to systematically express the physique of the brand in the form of songs and clothing which matched that of their visual expression (Malone, A. 2018. Interview B).

At the same time, they developed a musical direction inspired by international artists such as Frank Ocean and Drake. This as they, at the time of their first songs, would be one of the first Danish acts to embrace and incorporate a more organic sound to their musical product (Malone, A. 2018. Interview B). Throughout the process of entering the mainstream commercial industry, the band and its label Copenhagen Records realizes that they possessed a considerable potential as a live-show-act. It, as opposed to other acts who are successful via their ability to create material which streams well. The case of Danish acts having a strong position in both channels are rare, and it is therefore not common practice for Danish acts to simultaneously perform at a high level as streaming artists while also having a position as a prestigious live act. It speaks to the form of the group, and what to some extent diversifies them from other acts within the same industry (Malone, A. 2018. Interview B). Lastly, a thorough understanding of the aesthetic expression which they wanted to achieve laid way for their incorporation as part of the partnerships made with Telemore and Malibu.

Despite having immense success with hit-songs which both received attention via the different streaming platforms as well as high ratings on public radio Julias Moon struggled from the beginning. Musically the band succeeded in creating commercial songs but struggled as to where the artistic-direction would take them. The musical direction, their product, quickly changed from indie music in a demo format to that of popular music which challenged the group's ability to formulate who they were and what they wanted to achieve. It was revealed that, during a short period, 80's disco was used in the creation of several songs (Kincaid, O. 2018. Interview C). It also manifested itself in the failure of reaching a visual identity which created frustrations among members of the group (Kincaid, O. 2018. Interview C). Tries in the late stages of the band's lifecycle, experiments regarding visual looks also did not lead to a more constant visual expression. However, these did not manifest themselves as more than temporary experiments which were not vocalized among the bands members or in their promotional campaign (Telemore Spotlight, 2015; September 10, 17). The boyband identity and image initially constructed did not build on more profound reflections. Inconsistency followed throughout the pop trios' and later duo's career (Stilgren, R. L.,2015) and remained an ongoing issue. Concerning specific capabilities, their hit-song status and two live-tours did not spawn the internal development but rather lead to an experimentation of their musical product (Kincaid, O. 2018. Interview C).

4.2.2 AWARENESS OF AN OVERALL PERSONALITY PEJECTED

The band has maintained the control of their different social media platforms which they use to display their activities and fan-moments to the followers on their different social media platforms. Authenticity is critical for the band as they are highly involved in the execution of their ideas and image building. Founded in the belief that their fan base values the feeling of a direct connection to the band (Malone, A. 2018. Interview B). It is combined with a provocative nature as they use the mainstream tendencies as guidance for their image oppose the dominant cultural lifestyles they observe for them to stand out. At the same time, they reuse pop culture to channel the feeling of nostalgia and appreciation for older eras of commercial and influential music as a platform to connect with audiences (Malone, A. 2018. Interview B).

Julias Moon consisted of three very different personalities (Kincaid, O. 2018. Interview C). The quick success of their initial musical material as being the primary driver for the band highlights an important point as the music they created stood out as oppose the brand of the band. It meant that the process of reaching an agreement of certain parts of the identity as well as the musical direction was not formulated or did not manifest themselves as part of the band climbing the latter of success. These differences created confusion as to how the band wanted to be perceived as both concerning personality traits through visual content as well as via a lack of identity as they did not manage to create a fundamental congruency (Kincaid, O. 2018. Interview C).

4.2.3 MENTALITY AND VALUES

Closely connected to the bands' "going-against-grain-attitude" both in music as well as in their visual identity is the display of a somewhat rebellious attitude which tends to guide the band in the creation of visual content as well as the musical product. These have both been choices made by the band as part of standing out from other artists in the Danish market. Certain periods of time specific- or national specific eras have been used to serve as universes for their different projects. The use 80's and 90's American boy band culture which was used at the beginning of entering the commercial market on their first release "Mirage" and later their first full-length album Youth is wasted on the young (Malone, A. 2018. Interview B). This has since changed and is now replaced by that of other national cultures such as that of south of Europe, Italy, and France, and with the incorporation of new requisites such as Vespa scooters and 70's modernism architecture in their videos and visual content as part of the promotion of their two EP's "Limbo" and "Laguna" which were released in 2017 (Malone, A. 2018. Interview B).

The lack of ability to form a natural process which could serve as a specific plan or vision for the group hindered further developments (Kincaid, O. 2018. My interview on July 27). The overall objective of the group changed as their musical outset changed. They did formulate a vague vision for the group, for the band to become a commercial success, however, they did not specify the direction which they wanted to take the brand (Telemore Spotlight, 2015; September 24, October

2). As such, the mentality of the group and a collective set of internal values never developed (Kincaid, O. 2018. Interview C).

4.2.4 FAN CONNECTION AND COMMUNICATION PRACTICES

Creating memorable and personal experienced have been an objective for the band to drive their image. A direct channeling of the band's background history, the friendship, and loyalty towards the goals of the band are part of the connection it actively tries to cultivate with fans (Malone, A. 2018. Interview B). Attempts to create certain vital moments at each concert or live-show is integrated into the band's scenography. Dynamic setlists which are produced to highlight certain parts of their performances together with the incorporation of requisites which connects to their different projects (Malone, A. 2018. Interview B). The band intends to deliver certain situations throughout their concerts which serve the purpose of creating intimacy between the band and their audience. This as the band believes in the investment in the brand itself through that of maintaining a close and intense relationship with fans who value and attend their concerts can create a more sustainable platform as it decreases the importance of creating a certain amount of hit songs and instead builds them as a successful live act (Malone, A. 2018. Interview B). Together with the want of creating an authentic connection these highlights the optimal position which the band is aiming to achieve (Malone, A. 2018. Interview B).

The Scarlet Pleasure case provides knowledge on how the culture develops, expressed and as a result introduced a set of thoughts in connection to fan interaction, communication and an awareness of authentication recognized as necessary to the band. Furthermore, these also were incorporated in the presentation of the band's self-awareness to include a recognition of how to formulate or incorporate certain vessels to carry out the musical products produced by the group. A similar recognition of the necessity for structure and strategic actions as part of this never established itself as part of the Julias Moon brand (Kincaid, O. 2018. Interview C). As such it highlights and may provide an explanation to how the band failed to convey their commercial radio and streaming success into strategies and knowledge regarding an image which in turn crippled the band's internal development (Kincaid, O. 2018. Interview C).

4.2.5 CREATING LIVE EXPERIENCES AS AN ARTIST

Over the course of this project, it has become evident that the Danish market, artists, and Universal Denmark all recognize three different artist-categories as part of industry practices; Streaming artists, Live-artists and multi-artists. The differentiation between these three types is based on the core driver of commercial success and thereby their focus. Streaming artists are musical acts which primarily achieves success via their ability to create musical content which gathers a high number of music streams. Live-acts, on the other hand, are artists brands which manage to build a strong position regarding the size of venues they play, their ability to claim quality time slots during festivals, and the number of tickets they can sell based on their live performances. The last, the multi-artist defines a group of few musical acts who manage to perform successfully both as streaming artists and live-acts (Kincaid, O. 2018. Interview C; Malone, A. 2018. Interview B; Patzdecki, R. 2018. My interview on July 25).

It is an industry practice which serves for artists and record label concerning determining how to drive and develop the individual artistic brand. It has an impact on which artists that hold an interest in connection with the theoretical framework presented by Pine & Gilmore. Live-acts are artistic brands which primarily build their professional objectives with a focus on the ability to create a musical product combined with a live-performance of high enough quality for the theory to analyze. It is because it is the created experiences which these bands offer, their ability to engage their audiences either emotionally, physically, intellectually, or spiritually. As such, the definition of streaming acts themselves does not qualify for the use of the chosen theoretical frameworks as they are primarily offering music in the form of a service value through that of streaming.

Another second valuable point in the understanding of the underlying dynamics of musical experience creation has been the recognition of individuality which the artistic brands at Universal Music Denmark has. The record label, in its entity, does not practice nor does it concern itself with the live-performances of its artists, therefore, holds a limited interest in the study of such developments. To account for the processes which affect and drives to the ongoing development of artistic brands as experiences it is therefore essential to first create an overview of the entities which operate within this specter in the individual cases of Scarlet Pleasure and Julias Moon. Different parties can inflict on an artistic brand and bring creative material or ideas to their live

shows. Artists themselves, management agencies, and booking agencies are all entities which may take on a key role depending on the individual artist. As such, it is therefore essential to define the specific parties involved in the Scarlet Pleasure case as the general practice is that there is no general practice. It is therefore essential to differentiate economic offerings from that of experiences as commodities, goods, and services classify as external to the buyer and experiences are deeply personal and therefore internal as they exist only in the mind of an individual who has engaged on an emotional, physical, intellectual, or spiritual level.

Furthermore, there is the point of differentiation between the band and the set-up of they are a part of. Festivals have been subject for several studies regarding experience economy. As the band and booking agency hold only limited control as to several aspects concerning shows at for example festivals, it is essential to clarify that it is how the bands of the case studies themselves address their thoughts on the development of live music.

Scarlet Pleasure as a successful live act operates within the realm of music entertainment. Playing concerts and festivals, executing creative ideas as they perform music which has reached a commercial status in the Danish market. The thoughts presented by the band as they develop and grow and become one of the most notorious live-acts in the market holds great value too as how they see the development of live music. The band, in their interpretation, try to incorporate specific requisites into their scenography. These are chosen based on their relation to the visual universes which the band creates in their visual content and is a periodic process. When releasing new musical projects, the band stimulatingly also release music videos which play into the same universe as the given record they promote (Malone, A. 2018. My interview on July 30). These requisites and the universes are chosen based on nostalgic and aesthetics but must underline the fictional fantasy universes which drive the overall themes of their projects.

Over the cause of time, the band has used two distinct universes used in the visual presentation of their musical content. 80's and 90's American boyband culture laid the foundation for the band's initial releases (DeVille, 2014). With this came the introduction of lava lamps, palm trees and neon light which became part of their visual content. Furthermore, it is a vital part of their scenography, and in the promotional content of their first EP release *Mirage* and their debut album "Youth is wasted on the young." Since then, the group has moved on to incorporate a new universe of

southern Europe, Vespa scooters and 70's modernism as part of their new projects signaling a change in their visual representation. It has also influenced their live-performances which now also built around showing the new universe (Malone, A. 2018. My interview on July 30). As such, every project connects to a specific universe which guides the live-setup and scenography of the band. These different universes are subject to change with the musical and visual impression of individual projects. The process and choices of requisites are part of internal processes between band members. However, two main drivers play an influential part in the processes. Nostalgic and aesthetic feels between band members hold value in the process of forming the overall visual identity in which the band places themselves.

The incorporation of specific requisites is used to underline and manifest the different universes. Requisites which play a vital part in the band's visual presentation are part of the overall visual project identity. Hence, the selection and adaption of requisites are also based on aesthetic taste within the group as well as on their nostalgic symbolism. They are also used as part of their scenography to underline the visual experience. It is an attempt, according to the band, to make live shows become a more holistic experience (Malone, A. 2018. My interview on July 30). These symbols combined with the construction of dynamic setlists during performances. The objective of using such techniques is to stand out as an act through the creation of memorable and intimate experiences (Malone, A. 2018. My interview on July 30). With a dynamic setlist, among other things, is meant the incorporation of moments where the lead singer sings acapella. Before shows, in addition to the release of full-time music videos, the band releases acapella video versions of individual songs. These versions are filmed and uploaded in the form of mini-videos on the band's social media platforms as part of their promotion strategy. These are then reintroduced as part of the experience creation during concerts.

Thirdly the band also sell merchandise during their concerts and online. These bear the name of the band itself are created and promoted as being a collaborative project and not part of a sponsorship agreement. They are sold during and after the show and allows concert goers to purchase clothing and accessories. These products bear the brand of the band and are created to reflect the shared style, fashion, and expression of its members (Vestergaard A. E, 2017).

The case of Julias Moon highlights a vastly different side to the thoughts represented in the first case. Given the same set of questions, the reflection addressed the complexity of different actors and their ability to affect and form the process of concerts. During two extensive tours, the band did not produce or develop their intimate understanding regarding the execution of specific ideas. The band relied on the experience and mentoring of expert knowledge attained through social ties developed within the industry. Because of their success in public radio and via signing with a booking agency, the band developed and increased their booking fee as well as reaching a status to where the hire of extra musicians, light & sound technicians were made possible (Kincaid, O. 2018. Interview C). However, the growth of the band as a live act did not seem to manifest itself into considerations regarding the overall aspirations and continuity on the execution of their concerts. They expressed no sign of reflections regarding the creation or the involvement of requisites or creation of forming concert in any specific way. As such, answering the same questions regarding that of developments within the industry regarding the live music scene, their own experiences, as well as knowledge which relates specifically to that of the role of their booking agency proved to have no substance in connection to specific aspects or developments of live shows. Instead, it highlights a complexity within the area of live music performances in the Danish music industry. Different entities offer themselves as partakers in the creation of live-shows (Kincaid, O. 2018. Interview C). As such, different types of agencies may take on responsibilities in connection with the creative developments and the execution of artists ideas during performances. However, it mostly depends on the individual case, artist, and agency (Kincaid, O. 2018. Interview C).

4.2.6 SUMMARY AND ANALYZIS

In this section presents an analysis of correspondence between the two bands and the four internal facets of Kapferes' identity prism. How does the theory directly relate to- and explain the practices experienced by the band in their attempt to establish and develop their brands and which- if any of the four following facets; physique, Personality, Culture, and relationship may only be represented in a shallow form or lack presence in any of the two cases.

The first aspect of the identity prism concerns itself with the 'physique' of the image and brand of a band. It defines the external features which make the brand recognizable and memorable as it defines how key visual characteristics in connection to the brand itself and its key products help

consumers distinguish it from others. In the case of Scarlet Pleasure, it is evident that the band have reflected on the physique of their brand from the outset of their career. It has played a robust and consistent role. Development of certain key features is built on a foundation of going-against-the-grain and therefore formed the groups' visual look as it provoked a non-commercial mass appeal in opposition to the current fashion culture experienced by the group.

Although changing their visual identity as part of their development, creating a universe consisting of both musical product as well as visual requisites. Starting out with the introduction of these have more specifically been that of an 80's-American-boyband setting which in some shape or form was a persistent part of the band's internal identity and collective agreement on an artistic and visual identity. An identity created within the band itself, which the band had settled on and created before them signing their record deal, intended to create being memorableness. These have the ability of functioning as the first part of two-legged value-adding systems which Kapferer argues to play a pivotal role in the creation of a brand.

The band also show signs of brand personality, the second of the six aspects within the prism. It shows in several different ways. The first of these related to the band's responsibility of handling their social media accounts. They handle these accounts and directly interact with their fans online. Regarding dividing different responsibilities among members of the band, the role of communicating to and interacting with their followers stays within the band. Admittedly, their label has taken on a mentoring role in explaining and educating the band in understanding the underlying dynamics of the different features which keep developing and new ones introduced, and how they work within the different social media platforms.

Secondly, before the band signing their recording contract, formulated certain statements which had the objective of going against the grain. It was done to distance the image of the band from other artists in the market and make them stand out. It is showed in their ability to form, explain and reflect on how to create specific and specific statements which served the purpose of showing personality in their process of creating interests from record labels. It has also later become integrated as part of the band's image. Thirdly, style and consistency in the visual content of the band could also be a sign of brand personality. In The case of Scarlet Pleasure, drawing visual inspiration from specific time periods and incorporating them as part of the band's image as well

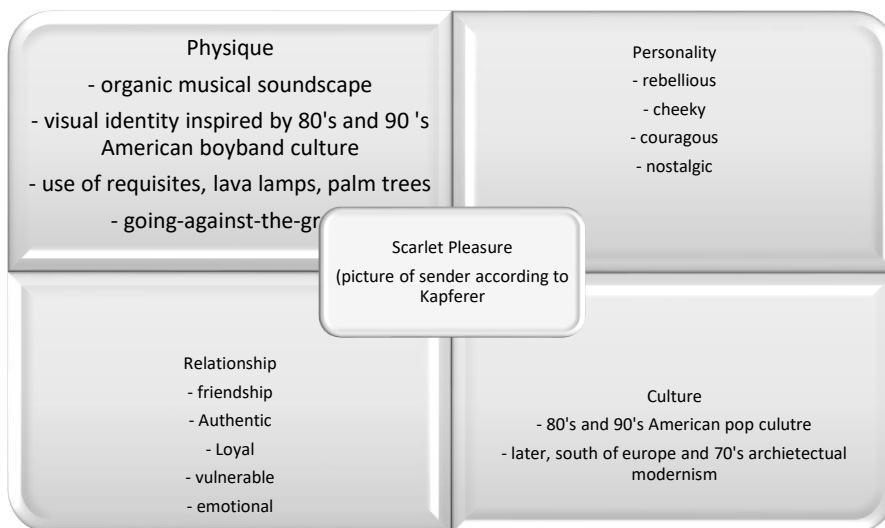
as using requisites directly connected personal experienced, should also be considered as portraying parts of the second prism.

The third aspects which are that of culture seem harder to define in connection with Scarlet Pleasure as an image and a brand. Culture, as defined by Kapfer, needs to be persistent as it is viewed as the core and essence of a brand theoretically. Despite this being the case, it is harder to find indications of a particular culture existing within Scarlet Pleasure. Childhood reminiscence and memories together with the mutual fascination of specific time periods as well as the requisites which fit with these may prove to be an indication of a particular specific culture within the group.

The selection of these appears random but highly intense through short periods of time which makes them eligible as a visual part of the specific albums and songs created in the same period. However, concerning Kapferer' and the theoretical understanding of culture it is the set of values which inflicts positively on the inspiration or a brand is therefore closely linked the common childhood fascinations shared among the group members as they help determine the specific requisites and time periods embedded in their different albums. It is therefore not the time periods themselves, but the intent of "more is better" which have become a somewhat mantra for the group together with shared childhood fascinations. It is backed up by through the fact that the band experienced early on when trying to produce content with other people interacting with their sphere of creation among the members.

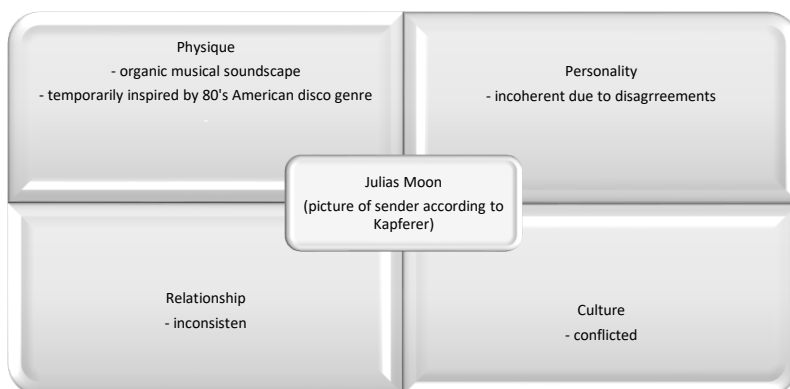
The fourth aspect pertains to the relationship between the band and fans as well as the relationship experienced among fans themselves. The first part relating to the relationship between the band and their fan base determined on different parameters. Among these could include numbers of song streamed etc. However, Music and the band as a product is consumed in two distinctive ways namely through record purchases, streams, and live shows. As explained by the band, it is often a matter of one over the other as it is a rarity within the Danish industry that artists or bands managed to reach the same heights in both categories (Kincaid, O. 2018. Interview C; Malone, A. 2018. Interview B; Patzdecki, R. 2018. My interview on July 25). However, the band presents a valid argument in connection with the interview which should receive considerable attention in investigating this aspect. Fan connection in the form of streams can reflect positive results as it can be an indication of the intensity of which released songs are getting played by the

fan group of a band/ artists. However, another indicator is the number of concerts which the band books, the size of the venues played and in certain situations as with festivals the time of day the band is set to perform. The number of fans which a band may be able to attract at their live shows may reflect or to some extent show how certain dedicated parts of a fan following is because the time which invested in attending live shows far exceeds that of streaming the songs.



Strong internal communication and understanding of the overall image and brand have played a substantial role in Scarlet pleasure’s ability to make strategic decisions. The process of developing different universes have aided and driven a common understanding of values and direction for the project. This, in turn, has made for the alignment and structure of creative processes which cultivate a robust musical output as well as a collective understanding of the image. Both in term of internal creative processes, in their creative output in the form of the content, in their communication with their label to cultivate a healthy partnership, and in the formation of intermediary goals and primary objectives in connection with the choice of additional business partnerships. Through their self-understanding and in cooperation with their music label, the band has been able to identify which sales channels that match their brand and fans. It has enabled the band to focus specifically on creating and pushing music suited for live performances as this has been found to be particularly suitable as part of their image. It has in turn also have meant that the band image and brand identity have also been incorporated into their live music set-up to create atmospheres unique to Scarlet Pleasure thereby reinforcing the development of identity on an internal level.

In the case of Julius Moon, a lack of concord among the trio regarding image and unclear objectives for the project as well as almost no form of development seems to have caused the majority of the issues experienced within the group as well as between the group and the partnerships which they entered. Problems within the area of internal communication regarding artistic direction, musical output, responsibilities among the members of the group together with disagreements about visual identity significantly affected the process of development from the outset of the band's existence.



As such, the conflicts which later rose among the members of the band very much connects with that of failure to find common ground regarding band image, brand identity. A lack of clarification within each of these areas provoked troubled relationships and became the root of frustration and lack of support. These did not only negatively affect the internal processes of the group but also manifested themselves in bad sponsorships as well as disagreements with both of their recording labels Nordic Music Society and Universal Music Denmark.

In the case of Scarlet Pleasure, the band shows evidence of all three of the internal aspects presented by Pine & Gilmore. Firstly, as part of the group's internal process, they create universes. These are created via an overall idea to incorporate the themed visual identity of their albums into their live performances. Their first projects were inspired by an 80's American pop culture which was channeled into their visual presentation of the group and formed their initial entry as commercial artists. It later changed, as the two latest projects and their visual identity uses the culture of southern Europe and 70's modernism as a visualization of their music product. To underline these periods, and in accordance to the second aspect of Pine & Gilmore's experience economy, the band themes their live performances as they match their visual identity with their

live shows. The use of physical and musical requisites during performances which matches the definition of positive cues underlines the different universes. The cues take the form of specific requisites, which have had a substantial and visible role in the promotion of their projects.

Furthermore, these musical cues entail the use of dynamic setlists containing intimate acapella moments during shows. Lastly, the band, in partnership with a fashion brand, created a clothing collection which is sold online and during concerts. It enables concertgoers and fans to collect clothing items in the form of memorabilia before, during or after attending the band's concerts. A similar set of aspects did not appear in the case of Julias Moon. The band did not develop, reflect nor create the basis for experience creation. The band relied on other entities in the form of a booking agency. The assistance given was through the booking of concerts as well as practical guidelines. However, talks regarding further development of the band as a live act did not manifest itself during the two-year period in which the group was touring (Kincaid, O. 2018. Interview C).

4.3 UNIVERSAL MUSIC DENMARK

Universal Music Denmark is the official Danish department division of global recording company Universal Music Group (Marketline, 2014).

The company manages its business through operating divisions: recorded music, music publishing, audiovisual content, and merchandising.

(Marketline, 2014)

The label is responsible for the commercial part of its signed acts. The company handles day-to-day operations regarding pushing out music made by their artists, understanding the development of commercial music consumption as well as help in building the brands of their artists. The company itself does not market itself outwards and focus in general is on the management of the brands of artists who represent the label (Patzdecki, R. 2018. Interview A). Creating awareness for artists, cultivating fan interaction, and developing and promoting signed acts are all part of Universal Music Denmark.

The Danish market has several unique features which make for unique dynamics in the age of music streaming. In Denmark, as oppose to most other countries in the world except for America, there are not one but two dominant streaming services. A considerable challenge as these combined has a substantial influence on the different high-profile-music-playlists and the music which are being pushed out to consumers ((Patzdecki, R. 2018. Interview A). A vastly different environment which means that not one, but two separate relationships must be cultivated for Universal to have access to most of the market in competition with the two other major labels Sony Music Denmark and Warner Music Denmark which are both are the main competitors in the commercial industry (Patzdecki, R. 2018. Interview A; Marketline, 2014). Universal Music Denmark has a close relationship with Spotify because of Universal Music Group being the first of the major labels who changed its primary focus to revolve around music consumption streaming platforms. A focus, which have now been adopted by the other major labels, that has changed the infrastructure of Universal Music Denmark as this new area of attention have, among other things, meant for not only the hiring of employees with the relevant skill sets in social media but also a restructuring of apartments (Patzdecki, R. 2018. Interview A).

4.3.1 DISTRUPTION OF INDUSTRY AND NEW ROLE OF TRADITIONAL MEDIA

The changes which streaming regarding restructuring the supply chain of the record label have meant for the adaption of new media channels and old techniques have been replaced and outsourced. With changes in the supply chain, new methods used as a result of changes in music consumption affecting awareness creation and redirection of the efficiency of specific media channels. Termination of departments formerly of relevance to the label and the construction of divisions is a result of a shift in focus towards fewer specific areas of expertise (Patzdecki, R. 2018. Interview A).

The age of pre-streaming provided the record label with a limited selection of large platforms capable of reaching broad audiences. An example of this change shows in the way artist budgets are redirected to other promotional channels. The need for interesting full-time music videos created with an intent to reach, capture and connect with possible target groups via traditional channels used to function as a primary stage for artist branding. Providing music videos and

attending specialized public tv-programs with large numbers of viewers during primetime hours no longer create awareness which competes with social media and streaming platforms (Patzdecki, R. 2018. Interview A). Such investments once used to produce expensive visual artist presentations are now redirected into other channels of promotion (Patzdecki, R. 2018. Interview A). Certain forms of traditional content have lost its incentive, at Universal, the continued production of these serve a slightly different purpose as they are a result of artistic wants rather than effectiveness.

“... but music videos and the value they provide is decreasing because interest in that way of doing things is going down hill. It's not a strategy which have ever pushed in an effective way the last five years. There's not statistical evidence that a music video have affected streaming positively in the last 5 years”

(Patzdecki, R. 2018. Interview A, Paragraph 206-209)

Traditional media in the form of tv still holds essential value, but its role and use have taken a different direction. It now has a different purpose when it comes to the visual presentation of artists. In the form of documentaries on artists, like those produced by DR3, still shows successful as a format which manages to attract and sustain viewers. It thus provides Universal Music Denmark and its artists with the opportunity promote artistic brands with an audience which is kept engaged over a longer duration of time compared to the material produced by themselves via social media. The attention span of people using social media and streaming platforms has shortened the amount of time in which an artist can provide value through visual content.

“We're able to see that the DR3 documentaries that has been made have had an enormous success because people are given some insight into the life of an artist and reacted in a way they wouldn't had it been released on social media and onto their smartphones. They don't have the time when being on those kinds of media. They'd rather take time out of their schedule and watch the program if it looks intriguing.”

(Patzdecki, R. 2018. Interview A, Paragraph 274-277)

A second reason for the relevance of specific traditional media channels is because the amount of time and effort which the company has in term of the individual artist or band have shortened, as such this has hindered and limited the company's ability to create and push for a closer connection with fans by itself.

“We have about 40 releases every month which limits the time and energy we can invest into each release. With more prominent artist we do, but less essential artists are given a "standard-package" with a game plan telling them about what their responsibilities are, and our role in that process.”

(Patzdecki, R. 2018. Interview A, paragraph 66-69)

The technological transformation has also impacted on the physical records and its value to Universal Music Denmark. The company in large part committed itself to deliver music through streaming. However, despite the downfall of certain artistic content forms such as the music video physical formats have changed in another way. It has gone from being a necessity to be a possible branding tool in the process of identity building. CD's still plays a smaller role in the Danish market, and some cases hold considerable brand value for some artists. The fact that an artist chooses to release physical copies is used strategically as part of specific promotion campaigns as it sometimes adds value to the product brings depending on their image and core fans (Patzdecki, R. 2018. Interview A).

4.3.2 SOCIAL MEDIA AND ITS USE IN THE BRANDING OF ARTISTS

The adaption to new promotion channels, such as streaming services and social media platforms, have meant for increased availability of customer data available to the company. These possibilities have had an immense influence on how the company aids its artistic brands. In the case of traditional media such as public channels, these now take on a different role earlier. The company have invested heavily in its relationship with streaming services to target audiences more specifically and more direct than was possible earlier. It has been used to learn about- and the target of different target groups and invested in building expertise in reaching them. It is through the extensive accumulation of user-data gathered from online actions and preferences which the company can obtain from all the different platforms. These actions and patterns are

now being used target and push musical products, visual content and artists brands directly to individuals who, through actions online and based on their online interests, may prove to be a possible consumer. Once located these are then grouped to for Universal Music Denmark to check for the existence of a possible target group. Geographical location, their online history, and past interactions are among the most mentionable and critical filters used to recognize possible target groups (Patzdecki, R. 2018. Interview A). The practical approach to these new methods was part of an example given during the interview as part of how the company would act in connection with a hypothetical example.

“An example would be something along the line of, if I have a new female singer and I know of a target group which have reacted positively towards one of our similar artists in the past or at least reacted on content regarding her then they would be places as part of a possible target group. If they have commented on social media, "liked" content, or interacted with a link. If they in some way have shown interest and or reaction. Then we can conclude that they may, in some shape or form, have an interest in a new female singer. From there, this new artist may come from a city like Aarhus which we then take into our filter of possible interesting profiles. If this singer also has a partnership with, let's just say Audi then people who have shown interest in Audi also becomes part of a possible target group. That's how we experiment our way into figuring out her target group”

(Patzdecki, R. 2018. Interview A, paragraph 168-177)

As part of this segmentation process include the selection of favored specific platforms for specific releases depending on the knowledge of given interested target groups. The company recognizes the differentiation of use of platform according to the different target groups (Patzdecki, R. 2018. Interview A). The level of extraction of data which Universal Music Denmark enables the company to track the precise origin of their streams, how well new releases are received and detect from which platforms listeners are consuming specific artists from. Furthermore, time duration and the time of day they access the specific platforms. The information is used to understand specific consumer patterns among listeners of the individual artists to push the musical product most effectively. Consumer patterns change often, and in response, Universal Music Denmark has

adopted a practice of experimentation. It entails the testing and experimentation with data and how it is to be used to better the reach of artists and their position in the market. Consumer interaction on social media and their response to delivery of content is a primary indicator in this process. If a pattern appears in connection with the release of a song or album, measuring the ongoing effectiveness further specializing in content creation and method of delivery becomes part of the process. Discard these of Ideas, and promotional techniques within the visual and textual content specific to the target group start when signs of weakening effects start to show (Patzdecki, R. 2018. Interview A).

“Right now we are experiencing a lot of positive feedback on scenarios where the artists themselves are holding the camera/phone and film themselves and giving a presentation and are encouraging followers to listen to their new single. This trick performs 8-10 times better than if somebody else is filming and the artist is giving the same presentation. So, it's the little things which we keep on tweaking. The type of media which we use is less important because we have incorporated all of them.”

(Patzdecki, R. 2018. Interview A, paragraph 53-57)

The decrease in reach and lowered efficiency of traditional media channels have forced Universal Music Denmark to find new ways of creating awareness for its artistic brands. The adaption and incorporation of social media have provided Universal Music Denmark with a new set of tools. The ability to collect a vast amount of data from all the social media platforms means that the company has redirected its investments in artist branding into that of social media. By embracing social media as a tool, it is now possible to distinguish between customer segments through the tracking of actions online. Universal Music Denmark converts this knowledge into communication strategies depending on the artist and the preferences of his/her brand's target group. This process is experimental as the company analyzes emerging patterns and their quality of reach to create awareness among possible interested segments successfully.

4.3.3 ARTIST AND BRAND STRATEGIES

The use of specific brand strategies is a typical technic practiced by Universal Music Denmark in creating, sustaining, and building awareness among its artistic brands. A practical way to create a

spill-over effect between its brands is one of such strategies. The company combines its artistic brands to push and boost these out and on to target groups to create new fans. It is done by using different artists who have similar target-groups or in other ways show evidence of proving to eligible for a crossover of their brand.

“Artist collaborations are almost always a strategic move. I've only experience one or two situations in the 18 months I've been working here, that artists themselves have suggested musical collaborations with each other. They are, most of the time, paired together.”

(Patzdecki, R. 2018. Interview A, paragraph 190-192)

By using the different artist brands in combination with each other, the goal is to do collaborative projects to create and build on brand reputation through popular and known fan followings. The practice of this method is global. However, the specific factors differentiate depending on the market. As such the parameters the label used to determine whether such combination may be of interest builds on the consideration of the objective of a possible collaboration is to break artists in other national markets or within that of the Danish market across segments. Explaining how this process is taking place an example of such artists collaborations on an international scale provides as an example of this particular practice and mindset of the record label's national-market-branding strategy using artistic collaborations.

“An example could be the song "I like it like that" by Bad Bunny and Cardi B which is a prime example of record labels wanting to brand Bad Bunny to the American market and Cardi to Latin America. One thing you may notice is that all her lyrical content is written so simplistically that even if you only know just a few English words you still understand the lyrical content. Among her lyrics are "you're so handsome" and "Oh my god you're pretty" and "give me the dollar bills" and everyone can understand it. Everyone in the world will be able to understand those lines and that's almost all that she says. So, listening to the song tells you that this is her introduction of an artist to a foreign market.”

(Patzdecki, R. 2018. Interview A, paragraph 195-202)

Culture is a common denominator when Universal Music Denmark is trying to connect artistic brands within their artist rooster in order to build brand awareness within the Danish market itself but revolves around the same dynamics practiced by the company on a global scale (Patzdecki, R. 2018. Interview A).

4.3.4 SUMMARY AND ANALYZIZ

Denmark as a market for commercial music is unique in that it two dominant streaming services are currently acting as gatekeepers for a substantial part of the Danish consumer market. It stands in opposition to every other national market on the European continent which has one major streaming service monopolizing the national market. Universal Music Denmark, therefore, must cultivate two distinct relationships as part of its adaption to the technological disruption as it has changed its focus to almost explicitly rely on Social Media and streaming services as part of the company's strategy.

Change in strategy has affected the infrastructure of Universal Music Denmark, two areas within the restructuring of the company. Reconstruction of new departments capable of tracking and analyzing music consumption Danish consumers have meant for the hiring of employees' expertise in the field of Social media and streaming services. The new focus has affected the main prerogative of Universal Music Denmark as using social media have become the company's new way to create awareness for their artists effectively.

The adaption process has also resulted in a change in how traditional media platforms are now used as their role as branding platforms have changed. Certain traditional media outlets still hold relevance such as the artist documentaries produced by P3. It is because of their ability to capture the attention of viewers in a comprehensive way which is not obtainable via social media. The identity building process of artists and the opportunity to showcase their brands more comprehensively now lies within collaborative processes between the label and specific TV. As such, these outlets do, in some cases, allow for the opportunity to develop a stronger connection between artists and fans than Universal Music Denmark can do by itself. It has instead increased

its out-put of records as Universal Music Denmark now devotes a large part of its energy into releasing music more often. It has, in turn, meant that they have less time to invest in each release. It is a result of the sales of physical cd sales decreasing and the increase in streams which does not make up for the company's loss in profits on a 1:1 scale. The role of the physical product has predominantly changed to hold symbolic meaning or part of an artistic brand image as fewer target groups prefer it as a source of consumption.

Geographical location and the online history of the individual user are but an outtake of the different filters the company uses to establish relevant target groups and possible audiences for their artistic brands. A strategy that entails the analysis and incorporation of visual tendencies and identity demands converted into the communication processes of their artistic brands. This new business practice requires an ongoing presence and understanding of each of the most used media platforms and the usage of them among wanted target groups in order to obtain a high level of brand reach and effectiveness.

Budgets earlier invested in traditional promotional tools such as the traditional fulltime music video have also changed. The need for memorable full-time music videos and their effectiveness as part of creating artist-identities has lost its efficiency. It is a result of mainstream television's abandonment of music programs which traditionally have been the best platform to promote artistic brands to broad audiences. Investments formerly used on such platforms have been replaced by a focus to specialize in the knowledge of consumer groups and how to attract them.

Lastly, the extensive use of artist collaborations has changed in to a marketing tool of crossing over artists to different target groups. Uniquely to the Danish market, sub-cultural similarities are used to help Universal Music Denmark's artists build awareness among each other across genres to maximize the effect of their artistic brands among consumers further.

Universal Music Denmark partakes in two of the four internal facets of Kapferer's Identity prism in connection with branding its artist. Through the incorporation of data-gathering, the company studies target-groups and how to reach and communicate these effectively. As part of its experimental process, the company detects various communicative patterns of different online segments across all social media platforms and streaming services. Integration of positive results is part of the communication strategies of its artistic brands. As such, the company advice its artists

on how to effectively reach unknown potential fans through the accumulation of communicative strategies implemented in the communication platforms which the brand uses. As artists adopt these different strategies, the record label participates in the relationship facet as it affects how the artistic brand communicates with fans.

Furthermore, as part of the same process, Universal Music Denmark advice artistic brands based on musical and visual patterns as well. As the company analyzes data, it does in search of positive reactions to two other parameters which are considered part of the brand identity prism. It also takes on a similar role in the visual and musical presentations of its artists. These areas both relate to the facet of Physique as it revolves around the physical aspects of the brand as well as the value of its products as part of the two-legged value-adding system presented by Kapferer. As the company mentors and develops the artists it does so with the objective of creating awareness and likableness in the segments to which the artists, their products and visual content is promoted and thus as part of the process of the brand communicative strategies. Therefore, as part, Universal Music Denmark's' strategical focus has meant that the company involves itself in two out of the four facets presented in Kapferer's identity prism concerning its artistic brands.

CHAPTER 5

Two theoretical frameworks are to be discussed in connection to chapter 4. The first relates to that of the four facets as part Kapferer's identity prism. The second is that deals with the theoretical use of experience economy as presented by Pine & Gilmore in the context of the Danish music industry.

5.1 KAPFERER

The existence of physique, personality, culture, and relationship was all present in the first of the two cases of Scarlet Pleasure. However, in the case, Julias Moon, only a few and temporal areas of two specific facets seemed to have existed as part of the band's identity prism. In the case of Scarlet Pleasure, the different facets seem all seem to play a valid role in the lack of self-understanding of the brand. The facets seem to have laid a stable foundation for the members of the band in terms of a clear set of objectives, recognizing the strengths of the brand in the market, driving development of the brand, and created a robust communicative output which have aided

in the collaborative process of brand building between artists and Universal Music Denmark. On the other hand, Julias Moon has struggled in the very same areas. Vague self-understanding, an unspecific visual profile, disagreements regarding products, and a lack of dividing responsibility and roles clearly between the members created frustrations with both Universal Music Denmark and the sponsorship deal with Lenovo.

Universal Music Denmark itself function as a brand which does not show signs of strong identity facets. The company division, as part of Universal Music Group, showed a firm but simple self-understanding. It operates with a mindset of “being the biggest record company in the world” (Patzdecki, R. 2018. My interview on July 25). As such, the company revolves around its role of managing its artistic brands but does not itself, at least not to the extent reached in this study, classified as having a strong brand prism itself. Universal Music Denmark and its identity consist of the sum of its sub-brands in the form of sub-labels and artists. From communicatively this means that there are several management layers from the company itself and down to its artists. The company aids its artistic brands in two distinctive ways. The first aspect is that of enhancing artistic brands through the company’s expertise with social media and communicative strategies. It offers the ability to aid artists in the external processes of the identity prism as it has skilled employees and data-gathering capabilities capable of furthering the reach of its artistic brands. However, as described theoretically, a brand will consist of well formulated, and simple facets with all aspects of its identity prism are to reach singularity and attractiveness. As the purpose of the record label is to further the reach of its sub-brands, artistic brands are forced to develop and communicate via strong prisms. It is because it directly affects the processes which Universal Music Denmark offer as part of the brand building processes.

The second part adheres to the specific facets which the label participates in as part of the identity building process of its artistic brands. These interlinks with the processes of creating communicative strategies with the objective of furthering the reach of their artistic brand as acquired knowledge of segments and possible audiences are used to advise its artistic brands on how to effectively use streaming platforms and social media to maximize positive responses on their outputs. It is through experimental methods based on incorporating emerging online patterns of visual and textual communicative strategies based on interaction level and the amount

of awareness they produce. As such, both the relationship facet and the facet of physique becomes cooperative between the artistic brand and Universal Music Denmark. As such, Universal Music Denmark and their artistic brands, if obtained, adopt a strategy which is to generate a pull effect of online segments through imitating visual and textual wants and needs.

With the adoption of this strategy artistic brands, as well as Universal Music Denmark, runs an immense risk in the attempt to build long-lasting brands. It is because, as part of the imitation process of emerging online patterns, the artistic brand needs to be aware of its ideal. An adoption of everchanging visual and communicative trends could cause the brand to shy away from certain parts of its identity prism as part of blindly attempting to create reach. It can in turn, over the cause of time can water down differences between it and artistic brands adopting similar communication strategies because of similar consumer segments. As explained by Kapferer, such development of the brand, over time, will remove decrease its differences from other brands and make it average and loss of identity. The shifts within the industry of adopting and focusing on the receiving side of the prism which takes on a perspective of decreasing the extent to which internal process form the artistic brands and get dictated by the receiving side (Kapferer, 2008). This process also resembles that of the first of three pitfalls which are mentioned by Kapferer in connection to errors often experienced by brands in their identity prism. As Universal Music Denmark relies on analyzes of consumer-generated data on online platforms the company runs a risk of relying on data as an attitude study. This as comments on the musical product, visual content, and textual content can affect the companies input to the artistic brand prisms. Both artists and company, therefore, needs to give the separation of identity and image within the prism substantial attention. It is because the strategy of reach and likeability might come at the expense of identity and brand uniqueness (Kapferer, 2008). Both parties involved face a challenge regarding the third of the three pitfalls. The forming of an identity prism as part of these communicative strategies, as was the case of likableness, have a chance of seeking consensus thereby fading in clearness and uniqueness. It links to the internal cooperation between label and brand which needs to be well structured and formulated to an extent where evident. Otherwise, the prism may take on too much of the external wants and reach a point where it becomes vague (Kapferer, 2008). As such, it is therefore essential that artistic brands build and maintain strong brand prisms and Universal Music Denmark maintain a balance in the company's role of the brand

building process to create long-term sustainable brands because of the changes of practice in connection to the technological disruption.

The transformation of Universal Music Denmark's role in connection with the brand- and identity building process have meant that artists to a more considerable extent than earlier needs to consider and build their internal branding processes themselves. Concerning receiving guidance and help in these processes, Universal Music Denmark focuses on providing expertise in two of the four internal facets presented by Kapferer, as such the facets about culture and relationship are areas which the label do not participate in creating. These are now the artists own responsibilities and should therefore receive attention as an imbalance within the prism may make for less effective brands and a loss of longevity.

An important point as personality and culture, in turn, will have to be provided- and expressed by the artistic brands in order to create robust internal brand processes capable of elevating certain areas of the artistic branding. The development of Culture and Relationship must, therefore, come from within the artistic brands themselves they are part of the communication which Universal Music Denmark is to enhance but not create.

The case study showed that Scarlet Pleasure as oppose to that of Julias Moon showed signs of all four of Kapferes' identity facets within the identity prism concerning picture of the sender. The existence of Culture and Relationship enabled the band to articulate thought-processes and practical progression which appear to guide them in making critical strategic decisions. The knowledge collected via these strategic choices then becomes part of a learning curve within the band which made them opt for independence to grow the internal processes and use their record label more as a distributor than as a partner. Firstly, their ability to communicate with their record label has meant for a successful partnership in the way that the label, in turn, has communicated and promoted a culture created by Scarlet Pleasure. Intimacy as part of the band's relationship building has also been part of how the brand communicates within themselves and with Copenhagen Records. The band has established themselves as being primarily a live act which sets them apart from other artists who choose to use to focus on streaming as part of their identity. The relationship cultivated by the brand is through authenticity.

The Julias Moon case is an interesting example in the context of how an artistic brand which has a vague internal identity facets risk having trouble within a label-artist partnership as well as in other relationships based on strategical thinking. The band showed only weak signs of containing any of the four facets which eventually meant a breakdown of the brand and termination of the brand. Leading up to the process, discussions regarding artistic expression and visual identity showcased a lack of communication between group members of the brand and further between the band and Universal Music Denmark. It resulted in Universal Music Denmark interfering with the internal processes of musical direction and the identity of the band to establish a consistent picture of the sender. As a result, thereof, it created issues within the band as forced strategic decisions, which did not fit into their self-understanding were then discarded by the members of the band. Kapfere's identity prism showed a fundamental and exciting change in the relationship between the musical acts and Universal Music Denmark as it would mean that it is the artists who are creating the brand and the label with its adaptation to the technological disruption, who assist by finding the target groups.

5.2 PINE AND GILMORE

The analyzes of Scarlet Pleasure and Julias Moon in connection the frame of Pine & Gilmore on experience economy revealed several aspects which is to be discussed in this sub-section. It has become evident that Scarlet Pleasure expressed thoughts and actions pertaining to the three out of the four design principles necessary to create an experience. This as they, as part of their visual identity, themed their experiences and incorporated positive cues in their live shows. Adding to this, in the past year, they have started to create and implement memorabilia through limited collections which are sold at concert venues as part of their live shows. The framework of Pine & Gilmore thus seems to hold value and relevance in the first case study as the internal principles of the framework does in fact correspond with how Scarlet Pleasure structure their concerts.

Julias Moon on the other hand outsourced the production of their live shows via third parties in the form of a booking agency. In the two years, according to the analyzes of the interview and use secondary sources available, it has become clear that the group itself did not develop their live shows. Instead, the duo invested heavily on production of light and sound but did not build on and develop their knowledge or aspire to further their live shows in accordance to the thoughts

presented by Pine & Gilmore. As such, it can be argued that Julias Moon did in fact touch upon the fifth principle which states the incorporation of senses as part of creating an experience. However, as the band itself did not show deep involvement in the processes and creation of these it sheds light on two distinct areas to which theory falls short in connection to the Danish music industry.

Firstly, the theory states that an experience must live up to the five core principles presented in section 2.5. However, it does not account for how several parties may imprint on the creation of an experiences. As such, the live performances of Julias Moon may have had the ability to live up to several of the principles of the framework but are not able to account for these processes (Kincaid, O. 2018. My interview on July 27). It connects to the fact that live show involvement differs depending on the individual artist with a vast amount of entities which shift between roles. The lack of a general set of standards and separation of roles therefore has the ability to affect the effectiveness of the theory and its ability to account for these internal process when used in the Danish music industry. However, what has proven essential in this study in connection to relevance theory is the need for artist anticipation- and independency. To effectively further studies in connection to these principles it is thus vital that participants and case studies target artistic acts which themselves play a strong part in their live set-up and scenography.

This highlight a very important point of critique as to the experience economy framework as it fails to provide and understanding which provide explanation for complexity which may exists within certain industries. With complexity is meant the level of different entities which actively affect the live shows of musical acts within the Danish industry. The development of the three internal design principles does not recognize the extent to which that experience creation may be shared among different entities. To the extent that certain parts of the live show is outsourced limits the knowledge of contribution among the individual parties involved as the knowledge gained in the process may not be shared or obtained and withhold. As such, the use of the theoretical framework relies on the individual artist to attain a high level of independency and involvement pertaining to their live shows, or in the case of outsourcing that the artist themselves are not limited in their knowledge creation by the collaborative proves with other entities.

Secondly, is the point of artist being divided into two distinct groups which are that of either being a streaming artist or a show artist. A such definition has not been accounted for academically but

seem to appear as part of general industry practice. This separation through the recognition of the main economic driver for the individual artist. It distinguishes between musicians who predominately profit from online streaming and artist who earn their financial part through live shows and being trusted performers capable of selling out venues of a certain scale. It is therefore important to note that the definition of an experience further separates these two distinct groups in terms of theoretical relevance. As streaming artists mainly drive profits from their musical being streamed through a service they do not make for the use of the experience economy framework presented by Pine & Gilmore. Artistic acts who generate most of their income through ticket sales and live performance, on the other hand, does provide as valid cases for the use of such theoretical framework.

5.3 METHODOLOGY

Several challenges have revealed themselves regarding writing this thesis on the Danish Music industry which must be addressed. The first is that of retaining a substantial number of qualitative interviews with commercially successful artists needed to make a study which enables the subtraction of general patterns by incorporating academical theories. It has shown itself to be a difficult task as non-commercial artists do not make for eligible case studies in connection either of the two theoretical frameworks chosen for this thesis.

A second point to this issue which further limits the number of possible participants is that of musical acts which have become famous to the point that they are not able to invest the time needed to obtain qualitative interviews of length and quality. Exposed as public figures on a daily basis and with the possible interest of the public in the information required, this creates an unhealthy situation with the ability to contaminate the extraction of data as they might choose to withhold information vital to furthering the understanding of the research. As such, it means that a delicate balance is needed as the level of stardom must be present in order to live up the theoretical requirements of both theoretical frameworks. However, may not be famous to the point that they lack interest or do not have the time which limits the potential artists relevant to a case study in a smaller market such as that of Denmark. In a markets similar in size to the Danish

music industry, the number of artists on which substantial secondary data is produced further challenges academical studies.

The second challenge which is to be mentioned in this context relates to that of Universal Music Denmark. As stated in section 4.3 the company and thereby also its employees have seen a vast amount of changes over a small period. It is therefore difficult to obtain interviews from employees with a longer work history within the specific field of branding. The changes which have taken place at the Danish division of Universal Music Group have been comprehensive to the point that a large part of its workforce has been substituted by that of a new generation of employees with expertise primarily in the field of social media and streaming services (22-26, Patzdecki, R. 2018. My interview on July 25).

CHAPTER 6 – CONCLUSION

The case studies showed vast differences between the bands in connection to the four internal facets of Kapferer's brand prism. Scarlet Pleasure have created a strong brand prism which over time have developed successfully. An analysis showed that the band did in fact show signs of all four facets physique, personality, relationship and culture. These were communicated short, precisely serving as vision which helped the band in making successful strategic decisions and forming a strong and healthy relationship with their record label. It stands in opposition to that of the Julias Moon case study. The duo struggled to form consistency within all of the four internal facets. The band experienced issues internally in the band and with Universal Music Denmark. The lack of consensus among the members of the band hindered them in forming a strong brand communication and as a result failed to develop and build on their initial commercial success. The formulation of a plan and a clear and precise identity prism aided Scarlet Pleasure in their strategic partnerships with Malibu and Telemore. It showed in the way the band effectively incorporated their brand as part of commercial campaigns, and formulated objectives in connection with their strategic sponsorships. Furthermore, this level of communication cultivated efficiency in the cooperation between band and record label which in turn helps Scarlet Pleasure to perfect their offerings and focus on core competencies and key sales channels.

The creation and fast growth of social platforms combined with the decreasing effectivity of traditional media have meant that the company have had to restructure and change its strategy. It now relies on social media to effectively reach audiences online which before were available through radio and TV. Universal Music Denmark now rely on using analyzes of the patterns of users online to determine segments of interest and establish effective communication strategies which are based on an imitation of successful cases specifically designed to create positive reactions and reach. Universal Music Denmark now uses online user-data as part of the brand building process with artists. The company aids in two out four facets with purpose of creating reach and popularity of its artists. It does so through mentoring and implementing visual and textual strategies found through extensive analyzes on reaction patterns of online users and their online history using social media and streaming services. As such the company partake in the facets of physique and relationship in the brand building process of their artistic brands.

The cases study showed a diversification of the two bands in connection the theoretical framework of Pine & Gilmore. Scarlet Pleasure has attained a high level of independency in terms of their live performances. As a result, the band have successfully developed three of the five design principles of Pine & Gilmore as part of their live-shows. The band shows signs of creating themed experiences with impressions being reinforced by positive cues in the form of requisites and songs which have performed well as part of the promotional campaign for their visual content and identity as well as an incorporation of memorabilia in the form of fashionable clothing and merchandize. The Julias Moon case showed the existence of complexity within the live music scene in the commercial industry. The band itself did not show signs of intentionally forming their live shows to create memorable experiences.

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