

## ARP Paper Abstract: How to Have a Number 2.0 Hit

In 1988 The Timelords issued “The Manual (How to Have a Number One the Easy Way)” revealing “their zenarchistic method used to make in making the unthinkable happen”. A one-hit wonder moniker employed by Jimmy Cauty and Bill Drummond, The Timelords are more (in)famously known as the KLF (Kopyright Liberation Front). Ridden with their trademark satirical bent on the superficiality of the music industry, “The Manual” echoes Theodor Adorno’s observations on the banal modular construction of pop music. “The Manual” is essentially the “how to” guide underpinning the success of The Timelords’ number one single “Doctorin’ the Tardis”. More than just a reflection of Cauty and Drummonds contempt for the pop industry, “The Manual” actually provided salient advice: Ex-Cassandra Complex bassist Jez Willis followed Cauty and Drummond’s advice to the letter and enjoyed a string of chart successes with his band Utah Saints in the 1990s.

“You need to be skint and on the dole. Anybody with a proper job or tied up with full time education will not have the time to devote to see it through”. This is the first piece of advice proffered by “The Manual”. We suspect that little has changed; to be successful, musicians need to single-mindedly devote time to their efforts. In other respects though, much has changed. Twenty years later, there are many more opportunities. The 20<sup>th</sup> century requirements have been largely supplanted by affordable production tools and the World Wide Web. As well, there are more ways to earn a living, more outlets for music and a less monolithic approach to success.

Of course, there is no single way to have a number 2.0 hit. This paper canvasses a number of approaches to music marketing, sales and distribution, and explores case studies of some of those in an effort to develop a taxonomy of success in Music 2.0.

Drawing on in-depth interviews with a number of Australian musicians and current innovations in the music industry, we have identified a number of areas that exemplify new approaches to marketing creativity:

- **Already Famous:** Drawing a distinction between the traditional routes to stardom and sales (Music 1.0) and new decentralized approaches (Music 2.0) artists such as Radiohead, Prince and Nine Inch Nails have taken their careers into their own hands. As significant as these high profile projects are for Music 2.0, these artists have already been very successful under Music 1.0.
- **Independent 1.0:** There is a long history of independent musicians keen to bypass the major labels. Digital technologies have expanded their reach, but for some, success still comes largely through traditional distribution channels and utilization of radio play.
- **Independent 2.0:** Other independents, with limited mainstream exposure have found niches in the digital economy. Capitalizing on the promises of the Web-fuelled notion of Music 2.0, they now have the tools that allow them to explore new mechanisms for marketing and distribution, with varying degrees of success.

- MySpace or YourPlace: Some of our interviewees demonstrated innovative approaches to using social networks. Building on the notion of Independent 2.0, their ideas went beyond inhabiting virtual spaces to experiment with different approaches to monetizing their creativity.
- The Only Value is in Real-Time: As CD sales fall, and online sales (slowly) increase, many artists are reaping financial rewards from live performance. The ubiquity of recorded music places the live experience at premium value.

Certainly, we make no claims that these categories are exhaustive nor even discrete and isolated from one another, as artists utilize elements from each in the quest for making living. The aim of this paper is examine some insightful and innovative case-studies at a time when the future of music or at least the future of the incumbent key-players is uncertain.