

# Crossing The Rubicon

*Creative & commercial longevity  
in the music business*

*March 2023*



# Volume 1: How 25 artists achieved long careers in music and what the record business can learn from their success

*Featuring: Suede, Norah Jones, KT Tunstall, Tears for Fears, Gary Numan, Los Lobos, Maximo Park, Everything Everything, Death Cab For Cutie, Calexico, Teenage Fanclub, The Coral, The Waterboys, Embrace, Interpol, Barenaked Ladies, Feeder, Suzanne Vega, James, Spoon, The Divine Comedy, Belle and Sebastian, Mew, Nerina Pallot, Turin Brakes*

**By Keith Jopling, creator & host,  
The Art of Longevity**

*With Felipe Garrido, MSc Music Business  
Programme, NYU  
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# Foreword

Which current popular music artists will still be significant 20 years from now? It's a question often asked in the music business and discussed by music fans. It is sometimes considered by artists, with a sense of trepidation. After all, a career in music might be a calling but it is not the most solid way to make a living. As for longevity, how can it be achieved as an artist in this day & age, when content is saturated and the music you create must rise above everything else, not just once but repeatedly. The Guardian's chief music critic Alexis Petridis wrote (in a review for rock-band Paramore's new album):

*"Growing up with your fans is not an easy thing to do: artists frequently end up trapped at the point in their careers where they had their biggest success, offering a welcome burst of nostalgia for which fans endure a few new songs as payment."*

That's probably true for popular bands with large fanbases. Hanging onto those fans is hard and you can't take them all with you as your career progresses. On the other hand, as fans, we want our favourite artists to stay the course. We want to go with them on the journey through thick & thin. We might balk at their popular peaks and brag about loving their experimental albums the most – it's all part of being a fan. We want them to keep going until they make a masterpiece. The anticipation and thrill of a new record by one of our favourite artists prevails despite all the content rammed down our throats. We're rooting for them to become classic or even cult artists with impressive catalogues.

# Foreword

Before publishing this, I asked a few people to read it for me, to help me decide how to position this paper. Is it a kind-of map for artist marketing teams? A compass for managers? Is it a source of inspiration for up & coming music artists? Or a glimpse into the machinations of the music business for fans? It's an experiment in a sense. With a bigger sample and more work, it could become all of those things.

In the music industry, it is the artist's work – often made in a vacuum of creative intention – provides the material that drives the whole business: labels, publishers, streaming platforms, the touring industry, the vinyl business – the livelihoods of everyone involved. Their careers provide for our careers.

In this paper (volume 1) – I refer to 25 case studies of artists' music careers, starting with Suede – because it was a quote from Brett Anderson that sparked-off the podcast as an idea in the first place. I plot the careers of those artists on some nice-looking charts based on album chart positions and review scores, as well as Spotify song streams for their biggest 'hits'. There are some patterns, but it is the individual case studies that matter.

I hope it's an entertaining and informative read. I also hope that, in some small ways, we can learn how to help artists manage their careers better through this work and through the podcast. If it encourages listening binges to the catalogues of these artists, I'm happier still.



# The Art of Longevity and 'Brett's Curve'

The secrets to long-term success for artists is something that has fascinated me for as long as I've worked in the music industry, over 20 years now. In 2021, I created The Art of Longevity podcast with the aim of interviewing established music artists with honest reflection and perspective. What has brought them long-term success, however they define it? To steer the conversations through a narrative arc, The Art of Longevity is based on a quote by Brett Anderson of the band Suede. In the second half of his (rather good) autobiography *Afternoons with The Blinds Drawn*, Brett wrote that:

*"All successful artists have followed a similar career arc with the same points plotted grimly along the way like the Stations of the Cross: struggle, success, excess, disintegration and if you're lucky - enlightenment"*

The quote was a comment on the music industry, notorious for mobilising around artists on the way up, but quickly backing away once the shine wears off. Often, having been put on the pedestal of industry success (after years of 'struggle'), many artists have difficulty coping. Many cannot deal with fame itself ('excess'), but all struggle with the immediate aftermath ('disintegration'). From there, how they navigate a long-term career is something of a jungle run. The achievement of success on their own terms - what Brett calls 'enlightenment' - is ultimately the subject of the podcast. How did they get there in the end?

# The Art of Longevity and 'Brett's Curve'

As the Art of Longevity has progressed over six seasons, I began referring to this rollercoaster journey for artists – their career path – as 'Brett's Curve'. As such, it seemed like a fun idea to plot that curve, using a few key data points:

- Peak album chart position (sourced from Ultimate Chart Database)
- Album review scores (from Metacritic and/or Album Of The Year)
- Release date and 'stream count' of the top four songs (Spotify)

All the artists have a slightly different curve, so perhaps the points are not so predictable or grimly plotted as Brett originally thought. The paths to longevity differ, but there are commonalities that are useful to know about. Of course, no artist's career can be predicted – the point is to be unpredictable. One of the best secrets to longevity (coming in volume 2!) I learned on the podcast was from Brett himself, who suggest "I don't know if longevity should be the goal". His point was to make each project the best work you can do at that moment. What happens then isn't something you can control.

Still, picking up a few tips along the way can't hurt.

# Suede and Brett's Curve

As an introduction to the various longevity pathways, a brief word on the career of Suede, which inspired Brett Anderson to provide us with the quote in the first place. Suede's career arc is not for the faint hearted. The band found success in the UK, a market notorious for the 'build them up, then knock them down' media culture. Suede was called "the best new band in Britain" by (then most prominent music magazine) Melody Maker in 1992 *before they had released any music*. Such was the degree of hype around the band. Suede's first four album releases all reached top 3 (three were no. 1s) during the 90s CD sales boom. However, by the fifth album *A New Morning*, the band was burnt out and went off the boil commercially (the album peaked at no. 24), swiftly followed by a break-up.

Suede had a high concentration of hit songs during their early success, especially the phenomenally successful 3rd album *Coming Up* (1996) until a dip in critical acclaim with 4th album release *Head Music* (even though it still reached number 1 in the UK chart, this was a halo effect that quickly faded).

# Suede and Brett's Curve

When they reformed in 2010, the music industry had transformed into the streaming era. Their four subsequent albums are all critically revered by the music press and fans alike (across all four, Metacritic scores an average of 80, 'universal acclaim'). All charted, but fleetingly compared with their early peak. A band that had relied on being a part of the cultural zeitgeist was now out of the limelight and in the shadows of the music scene for good. Suede had to find a way to keep going under their own steam. Inevitably this included changes in management, changes in label – and shedding the idea of guaranteed radio support. Considering the scale of that early success, Suede is a surprisingly small streaming band with less than a million monthly listeners.

Somehow, they've come through it all, culminating in the release in 2022 of what is possibly the band's career-best album *Autofiction*. In summary, Suede had hype, hits, classic albums, a commercial and creative drop-off, then a meltdown followed by a break-up and now a renaissance. The creative success of *Autofiction* certainly suggests a band in the enlightenment phase.

Now that is why the exemplar of longevity is called Brett's Curve!

# Suede

*Suede's career curve represented the 'boom and bust' of the 90s and 2000s: hype, hits, classic albums - followed by meltdown, break-up and then a renaissance i.e. the classic "Brett's Curve" (UK chart shown)*

## Top songs

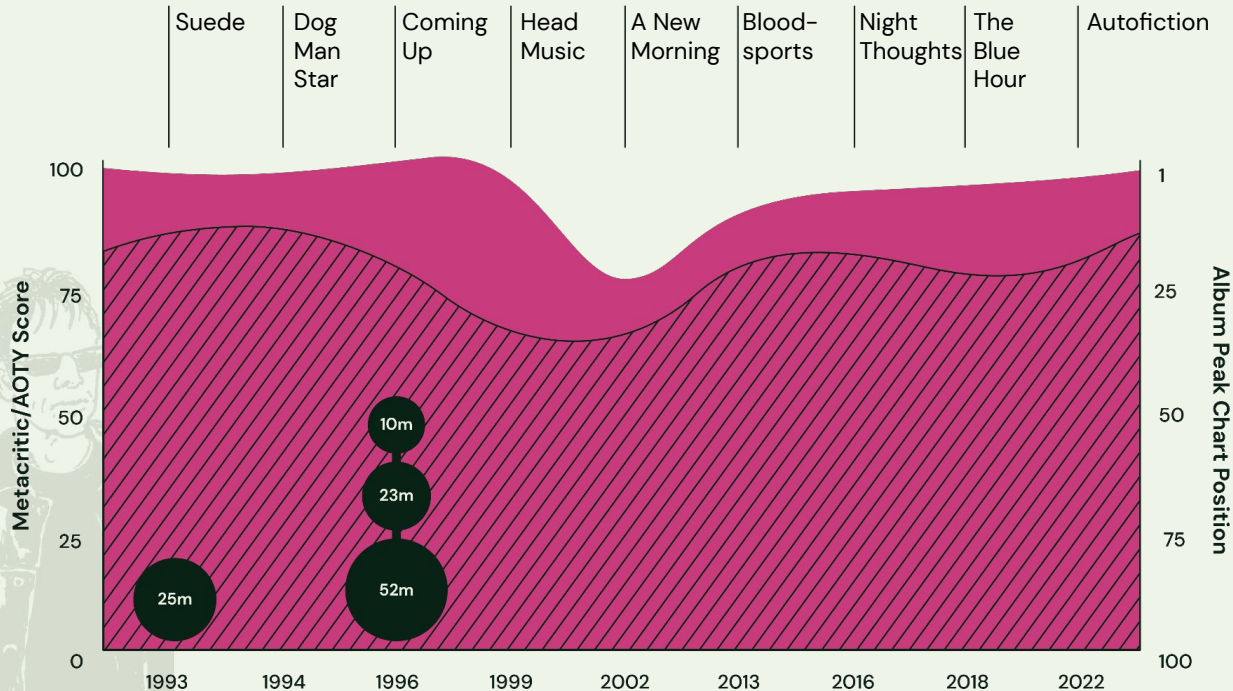
(Spotify, million streams)

- 52 m  
Beautiful Ones - 1996
- 25 m  
Animal Nitrates - 1993
- 23 m  
Trash - 1996
- 10 m  
Saturday Night - 1996

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Why longevity matters



# Why longevity matters

While we may have come out of the golden age of rock & roll that produced legends like Bob Dylan, Bowie, Joni Mitchell, Dolly Parton and Bruce Springsteen, it doesn't mean that we won't have future superstars and bands whose careers span decades and who build impressive catalogues that reach multi-generational audiences. However, it's unlikely their careers will be the rollercoaster ride experienced by Suede.

Consider Bad Bunny. The singer-songwriter was 2022's most-streamed artist in the world on Spotify – a status he has achieved for three years in a row. With hit power like that, longevity seems assured, even though Bad Bunny has only been releasing music commercially since 2018.

The next three most streamed artists on Spotify in 2022 are already longevous music stars – household names who have crossed the Rubicon to long-term success: Taylor Swift, Drake and The Weeknd. Taylor Swift's self-titled debut came out in 2006. Drake's first full-length record *So Far Gone* was released in 2009 whilst The Weeknd's *House Of Balloons* debut mixtape was 2011. Notably, all three have been through transformative phases in terms of musical style, with Drake's most recent release *Her Loss* (with 21 Savage) a shift away from his previous formula.

# Why longevity matters

The next act in the Spotify top five is more intriguing: BTS. It will surprise most people that BTS' first album *2 Cool 4 Skool* debuted in 2013. The now world-famous Korean boy band is more than a decade into their career, having formed back in 2010. Their second studio album, *Wings* (2016 record in Korean), was their first to sell one million copies in South Korea. A year later it was their sixth album (no less) that saw BTS crossover into the global music market as superstars. Military service is about to interrupt the band's career, with a reunion planned for 2025. Arguably, the band has already crossed the Rubicon, suggesting that the reunion will be a huge cultural event.

While much is made of the streaming era's impact on artists chances of success and making any kind of livelihood from music, streaming popularity at the very top is nothing if not consistent. Of the five most popular acts on Spotify mentioned above, no less than four of them occupied the top five spots in 2021 also. Three of them – Bad Bunny, Drake and The Weeknd – did the same in 2020. Streaming is a superb platform from which global dominance can be launched. If only Madonna had launched her career in the streaming era!

Dominance is important to longevity. The more prominent and sustained artists can be in their height of success relates directly to how long they get to stick around – as we will see. Initial exposure to audiences by sheer size will guarantee that enough people turn into fans to always want to hear new music from an artist. For all the talk of fickle fans, waning loyalty, and tyranny of choice in the streaming era, the global reach and consistency of streaming will likely help artists at the very top achieve long careers. Provided they want to keep on making good music.



# Why longevity matters

Streaming platforms now fulfil the role of previous cultural gatekeepers on a grand scale. Perhaps the top live music promoters and the music catalogue traders can relax, knowing that the crop of legacy artists coming up for retirement will indeed be replaced by the current crop of global superstars. But what about the rest? In this review, there are a bunch of successful, longevous artists that never had a hit record – they didn't receive much attention from those industry gatekeepers – but they built a long-term fanbase anyhow. Is that still possible in the streaming era? The answer is yes, but only for a relatively small number of artists. This paper sets out some likely paths these artists might follow.

Those previous gatekeepers – radio, the music press, record labels, music retailers and national charts – played a role in giving many longevous artists the initial push to a level of popularity that helped sustain them – sometimes for multiple decades and 10 or 20 albums, or more. And while streaming is a different beast, driven by algorithms and fed by the virality of social networks, the same was ever thus: making a hit record is tough but if you are good enough, and lucky enough, to get there – you need to be even better and work even harder to stay there.

But it is possible.

# A brief note on 'The Rubicon'

The Rubicon is that line over which, once stepped, an artist is irrevocably committed to a career making music, for as long as they want to. At this point, things will work out for the artist no matter what – whether signed or unsigned, managed or not. Once across this line, the artist relies on no one else but themselves – they can run their own business, hire their own team, or continue as a signed artist. They don't have to be 'always on, 24/7' artists – they can take a year or two off to pursue other projects. It is their choice. Their fan base is solid and always will be. Their fans will always buy tickets for live shows and listen to their new records – they will follow them to the ends of the earth.

# An analysis of longevity factors for music artists



# Longevity factors

Having spoken at length with these artists about their careers, my 'left brain' thinking kicked in after a time. As previously mentioned, I looked at peak album chart position (as a proxy for commercial success), album review scores (as a proxy measure of quality) and top songs on Spotify (these songs were often major chart hits at the time of release, or are a proxy for 'hits', being the closest some artists have got to having one).

Obviously, these are not the factors of longevity, but they are indicators. Deeper analysis could look at location of success (does it make a difference to longevity if the artist broke in the UK, USA or elsewhere?), label relationship (does a long-term relationship make a difference? Do artists with spells at major labels stand a better chance of longevity?) and a host of other factors. There is no doubt for example, that all the artists featured in this first analysis have something in common, in that they are all great live performers.

Many of these artists bounced back from adversity (including being dropped by their labels or management) and made landmark records as part of a comeback scenario (didn't Liza Minnelli say that a career in showbiz is just a series of comebacks?). Since all the artists have been guests on The Art of Longevity podcast, I was able to add some first-hand insight to the data. Decisions are important to longevity, including the choice of single, album producer or the sound of a drumbeat on a song.

# Longevity factors

Turning music into a successful career is not a random walk. Here are a few things worth noting:

- A few early hits can take you a long way – if you follow-up with consistently high-quality output
- On the other hand, you don't need a hit song to have long, viable career
- Without a hit, you need something else – critical renown, being influential or known for creating a genre or scene
- Making a classic album means you can ride waves of ups and downs – carry on and you will probably make another
- Niche audiences are all you need to forge a career that will give you lasting, cult status
- The 'big dipper' curve of a rock band like Suede, in which the artist experienced meltdown and even break-up, before staging a comeback, harks back to the pre-streaming era and is probably no longer an option for artists

All the artists selected are all longevous in that they have enjoyed (mostly!) between 1-5 decades in the music industry as full-time professional musicians.

# Longevity factors

The 25 artists included in the analysis are:

Suede	Calexico	Interpol	Mew
Norah Jones	Teenage Fanclub	Death Cab For Cutie	Los Lobos
KT Tunstall	The Coral	Barenaked Ladies	Nerina Pallot
Tears for Fears	The Waterboys	Feeder	Turin Brakes
Gary Numan	Embrace	Suzanne Vega	
Maximo Park		James	
Everything Everything		Spoon	
		The Divine Comedy	
		Belle & Sebastian	

# Longevity factors

These 25 artists were grouped according to their 'hit concentration': how much their top songs were a spike in popularity at a certain moment in their career. I'll explain this a bit more next.

## ***High hit concentration***

Suede  
Norah Jones  
KT Tunstall  
Tears for Fears  
Gary Numan  
Maximo Park  
Everything Everything

Top songs on Spotify released close together (1-3 years)

## ***Medium hit concentration***

Calexico  
Teenage Fanclub  
The Coral  
The Waterboys  
Embrace

Top songs on Spotify released 4-7 years apart

## ***Low hit concentration***

Interpol  
Death Cab For Cutie  
Barenaked Ladies  
Feeder  
Suzanne Vega  
James  
Spoon  
The Divine Comedy  
Belle & Sebastian

Top songs on Spotify released 8-12 years apart

## ***Hit dispersion***

Mew  
Los Lobos  
Nerina Pallot  
Turin Brakes

Top songs on Spotify released 12+ years apart

# Longevity curves

With hits (or big songs) so critical to commercial longevity, a lot can be learned simply by looking at the top streamed songs for each artist. With some help from Felipe Garrido, a music business major studying at NYU, we grouped the four most popular songs on Spotify into four subsets based on their 'hit concentration' i.e. the duration of time between the release dates of their four most streamed songs. These groupings only form loose cohorts of artists but are based on a 'hard measure'. I was just curious about whether this mattered. Across the groups, distinctive career pathways, or 'Brett's Curves' emerge for each artist – but patterns emerge, some curves are similar – if not quite “plotted grimly” as Brett put it.



# Longevity curves

As KT Tunstall told me on the Art of Longevity podcast:

*“Artists are put upon with all these comparative statistics – it’s really unhelpful and not creative in any way”.*

Agreed, mostly. For artists, success and longevity isn’t about fretting over numbers. There are label executives who will do that on your behalf. But numbers talk. In many cases where artists are dropped or leave their labels, it’s because of ‘disappointing’ numbers. Maybe the label didn’t like the record either, but that’s a more delicate topic. When career-limiting events happen to artists suddenly, a number is usually involved.

In this paper (volume one) we let the numbers talk and see what they have to say. It's encouraging to know for example, that some bands have achieved longevous careers without a single hit song, while others have recovered from a meltdown or break-up to spring back resurgent. Others have harvested their brief time in spotlight into a fruitful career by sticking at it and making good music – they have made ‘good numbers’ last. Even though all the bands featured in this work have crossed the Rubicon to longevity – it’s possible to see how some are currently vulnerable while others are in the ascendent yet again. So numbers do matter.

But they aren’t everything.

# Hit concentration

Some artists' most enduring hit songs were released in a short, intense burst of 1–3 years. These artists' longevity is heavily associated with the success of these hits concentrated in one specific point of their career – the height of their fame. Often this is associated with one big hit album, usually early on, sometimes the debut. This is the '*high hit concentration*' group. It's worth noting that in this group, the top songs are usually much bigger hits than in the other groups (it makes intuitive sense that the bigger the hit, the longer the halo effect). The average top Spotify song in this group (of seven artists) is streamed 250 million times. Often, those songs were big hits at the time of release in either the UK or US charts. They tend to be big artists still, with an average of four million monthly listeners on Spotify. As such, we could also refer to this group as **(once were) Pop Stars**, since most of them would admit to being pop stars for a time.

Other artists' most-listened songs were released across a longer span of 4–7 years. These artists managed to achieve hit songs in two different moments of their career (usually across at least two albums) but still concentrated on their 'prime years'. This is the '*medium hit concentration*' group. Artists in this group (of five) didn't generate massive hits in the first place – the average top song is streamed 57 million times. These artists have achieved longevity without being defined by one or two big songs. Instead, many of them have built loyal, if small, fanbases steadily throughout their careers. The average monthly listeners for this group is under a million. I called this group **no-hit Wonders**, as some of these artists have carved a long career despite not relying on hits.

# Hit concentration

A third group have 'hit' songs (at least on their terms) in different years across an interval of 8–12 years. These are the '*low hit concentration*' group. In this small sample, this group is largely bands who have gained sizeable fanbases. They can sell-out mid-sized venue tours and can still be heard on the radio. They still register on the cultural spectrum of the music industry. As such they are mid-size artists, with an average streaming count for the top songs of 115 million and 2 million monthly listeners. I also call this grouped the ***Indie Heartland***, as it contains a crop of well-known indie bands that had moderate success on mainstream charts, at least for a time. I've had a lot of indie artists on the podcast, and this is almost certainly a major factor as well.

Finally, a few artists released their top (Spotify) songs across a span of more than 12 years. They are the most likely of all the groups to add new or recent releases into the Spotify top songs listings. This is partly because of their cult fan following and partly because their streaming counts are relatively low to begin with (top song stream average of 40 million). These artists tend not to register on the cultural spectrum in the music industry and they have stopped caring about it. Their albums do not sell or stream enough to make the charts. It's all about the fan relationship, and how they can sustain themselves as professional musicians. This is the '*hit dispersion group*' or ***Cult Artists***.

*(once were)*

**Pop Stars**

# (once were) pop stars: KT Tunstall

KT Tunstall's 30-year journey as a professional musician is something of a classic model of longevity: a decade-long struggle to get signed, a stratospheric rise to the top, followed by a steady drop in record sales after her sophomore album *Drastic Fantastic* (2007). She then had years of wrestling between her own creative instincts and the commercial demands of the industry. Through it all KT understood that the record label's job is business, while what she does is make art. The Scottish singer-songwriter has made seven albums over almost two decades.

KT's top four tracks are all from her debut album *Eye To The Telescope* (2004). That album remains her biggest seller and most well-known record. In a sense, KT made a rod for her own back by making a debut album that was something of a classic. From that point on, KT was under pressure to keep on making commercially successful music. What she did (in hindsight, wisely) was to make very good albums in line with her own creative instincts. While they did not live up to the commercial success of her debut, these albums were critically acclaimed. KT has managed to maintain high acclaim all the way to her most recent album, *Nut*, even though that album peaked at a mere 25th position in the UK album chart.

KT has never made a flop – those Metacritic scores reveal why. However, her 2013 release *Invisible Empire, Crescent Moon*, was both a creative shift and a steep commercial drop-off – a risky moment for an established artist on a major label. By that time, KT had probably crossed the Rubicon to long-term success.

# KT Tunstall

*KT had a phenomenal debut album spawning three big hits, and followed up with consistent, highly praised albums, despite never repeating her early commercial success (UK chart shown)*

## Top songs

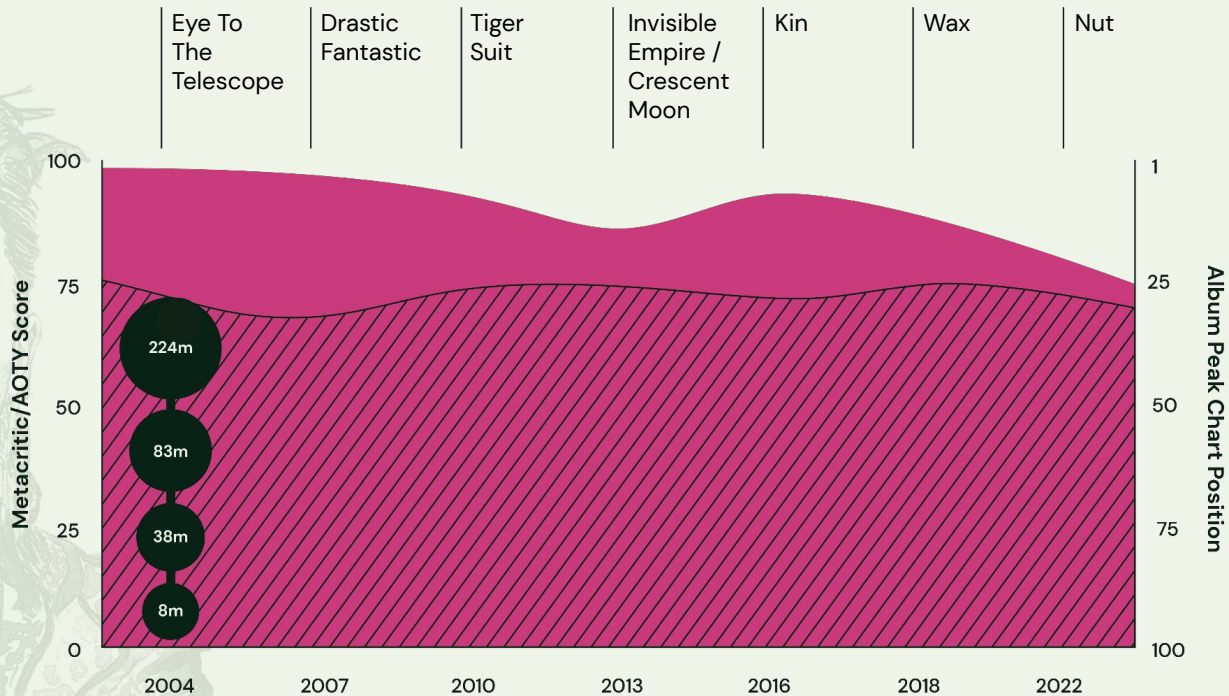
(Spotify, million streams)

- 224 m  
Suddenly I See
- 83 m  
Black Horse And The Cherry Tree
- 38 m  
The Other Side Of The World
- 8 m  
Universe & U

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position – UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# (once were) pop stars: Norah Jones

Another superstar singer-songwriter, Norah Jones, has followed a similar path. Norah's top songs cut across her first two albums: three from the phenomenal debut *Come Away With Me* (2002) and one from her sophomore album *Feels Like Home* (2004). Those first two albums remain Norah's biggest commercial successes (although third album *Not Too Late* also reached number 1 in both the USA and UK charts). Not only was she the top priority for her record label, but she was for a time the priority for the whole record industry – a rare global success in the era of Napster and the height of internet music piracy.

Since then, commercial success has ebbed, with much lower chart positions for her recent releases. Those albums were rated highly by critics and fans, despite being a creative departure from the output that brought her early fame. It's this musical evolution and melding of genres that has been so critical to Norah's longevity – as she broke out of her lane musically, she got even better. Although some fans (and record executives) have wished she would go back to the start and repeat the style of her debut, Norah didn't think that was her preferred style in the first place. With a steep drop-off in peak album position for her last two albums though, it will be interesting to see if that pressure to go back to the core of *Come Away With Me* persists and whether Norah will be tempted.

# Norah Jones

Norah had a phenomenal debut album spurning three major hits, and followed up with two more #1 albums. As she experimented later, sales ebbed but critical reviews stayed high (US chart shown)

## Top songs

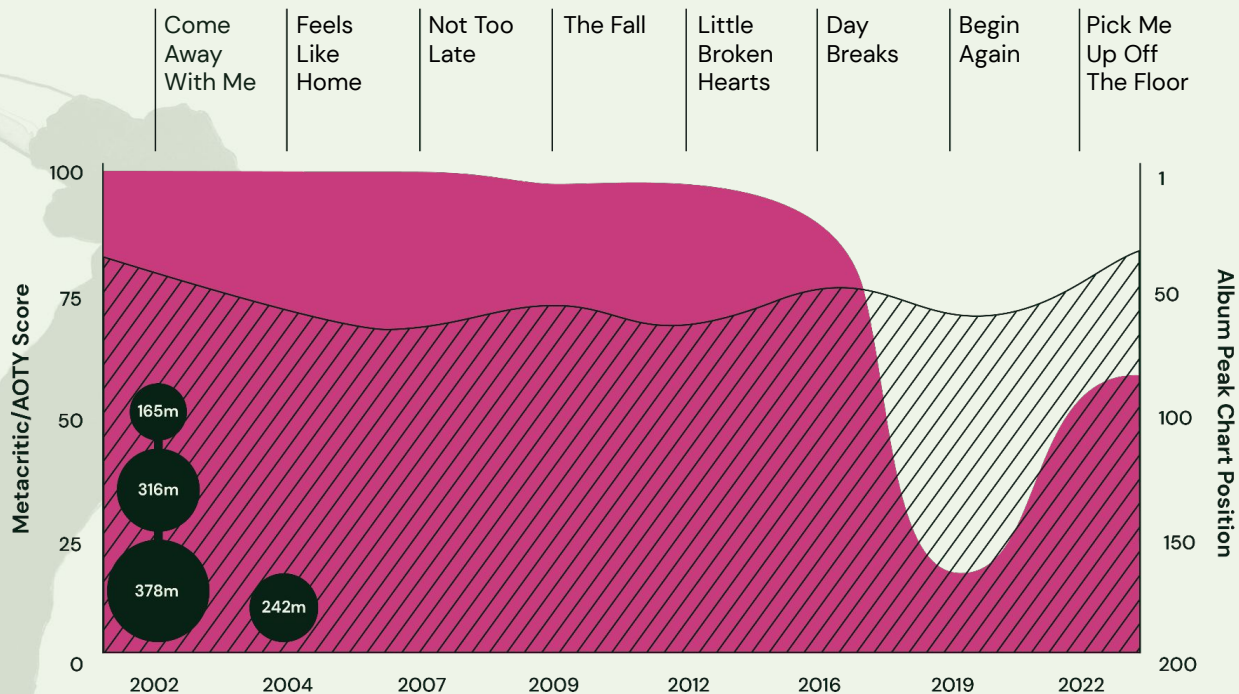
(Spotify, million streams)

- 378 m  
Don't Know Why - 2002
- 316 m  
Come Away With Me - 2002
- 242 m  
Sunrise - 2004
- 165 m  
Turn Me On - 2002

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - USA  
(Ultimate Music Database)

/// Metacritic/  
AOTY Score





# (once were) pop stars

It's worth noting that both KT Tunstall and Norah Jones have benefitted from long-standing relationships with their respective record labels: EMI/Virgin and Blue Note. They are both examples of why labels should think twice about dropping artists who change creative direction or experience a dip in commercial performance. With great artists, it comes back around.

Despite sharp early peaks, the artists in this group are all still thriving, thanks in part to those big songs they released a long while ago. Other artists in this high hit concentration group include Gary Numan, Tears For Fears, Maximo Park and Everything Everything. Those are all very different artists, two originating from the 80s and two bands that broke through in the 2000s. All of them have had moments in the sun, yet all have subsequently crossed the Rubicon to longevity. In the cases of Gary Numan and Tears For Fears, that journey has been tumultuous at times, with both those artists making a comeback after long periods in the 'music industry wilderness' (Tears For Fears broke up and reformed after some 15 years apart while Gary Numan made a string of flop albums until a return to creative form with *Sacrifice*, 1994). Both failed to plough the furrow of creative consistency – perhaps partly because both had peak success at a time when industry pressure to keep making hit records was also at a peak – the golden era of record sales.

# (once were) pop stars: Everything Everything

It's interesting that in this group, those artists who have acquired 'legend' status: Tears For Fears and Gary Numan, did so from back when the music industry was very much about mainstream success, product sales and big media. A very different picture exists for two artists in this group, both 'younger' bands from the North of England, with a similar Brett's Curve: Everything Everything (EE) and Maximo Park.

All four of EE's top songs are from their 3rd album *Get to Heaven* (2015). However, their later albums have maintained both a high critical acclaim and strong peak chart positions. EE's five albums give them an 'average career score' of 79 on Metacritic (universal acclaim). Their most recent three albums have all charted top 5 in the UK, despite no tracks from these reaching anything like the streaming counts of those earlier songs.

# Everything Everything

*EE have reached longevity without a hit song but with consistently good albums. Get To Heaven was a key moment, but the band's output is always highly praised (UK chart)*

## Top songs

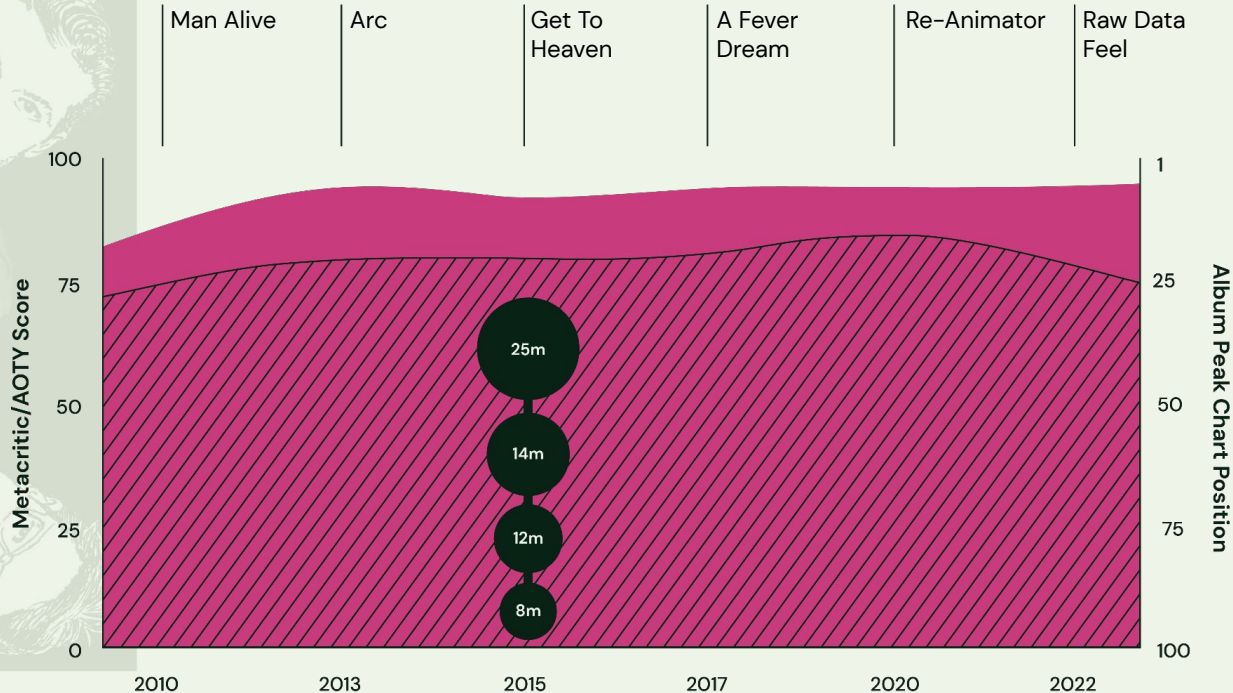
(Spotify, million streams)

- 25 m Distant Past
- 14 m No Reptiles
- 12 m Spring/Sun/Winter/Dream
- 8 m Blast Doors

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position – UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# (once were) pop stars: Maximo Park

Maximo Park may have followed a slightly shakier path but have nonetheless, crossed the Rubicon. After their early success (again, the band's biggest songs came in a short early burst, three of them from the 2nd album *Our Earthly Pleasures*). The band's follow-up 3rd album *Quicken The Heart* may have gotten them into deep water however. With a combination of lower commercial performance (a peak UK chart position of 6) and critical score (61), the band's ambition to make every record different and in this case, 'punkier', saw them stumble a little. For the next album *The National Health*, (their 4th) the band brought back super-producer Gil Norton (who had supervised those early hits) to help get their mojo back. Despite not being a big chart success, *The National Health* saw Maximo Park back on track, and they have steadily moved forward since, with higher chart placings and decent reviews.

# Maximo Park

*Maximo Park had some early moderate hits and then ups and downs, but the band has hit a recent peak despite no hits. Maybe their best is yet to come...*

## Top songs

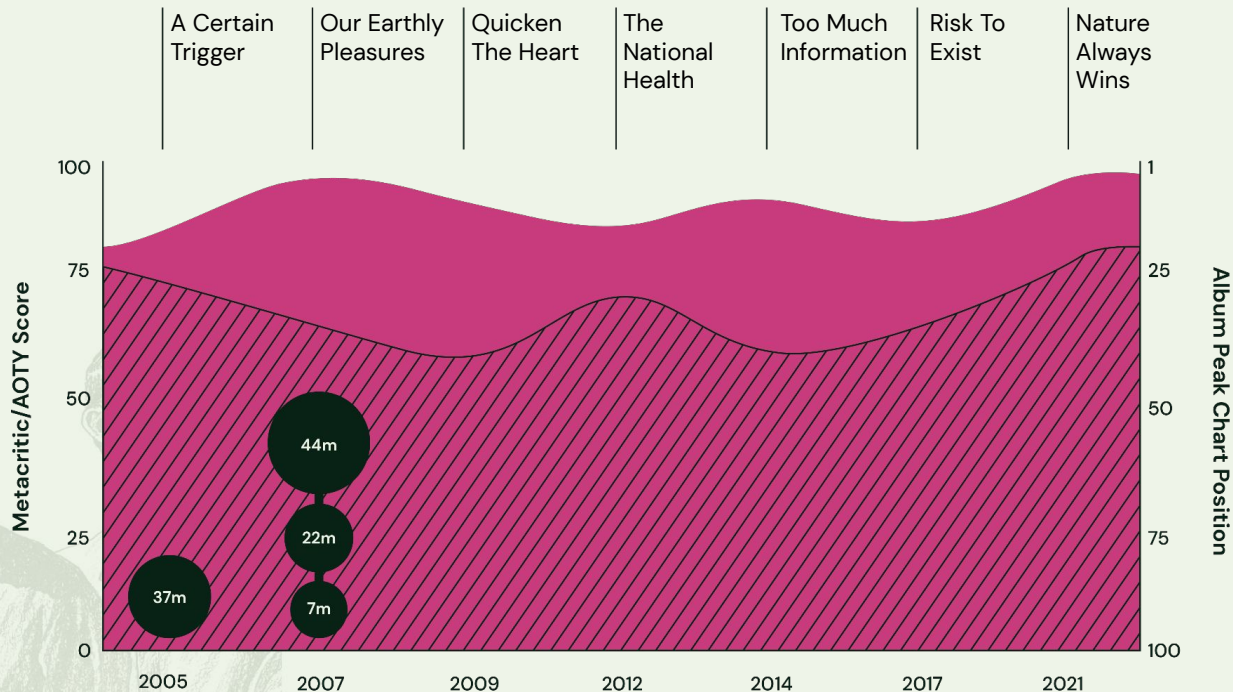
(Spotify, million streams)

- 44 m  
Books From Boxes - 2007
- 37 m  
Apply Some Pressure - 2005
- 22 m  
Our Velocity - 2007
- 7 m  
Girls Who Play Guitar - 2007

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

/// Metacritic/  
AOTY Score



# No-hit Wonders

# No-hit Wonders: Teenage Fanclub

Well now it gets interesting, and perhaps, for aspiring artists right now, more inspiring in a way. Of those artists grouped together for medium hit concentration, a new curve emerges: a longevous career despite never having a hit single. Not one.

Teenage Fanclub are a cult Scottish band who have barely troubled the charts when it comes to songs (they crept into the UK top 20 just once). They have had five top 20 albums however, but more significantly, a critical score average of 73. They have more in common with the original cult bands (see later), but unlike those bands they have not come close to their early years of success in the first half of the 90s – not as far as big songs and album positions are concerned. It didn't stop them for a minute. The band never formed attachment to their success – they are a bunch of self-deprecating Scots who considered themselves to have achieved success just by releasing an album, *A Catholic Education*, in 1990. Yet 33 years on they are as revered as ever by their fans (and lots of other musicians).

Being influential can also help bring longevity.



# Teenage Fanclub

*'The Fannies' have achieved longevity without a hit song or streaming success, but make consistently good albums. The band has a cult fanbase and is influential too, which helps*

## Top songs

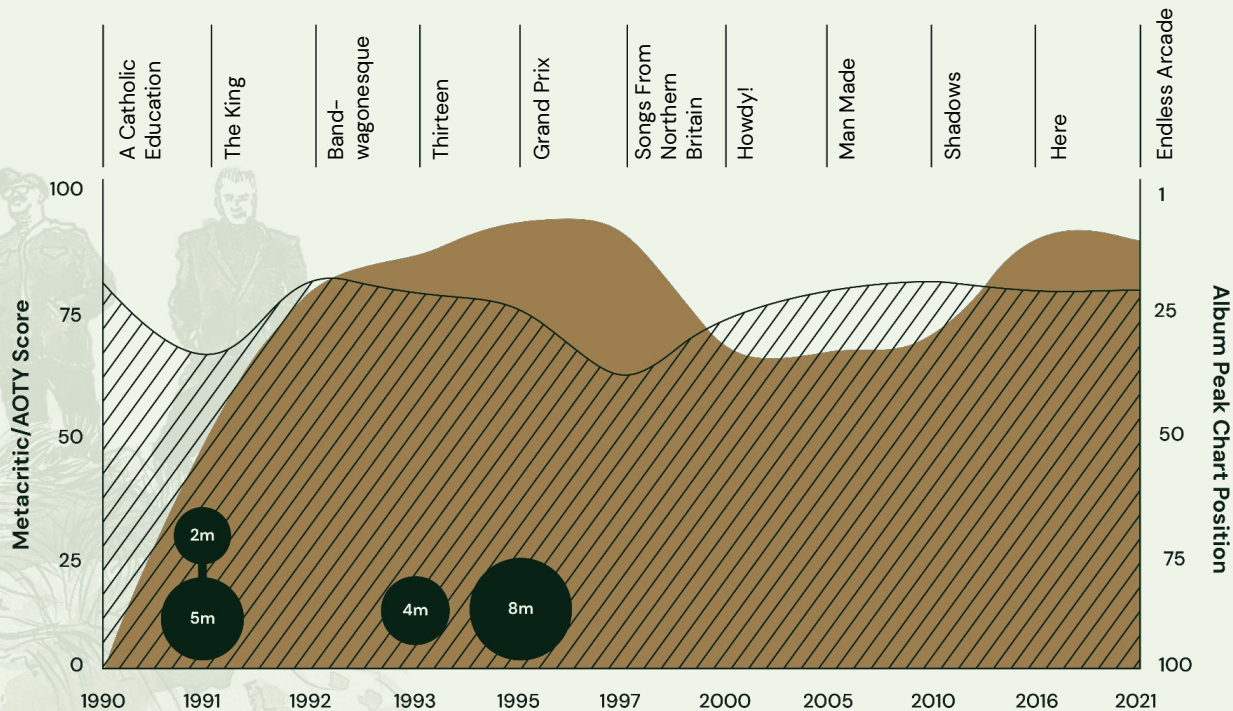
(Spotify, million streams)

- 8 m  
Sparky's Dream - 1995
- 5 m  
The Concept - 1991
- 4 m  
What You Do To Me - 1993
- 2 m  
Everything Flows - 1991

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score





# No-hit Wonders: Calexico

Arizona band Calexico make Teenage Fanclub look like a boy band. Joey Burns, John Convertino and bandmates have had one song just inside the UK top 100 and that is it. Apart from a dozen critically revered albums over three decades. None of the band's four top Spotify songs are from any of those albums by the way – they are from an E.P., a movie soundtrack, a Christmas album, and a collaboration with Iron & Wine. Calexico is a cult band. Their repertoire is a unique hybrid of Latin styles crossed with Americana that sounds like nobody else – so much so that music writer Fred Mills created a new genre to describe it: “desert noir”.

So, if you want longevity but struggle for hits, create a new genre instead.

# Calexico

*Calexico are known for creating a genre: 'Desert Noir'. The band is small on streaming and has never had a hit song. Their albums rarely make the top 50. Cult status has carried them through*

## Top songs

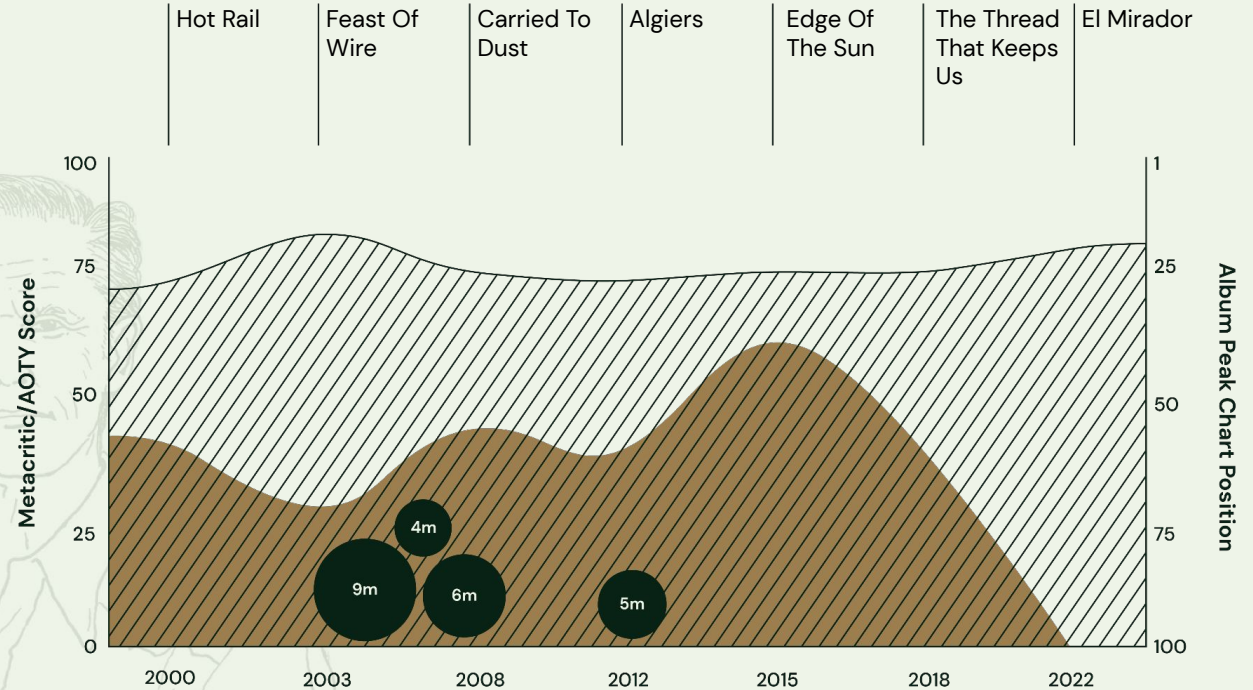
(Spotify, million streams)

- 9 m  
Alone Again Or - 2004
- 6 m  
Goin' To Acapulco - 2007
- 5 m  
Green Grows The Holly - 2012
- 4 m  
He Lays In The Reins - 2005

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - USA  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# No-hit Wonders: The Coral

English psych-pop band The Coral have had more 'mainstream' success than both Teenage Fanclub and Calexico combined. The band has had three singles in the UK top 10, and five top 10 albums, with their second album *Magic and Medicine* (2003) a number 1. Having self-sabotaged their early fame by making an experimental album right after topping the charts, The Coral have become unlikely experts in riding the music industry rollercoaster.

The Coral bounced back in 2005 with another top 10 song 'In The Morning', but just as they got back into their stride, founding member and guitarist Bill Ryder-Jones quit the band. The band had reached a critical juncture, as they couldn't replace him. Instead, a change of sound and style, by necessity, brought them their most critically revered record since their debut (*Distance In-between*, 2016). Despite no more chart success with singles, the band became a culturally respected going concern with a solid fanbase. Just two albums later, they made their masterpiece, *Coral Island* (2021), narrowly missing out on their second number 1.

Sometimes, you must keep on keeping on, knowing that your best work is always ahead of you.

# The Coral

*After initial chart success, The Coral self-sabotaged and did not attempt to stay 'popular'. No more hits, but two decades in they have reached a new peak with Coral Island - the masterpiece comes eventually!*

## Top songs

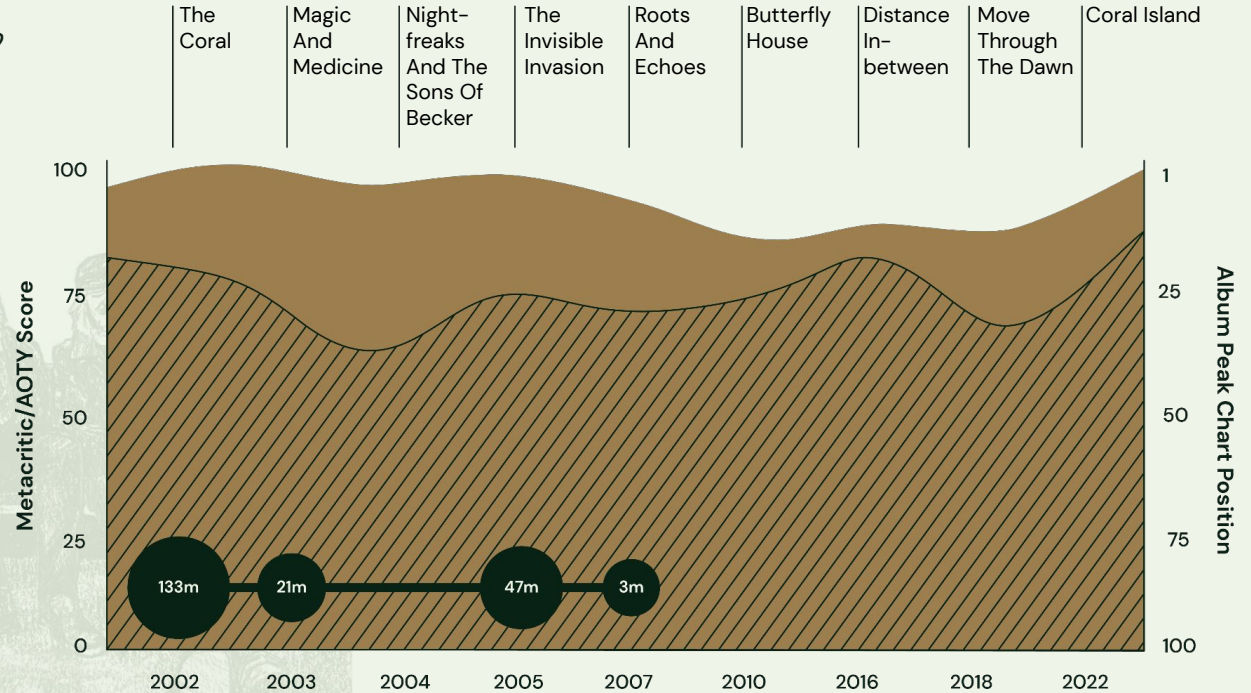
(Spotify, million streams)

- 133 m  
Dreaming of You - 2002
- 47 m  
In The Morning - 2005
- 21 m  
Pass It On - 2003
- 3 m  
Put The Sun Back - 2007

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

/// Metacritic/  
AOTY Score



# No-hit Wonders: Embrace

English rock band Embrace are unusual out of the whole sample. And they certainly have had hits. The band were part of the thriving indie-rock, post-Britpop scene in the UK in the late 90s and 2000s. They were stars, in the sense of having six top 10 UK singles and three number 1 albums. However, compared with the other artists here, Embrace have never been in favour with critics and are the only band whose career average score for albums does not reach over 60 points. Since their last charting song in 2006, Embrace have appealed mainly to their fanbase. Like many of their indie counterparts, they are experiencing how to be a band in the streaming world, with each album peaking less than the previous one in the face of massive competition from new bands. Yet, they soldier on. Embrace fans will know the band for stirring live shows with a big arena sound (albeit played in smaller venues) and they love it.

# Embrace

*Embrace found early success and a second peak in 2004, but since then the band has carried on by appealing mainly to their core fanbase. Never critically acclaimed, they soldier on regardless...*

## Top songs

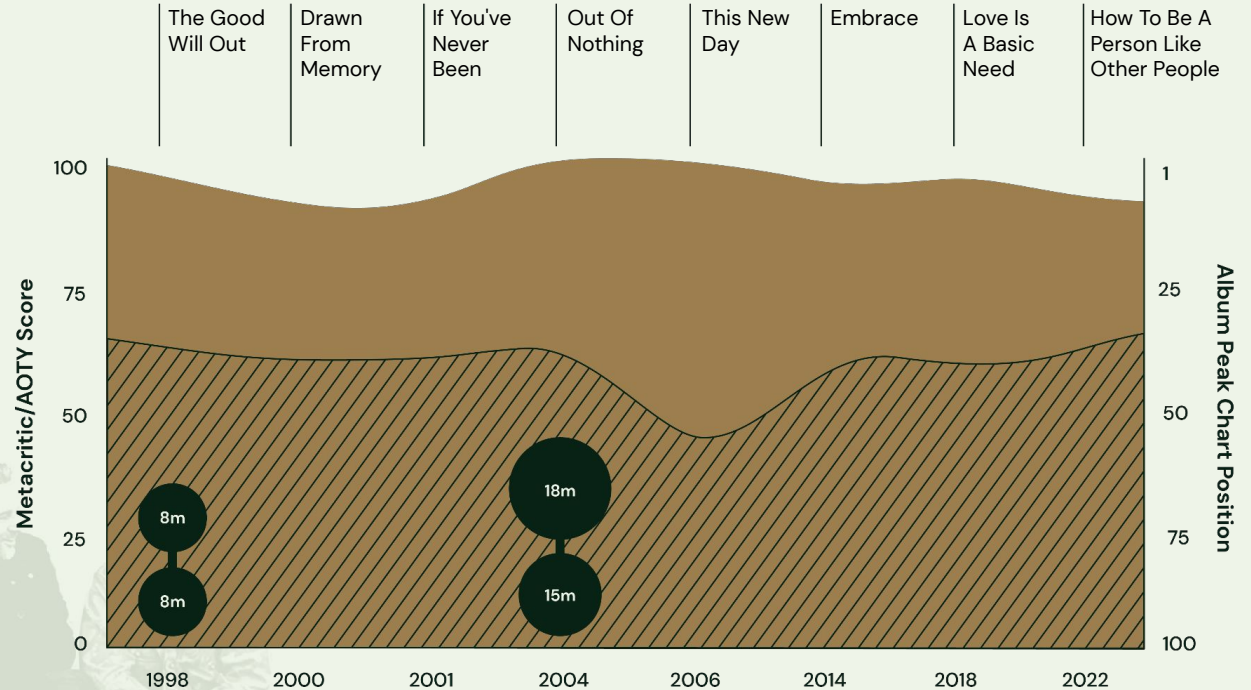
(Spotify, million streams)

- 18 m  
Gravity - 2004
- 15 m  
Ashes - 2004
- 8 m  
All You Good Good People - 1998
- 8 m  
Come Back to What You Know - 1998

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

/// Metacritic/  
AOTY Score



# Indie Heartland



# Indie Heartland: Interpol

For the New York band Interpol, the most-streamed songs come from across four of their albums, spanning 12 years. The band built on their early traction to hit a mid-career peak. They have found a balanced success on either side of the Atlantic with a dedicated native US following and a solid fanbase in the UK and Europe. Interpol has had three albums reach the UK top 10, and three in the US Billboard top 10 also. Interpol have had moderate hits, followed by gentle ups and downs.

Although their most recent releases have maintained some critical acclaim, it is arguable the band has entered a slight dip, as they did in 2010, so it will be interesting to see where they goes next. For continued longevity, the band could do with a mild resurgence. While the band has operated a 'what isn't broken doesn't need fixing' policy, a change of direction and a creative risk might be a worthy next move.

That said, Interpol has crossed the Rubicon, so, they'll be fine whatever they do.



# Interpol

*Interpol had moderate hits and high charting albums - but is the band in need of a big song to avoid a lull period? (UK album chart is shown)*

## Top songs

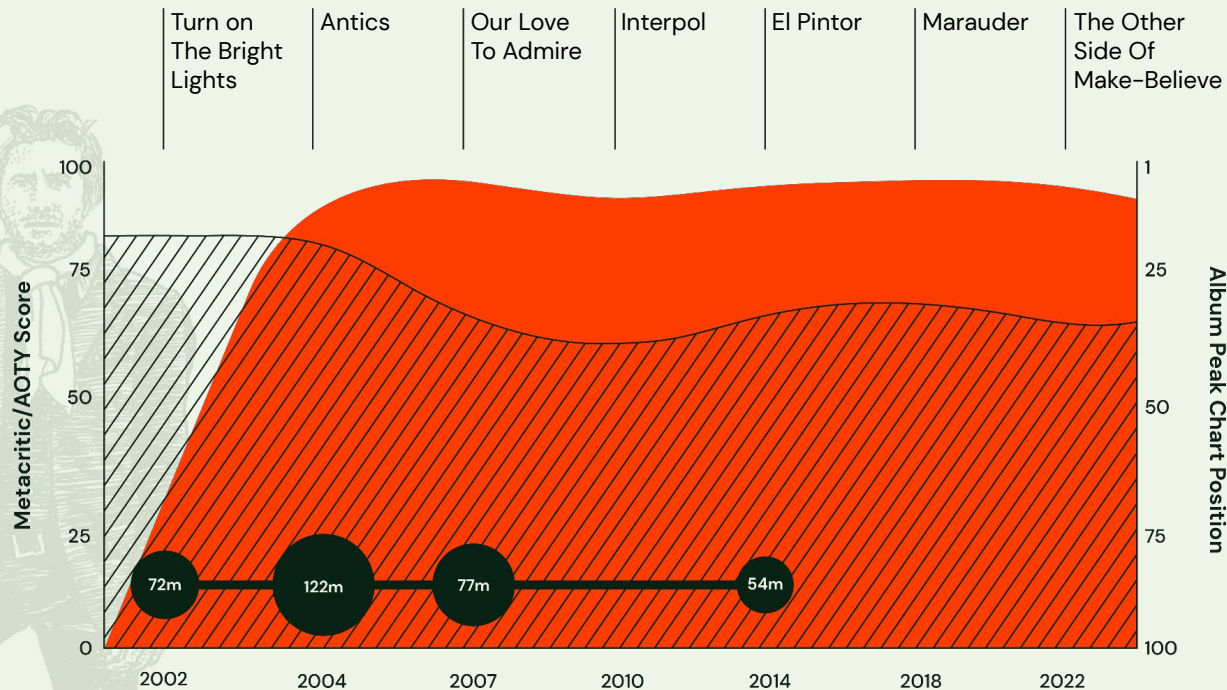
(Spotify, million streams)

- 122 m  
Evil - 2004
- 77 m  
Rest My Chemistry - 2007
- 72 m  
Obstacle 1 - 2002
- 54 m  
All The Rage Back Home - 2014

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland: Death Cab For Cutie

Another long-established indie-rock band (this time a West-coast American indie outfit, from Washington Seattle) is Death Cab For Cutie. 'Death Cab' took a longer, steadier rise to fame than Interpol, but in similar fashion the band's top tracks are spread across a 12-year period and three different album titles (with two album releases in-between). The band's steady rise, coupled with successful 3rd album *Plans* (2005) provided them with a solid, loyal following – enough to continue having 'cult hits' (i.e. not chart hits – the band has never had one of those) up to their 2015 album *Kintsugi* (the song Black Sun). Their album peaks have fallen consistently since 2008's *Narrow Stairs*, however, and like Interpol, the band is past its mid-career commercial/popularity peak. Again, since the band has crossed the Rubicon to longevity, they won't worry too much, except that all creatively ambitious bands have a strong desire make a dent in their respective cultural scenes.

Despite a return to critical success with recent album *Asphalt Meadows*, the album's peak chart position was way below Death Cab's usual expected placing. With a stable 16-year history on Atlantic Records, the band is a rare instance of an indie band on a major label (something that Interpol could sustain for just one album). One wonders when the conversation will turn to commercial performance for the band's output.

# Death Cab For Cutie

*Death Cab made a modern classic album, Plans, which set their stall out for long-term success (nb. Death Cab released four albums that did not chart before Transatlanticism)*

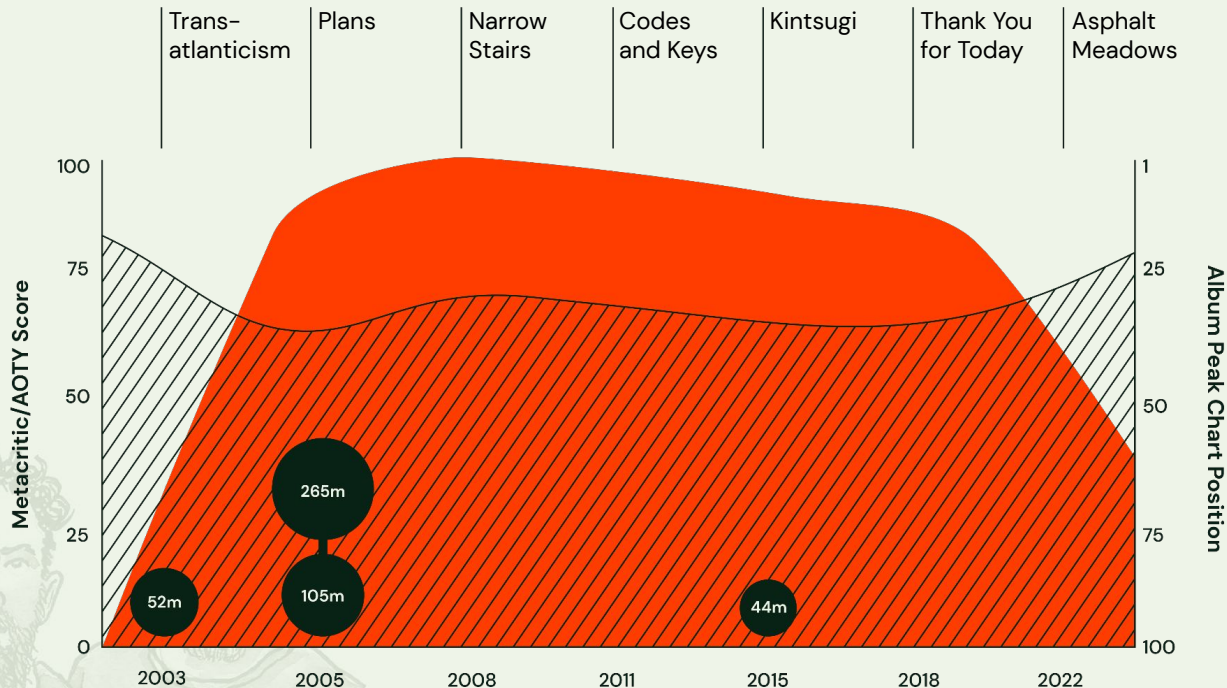
## Top songs (Spotify, million streams)

- 265 m  
I Will Follow You Into the Dark - 2005
- 105 m  
Soul Meets Body - 2005
- 52 m  
Transatlanticism - 2003
- 44 m  
Black Sun - 2015

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - USA  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland: Spoon

On the Art of Longevity podcast, Britt Daniel from Spoon told me that “It would be nice to have a hit”. The US cult indie legends have never had one. The band’s top Spotify songs stretch across 12 years and three albums (with two albums in-between). Spoon has some unique characteristics though. For one, they are consistently critically revered – their Metacritic scores for each of their albums never drops below 80 (fan-ratings never below 8/10) and their ‘average career score’ is a remarkable 84 (universal acclaim). Despite that elusive hit single, they have always scored well on the various ‘alternative’ charts in the USA. They are almost wholly successful in their home market (despite being influenced by British bands like The Cure, The Jam, The Police and The Clash).

Like Interpol and Death Cab, Spoon are releasing good current albums but perhaps realising just how much the music industry has changed in the past few years as competition has intensified. Subsequently their most recent albums have generated nothing like the chart positions or streaming counts of those at the band’s peak. As Britt said, a genuine ‘hit’ might give Spoon a new lease of life. On the other hand, perhaps the point is – they don’t need hits. Spoon, Interpol and Death Cab are very much bands of the ‘touring age’ – they rose to popularity in the mid-90s indie boom and are able to sell out mid-size venues throughout the USA tour after tour. Interpol and Spoon even linked-up for a joint tour in 2022, guaranteeing sold-out shows.

Still, it is interesting that Spoon can be on another creative high yet see such a muted commercial response.



# Spoon

*Spoon achieved longevity without a hit song, but made consistently good albums, revered by critics. Britt Daniel says "It would be nice to have a hit". He's right, it would do the band's career some good, especially right now*

## Top songs

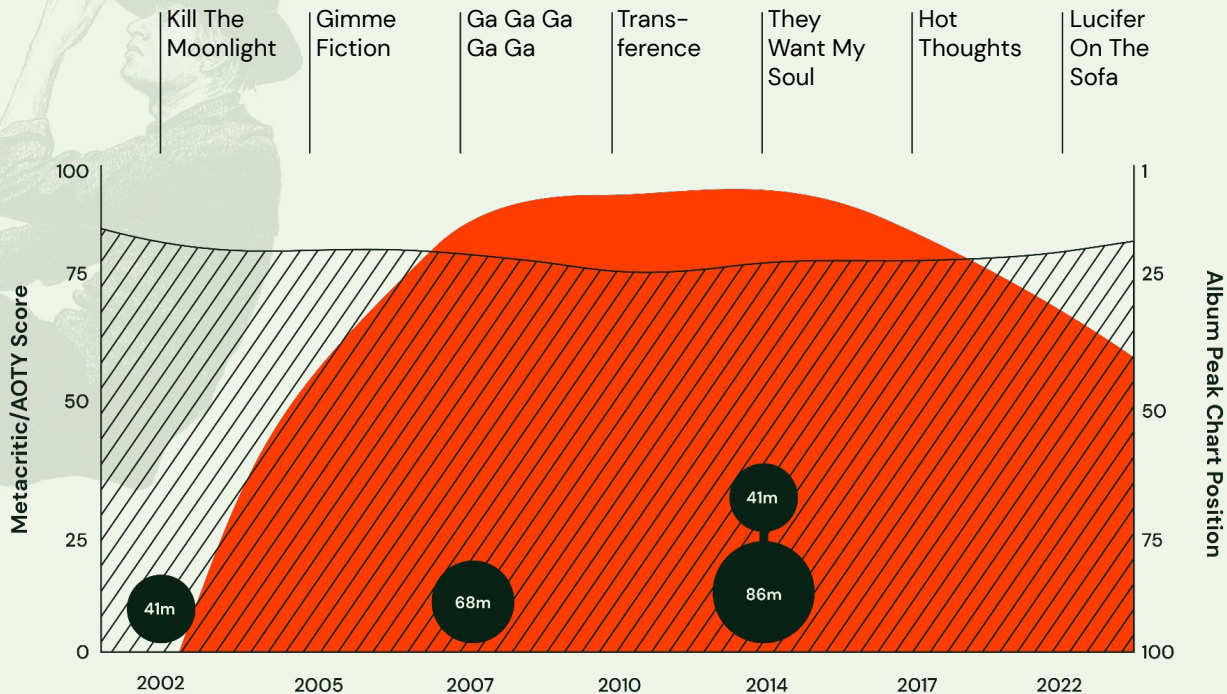
(Spotify, million streams)

- 86 m  
Inside Out - 2014
- 68 m  
The Underdog - 2007
- 41 m  
The Way We Get By - 2002
- 41 m  
Do You - 2014

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - USA  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland: Belle and Sebastian

Scottish indie-pop band Belle and Sebastian's presence in the UK charts has ebbed and flowed gently. The band has maintained a high critical status throughout their career with an average score of 75. Interestingly, their most critically praised album (*If You're Feeling Sinister*, 1996) did not make the top 100, while the band's most successful charting album was the one that followed in 1998, *The Boy With The Arab Strap*, which was not a favourite with critics. It did however, spurn the band's biggest hit to date.

Sometimes held by their fans as something of a well-kept secret, this band is the epitome of longevity powered by fandom.

# Belle and Sebastian

*From their 3rd (and biggest hit) album onwards, the Brett's Curve for Belle and Sebastian is a gentle roller-coaster, the kind one imagines their loyal fan base enjoying during one of the band's 'Bowie Weekender' festivals*

## Top songs

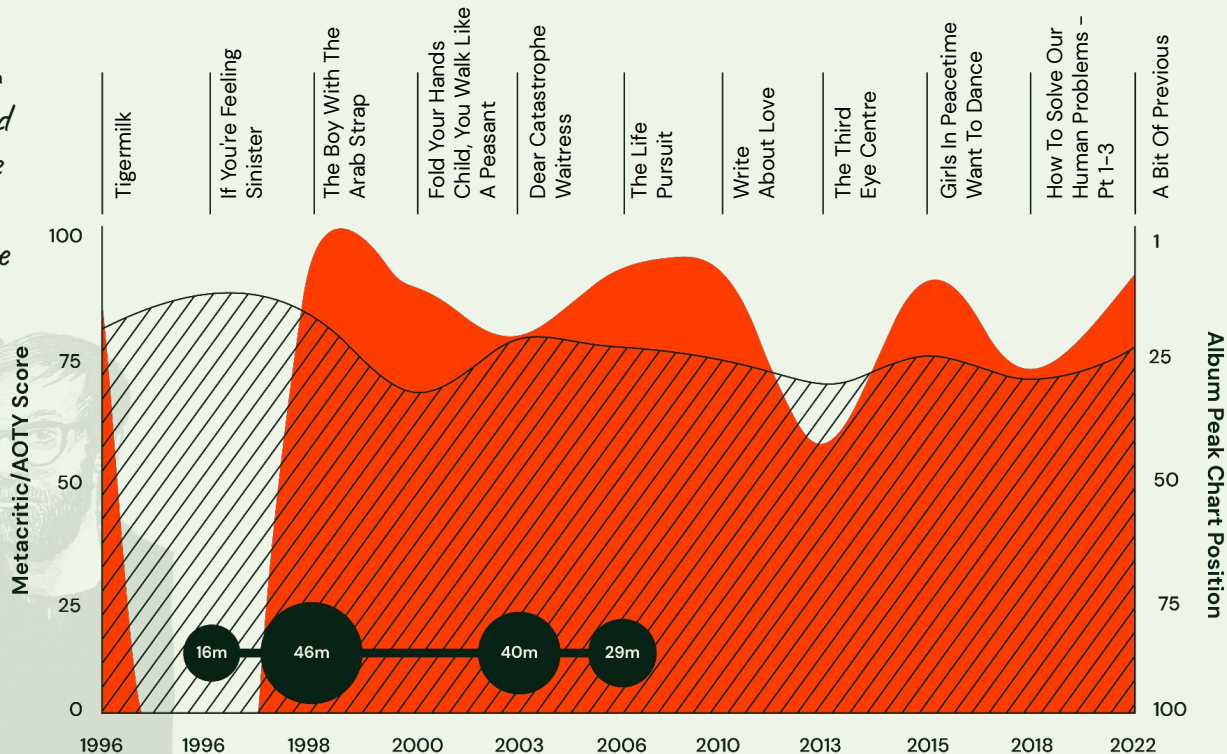
(Spotify, million streams)

- 48 m  
The Boy With The Arab Strap - 1998
- 40 m  
Piazza, New York Catcher - 2003
- 29 m  
Another Sunny Day - 2006
- 16 m  
Get Me Away From Here, I'm Dying - 1996

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland: James

James' stellar moment was 1993 with their classic album *Laid* (the title track is by far the band's biggest streaming hit). When looking at the chart positions for the band, the band's 'Brett's Curve' is a series of ebbs and flows, including a recent resurgence since 2016 through to their strong status now. James have maintained a stable critical quality. The band owes its longevity to a solid first decade, with distinctive 'hits' (and some moderate UK chart success), but they have continued to release well-received music into the new millennium, with a late career resurgence. In a sense, James is the classic 'longevity' band. In particular, their 2001 album *Pleased To Meet You* was a critical and commercial flop, which led the band to break up for a period of time. Even so, from that album, the song 'Getting Away With It' has become a fan favourite and the band's 3rd most streamed song.

James even has a great 'longevity' theme tune.



# James

James took a while to find fame, but have since peaked twice more - with *Millionaires* in 1999, and - now! The band reformed in 2008 but has been on a high for the past two albums, with critical acclaim and sold-out UK tours

## Top songs

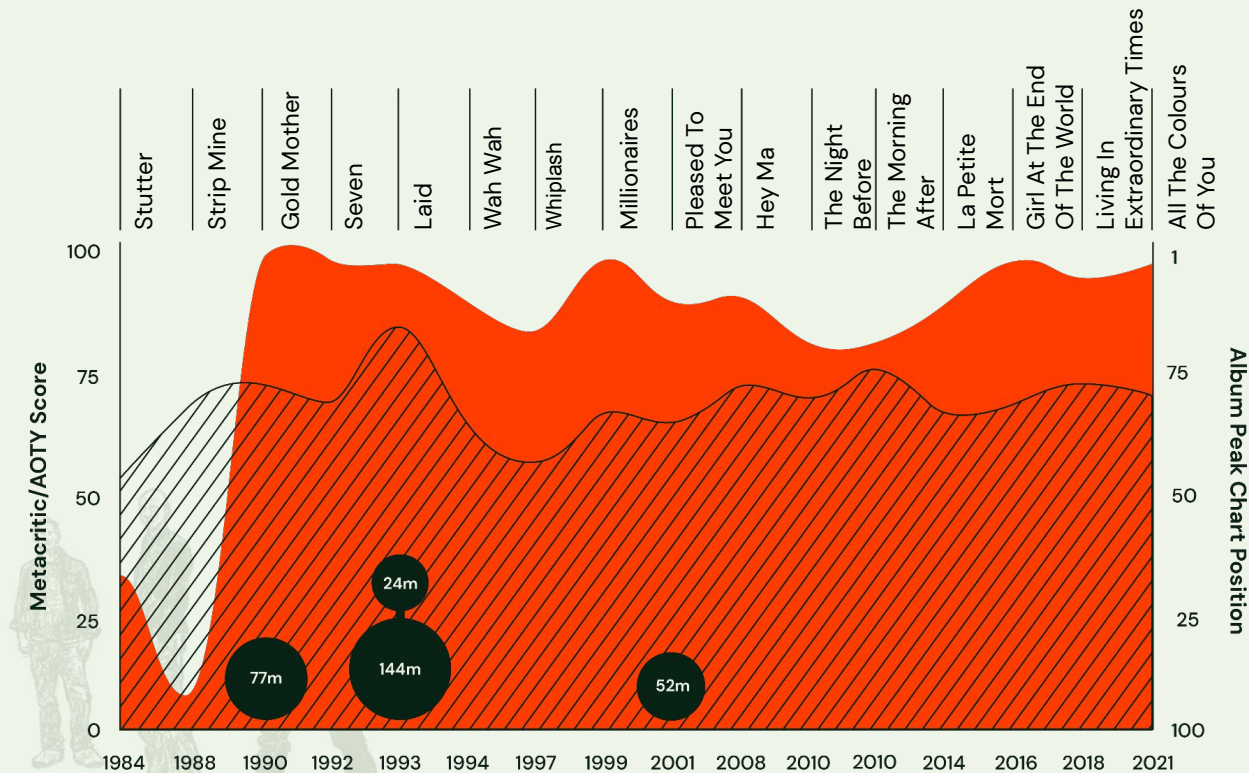
(Spotify, million streams)

- 144 m  
Laid - 1993
- 77 m  
Sit Down - 1990
- 51 m  
Getting Away With It - 2001
- 23 m  
Say Something - 1993

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland: Suzanne Vega

Suzanne Vega found fame in the mid-80s and was tagged with popularizing the 'new folk' movement. Suzanne had most success early on, particularly with her sophomore LP *Solitude Standing* (a classic). It contains her two biggest songs: Luka and Tom's Diner. Her third album, *Days of Open Hand*, did not do so well commercially, but may have set her Suzanne free to experiment through the 90s, diversifying away from her folk-pop beginnings. None of her later albums were hits, with *99.9F* (1992) the last one to make the USA top 20. However, the next L.P. *Nine Objects of Desire* provided Suzanne with another big song, 'Caramel'.

She has also had success re-working her catalogue and in particular, a popular remix of her single Tom's Diner by producers DNA, replenished her audience and is still played every night in clubs around the world. Her career has consisted of a classic album, with a highly varied number of creative album projects and many waves of commercial and critical reception to that work.

# Suzanne Vega

Suzanne Vega scored a classic album in 1987. A commercial ebb in album sales did not reflect critical quality but a global fanbase, superb live shows and other creative projects have brought longevity. And the Tom's Diner DNA mix is still played in clubs every single night

## Top songs

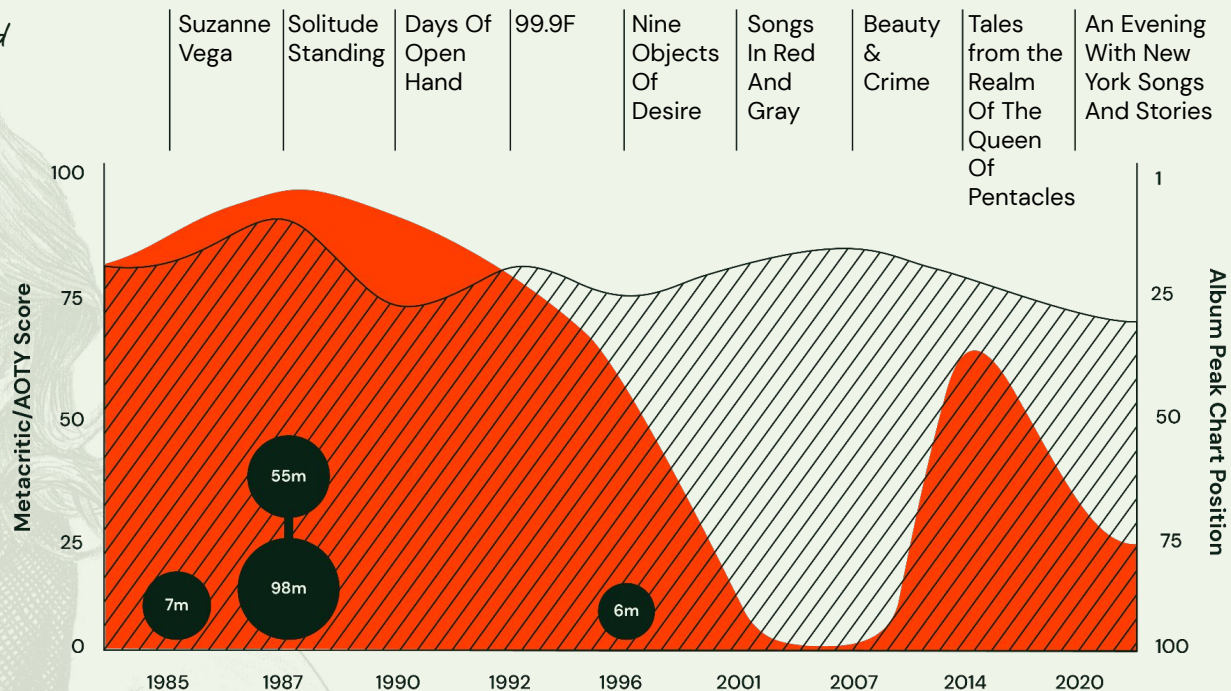
(Spotify, million streams)

- 98 m  
Tom's Diner - 1987
- 55 m  
Luka - 1987
- 7 m  
Marlene On The Wall - 1985
- 6 m  
Caramel - 1996

● Top Songs  
(Spotify, million streams )

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Indie Heartland

Most bands in this group have experienced a similar path: an initial one-two punch of moderate chart hits (not usually from a debut album but two or three albums into their career) provided the peak, followed by ebbs and flows. With these artists, the 2nd peak may have been the more important one – the crossing of the Rubicon perhaps being that point.

But there are exceptions. With the Divine Comedy – an artist with a natural ability to always come up with a good song – things may have been different. In mid-career, Neil Hannon resigned himself to the idea that his albums would not be chart hits, particularly the album *Absent Friends* (2004) – arguably a creative high (with a critical score of 78). Still though, he produced one of his best songs at that time, *Our Mutual Friend*. By that point, Hannon knew that each album project would bring him at least one great song and that would be enough to carry him forward.

# Cult Artists

# Cult Artists: Los Lobos

The way things are going in music, most new artists would be happy with cult status. With fandom fragmenting across so many artists, a cult following could become the limit of most bands' ambition. After all, the mainstream seems to be a crumbling empire of withering award shows, dwindling radio networks and ephemeral chart placings. Who needs recognition badges from all those institutions to tell you how successful you are, when you can get daily affirmation from an avid fanbase? Some artists saw it coming a long time ago. They had a dalliance with the mainstream and found it fleeting. These artists typically have a very spread-out distribution of their top four songs, beyond 12 years. Their longevity seems to be associated with a cult following, only some of which was earned during their moment in the sun.

Los Lobos tasted some of the pop star limelight, although the band's longevity story is truly unique. The most popular tracks by the band come from their 1987 smash soundtrack to the film *La Bamba*, something that has defined their career (in a misleading way – their repertoire of Latin rock is much harder-edged when compared with that album). *La Bamba* was their only 'hit' album. However, the band's work is almost always critically revered and highly rated by fans. It is only recently that it may be dawning on the American music industry that Los Lobos is one of their greatest rock bands.

And their 1992 album *Kiko* really is a masterpiece.



# Los Lobos

*Los Lobos peaked with a movie soundtrack smash in 1987, but that was a one-off. Their albums are critically revered but hold niche fan appeal. They make a unique brand of Latin rock n' roll that makes them the ultimate cult band*

## Top songs

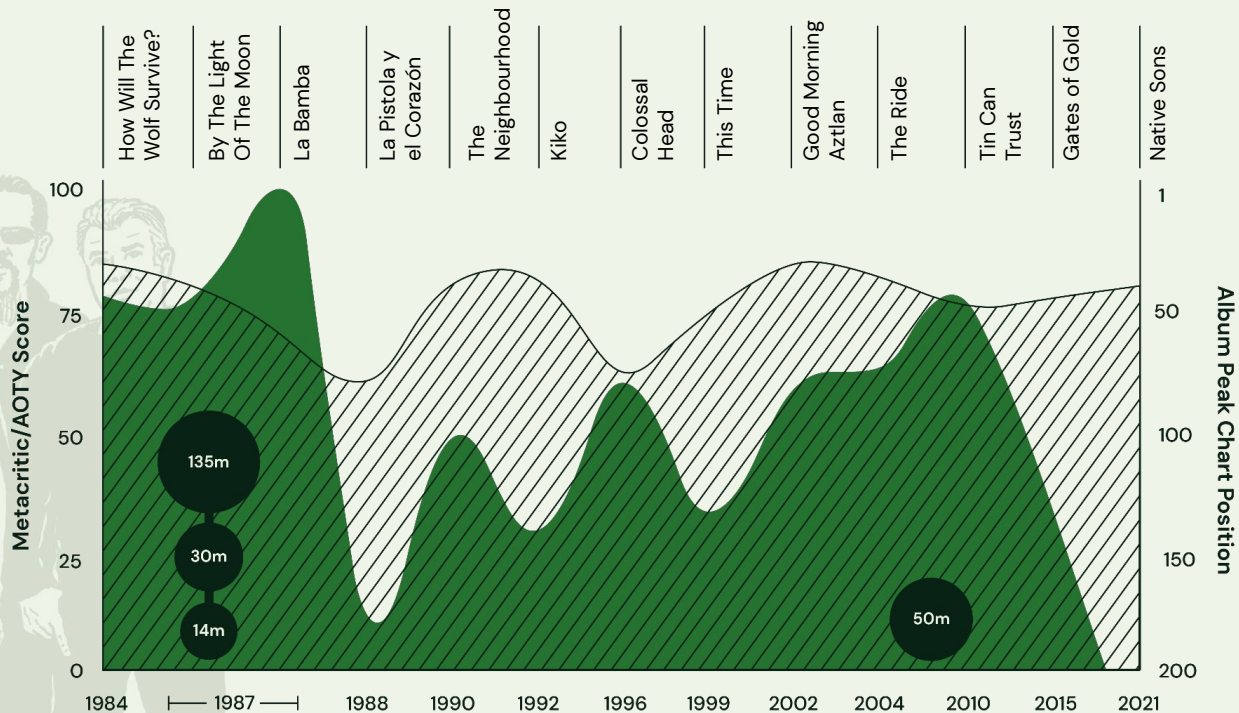
(Spotify, million streams)

- 135 m  
La Bamba - 1987
- 50 m  
Canción del Mariachi - 2004
- 30 m  
We Belong Together - 1987
- 14 m  
Come On, Let's Go - 1993

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - USA  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



# Cult Artists: Turin Brakes

English indie band Turin Brakes had some early success, including a top 5 hit on the UK singles charts from their sophomore album *Ether Song* (2003, also a top 5 album). Although three of the band's top songs come early – from the first two albums, the band's biggest streaming song comes much later in 2016. After the band 'rebooted' their career in 2010 (after being dropped by their label and management) they have released a steady run of strong albums that have stuck with their core sound, satisfying a loyal, cult fanbase. Their albums do not trouble the charts however (unlike their contemporaries in the 'indie heartland' group). Subsequently, their curve has 'recovered' from the mid-career ebb, but not to the extent that we could say the band has ever really 'peaked' again. The band's latest album release *Wide-Eyed Nowhere* is arguably their strongest record since their early years but peaked in the UK chart at no. 78.

Other artists follow a similar path, including Danish rock band Mew and British singer-songwriter Nerina Pallot. Like Turin Brakes, both benefited from an early brush with mainstream, having had songs in the charts and spells on major labels. In Mew's case, even a no. 1 song (in their native Denmark), while Nerina scored a top 20 hit in the UK. While they have achieved longevity, neither artist saw subsequent peaks – no real chart success or songs played on the radio. But they make strong albums and put great live shows much loved by their cult fan bases.

This is how cult bands survive in the streaming age!



# Turin Brakes

*Turin Brakes had early success, but then a meltdown. Since then the band has appealed mainly to their core fanbase, hitting new creative peaks in the process*

## Top songs

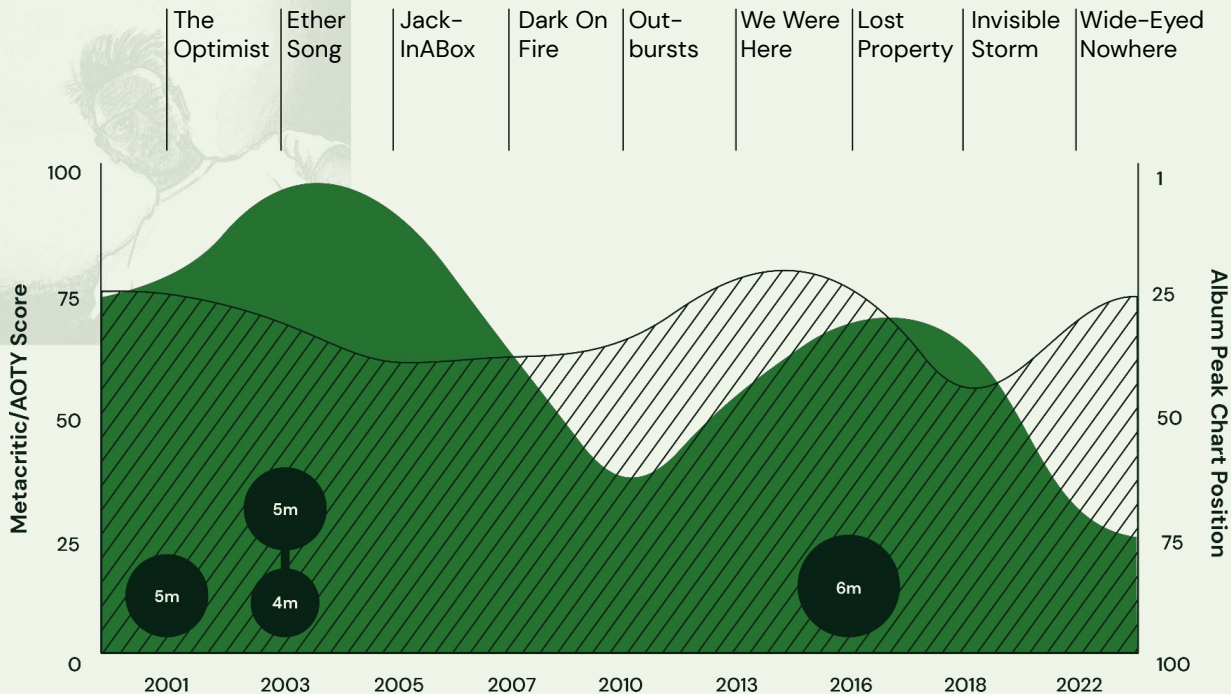
(Spotify, million streams)

- 6 m Save You - 2016
- 5 m Underdog (Save Me) - 2001
- 5 m Rain City - 2003
- 4 m Pain Killer (Summer Rain) - 2003

● Top Songs  
(Spotify, million streams)

■ Album Peak  
Chart Position - UK  
(Ultimate Music Database)

▨ Metacritic/  
AOTY Score



In conclusion



# In conclusion

One of the most common sayings in the music industry is that 'every artist is different'. It makes marketing music and artists much more unpredictable than breakfast cereal, soft drinks, or resort holidays. It's probably the reason why music should not be filtered by algorithms – the idea should be to stand out rather than fit in.

These are all individual longevity stories, yet the patterns suggest that lessons do apply. As an artist, a 'hit' song is worth pursuing, even in these competitive times when the charts don't matter so much. It's about making your mark. A good album helps, but hits matter more.

Overcoming adversity is critical because the chances are you will stumble. Each album cannot always be better than the last one. You may get dropped by your label as a result, fall out with your manager, or with each other. You may end up losing a key band member. It is what happens next that really matters to a longevous career. Hence, it might be better to view a creative career as a journey, with each album a key outpost along the way. Ergo, labels should not drop artists hastily. If they've been successful once, chances are they can repeat that success, just in a different way.

As an artist with some success, you can make a misstep and survive. A 'weaker' album, or an experiment that doesn't come off. If you do, you must then make a genuine creative comeback or have another hit. Perhaps that's the very reason to make a misstep – to force yourself back to your best. Self-sabotage is risky, but it can work sometimes.

# In conclusion

There are some bigger questions that emerge too. What is success in the streaming era? If chart positions are too fleeting to matter, and streaming numbers don't equate to much in monetary terms, how do we measure an artist's success, at least as far as their recording career is concerned? My conversation with Everything Everything's Jonathan Higgs explored this subject – the band's 'stats' prove somewhat inconclusive. Neither the band, management nor their label could really be certain the band was 'successful' (they are, but by what measure?). Ultimately, if an artist is earning a comfortable living from music, then they are successful in that they can continue.

If dominance is important to longevity, does that mean long careers are limited to just those few dominant artists in the streaming era? Before streaming there were less creators making music, but more of them were able to share exposure to large audiences via radio and chart success. Today, buried underneath the vast catalogues and onslaught of more & more releases, will Wolf Alice, Fontaines D.C., Dry Cleaning or Celeste make it to their 10th album?

Most interesting of all perhaps, what makes a classic album in the streaming era? If classic albums have contributed much to artists' longevity, then what happens if there are no more? Albums that reveal new stories through repeated listening. Albums revered by the critics and consumed by vast swathes of the public, much written about, discussed and emulated: cultural landmarks, laid down for longevity – even immortality.

# In conclusion

Many of the artists we've featured here have recently made superb albums, including Nerina Pallot, Turin Brakes, Everything Everything, Norah Jones, The Coral. But will they be considered classics? And consider Suede. Suede's 2022 album *Autofiction* is the band's ninth studio record and another creative high for a band that has made classics. But will *Autofiction* be considered a classic? Will enough people hear it to warrant such a claim? While it reached number 2 in the UK chart, what does that mean compared to those early records that sold multiples more and filled column after column of music industry press? Will the album go gold, or platinum, and what do those certifications mean in the streaming era? Does Brett Anderson care if *Autofiction* wins industry awards?

It begs the question: if an album cannot become a classic, why make one at all? Why toil for four years on a body of work that distills 100 song ideas to 10 tracks, spending a fortune in process, only to see it flash across the charts and then evaporate into the mesh of 100 million songs? As mainstream success has fragmented, the role of the album has changed. Yet albums remain the key milestones for artists, each one an important body of work that as a whole, come to represent the artist's career more than any other expression of their work. As that picture changes, longevity in music changes and perhaps, it isn't built to last quite as long. That may be why many of the guests on *The Art of Longevity* have expressed gratitude to have begun their careers before streaming disrupted the music industry.

As the actor Tony Curtis once quipped, "*my longevity is due to my good timing*".

With thanks



# With thanks to...

All the artists mentioned in this paper for being guests on The Art of Longevity (Season 7 coming in Spring 2023)

Felipe Garrido, for data gathering and analysis

O Street Design

Mick Clarke, artwork

Sources:

The Art of Longevity podcast

Album of the Year

Metacritic

Spotify

Ultimate Music Database (and therefore The Official UK Chart Company, Billboard)

**By Keith Jopling, creator & host,**  
**The Art of Longevity**  
*With Felipe Garrido, MSc Music Business*  
*Programme, NYU*  
*February 2023*





# Biogs

## **Keith Jopling**

I've worked in the music business for 20 years, more or less. Most recently in my role as Consulting Director, MIDiA – conducting projects for the music industry's key organisations: major labels, indies, start-ups, trade bodies/collecting societies and streaming platforms. All the time I've spent working on business plans left little room for working with the artists I love and respect so much. By creating the Art of Longevity, I've been able to meet with these artists, have in-depth discussions with them about their careers and better understand their position in the music industry.

## **Felipe Garrido**

Felipe is an NYU Music Business graduate student and economist in the music industry with six years of experience in finance and data analytics. Originally from Peru, Felipe is striving to create a positive impact in the music industry focusing on music valuation, copyright monetization and the value of music creation in the new creator economy.

## **O Street**

O Street is an independent design studio, working to drive your brand in the right direction.

By Keith Jopling, creator & host,

The Art of Longevity podcast

*With Felipe Garrido, MSc Music*

*Business Programme, NYU*

*February 2023*

