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# Artists' Chart Careers: A Study of How They've Changed Through the Years

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## Introduction

On May 2, 2012, it was reported that pop music stars the Jonas Brothers, a family trio who gained immense exposure on the Disney Channel, were leaving their record label, Hollywood Records.<sup>1</sup> Artists choose to leave record labels for many reasons, and sometimes they're involuntarily dropped from their contracts by the company. The situation can be spun in many ways to the press—or hardly mentioned. One might assume, though, that Hollywood Records did the pre-negotiation math and other due diligence before letting go a band that had already sold seventeen million records.<sup>2</sup> One can only speculate as to the discussions. Nonetheless, it is interesting to note that the band, whose most recent widely available studio album was at one point the top-selling record in the United States, could be parting with its label so soon after such success.

The Jonas Brothers' first album to make the national pop charts debuted in August of 2006.<sup>3</sup> Their last appearance on the charts prior to leaving Hollywood Records was in September, 2010.<sup>4</sup> One can only speculate how much that 4.08-year chart career might extend as they release albums in the future. A little more than four years doesn't seem like a long time. However, research shows if the pop trio never had another top-selling album that amount of time on the charts would be within an average range. A study focused specifically on *Billboard* album chart data from previous decades found the length of time between an artist's entry and exit from those syndicated rankings to be on average between 3.39 and 6.16 years, depending on the time frame utilized.<sup>5</sup> Those figures are based on data for nearly 1,500 sample artists gathered from more than fifty years of popular music.

Over that long period of time, though, those particular measurements of artists' success could have varied. So further analysis was conducted to take a deeper look from various perspectives regarding artists' chart careers and their ability to remain commercially popular among their con-

temporaries. This particular investigation focused on annual data from 1955-2010 to identify trends relating to the national album charts. Have artists' length of time on those charts generally increased or decreased over the last fifty-plus years?

## The Charts as Measurement

There are many ways one might define success in the music business, particularly as an artist. How musicians perceive success is entirely up to them, as is identifying the moment at which they believe they have attained success. This research, however, is focused only on data that are actually measurable and which describe one particular achievement as an artist: appearing on syndicated music ranking reports also known as "the charts." These reports indicate how artists' recordings have performed commercially compared to those released by their peers.

Essentially, this study is a macro-analysis of artists' chart careers. There was no assumption that placing an album on the charts is required for a successful long-term career as an artist. The research focused only on this particular perspective of one's recording career because chart positions are objective measurements that can be comparatively trended over time, as opposed to other more subjective measures of musical achievement (Grammy awards, for example). It was assumed that an artist's first appearance on the national charts was preceded by some amount of time dedicated to practice and hard work to earn local or regional notoriety. Moreover, once an artist's presence on the national charts had ceased there certainly could have been a period of time during which he or she continued to generate income or some measure of additional achievement as an artist or public figure.

The most recognized publisher of popular music charts has for decades been the music industry trade publication *Billboard*.<sup>6</sup> Along with its coverage of the music industry, *Billboard* has published weekly rankings of commercially available music based on sales and popularity, determined through various means. Sales of most all configurations of music releases, including LP records, 45 rpm "singles," compact discs, and digital downloads have been measured through various means by *Billboard* and its data providers in order to generate these syndicated reports.<sup>7</sup> Other metrics besides sales have also been utilized. The amount of radio airplay for recordings, for example, has also affected the rankings for some of the reports.<sup>8</sup> The amount of on-demand streaming for a song through internet

music services has even been added as a variable for rankings on some charts.<sup>9</sup> Nielsen SoundScan and Nielsen Broadcast Data Systems have been the primary sources of data for *Billboard's* best known charts since 1991; prior to that the magazine used ranked reports from large panels of music merchants and radio stations.<sup>10</sup> Methodologies have changed as music consumption trends, product lines, and information needs have shifted.

Though *Billboard* has produced weekly charts focused on most every genre, the Billboard Hot 100 and the Billboard Top Albums charts have included recordings from all genres. For this study, the analysis was focused only on *Billboard's* weekly album charts, which have since the mid-1950s listed the most popular albums in the United States.<sup>11</sup>

## Methodology

For the research, the album chart data for 2,493 artists were analyzed. That population represented approximately 33% of all recording artists who placed at least one recording on *Billboard's* popular album charts published from January of 1955 through December of 2009. The sample was drawn from a listing of all such artists included in the seventh edition of author Joel Whitburn's compendium *Top Pop Albums. Billboard's* archive of chart information was also used for the analysis.

*Billboard's* first Best Selling Popular Albums charts included only fifteen positions.<sup>12</sup> By 1963 there were 150 titles ranked on the chart.<sup>13</sup> In 1967 the number was increased to 200 titles, where it remains today, though from 1971 to 1985 there were additional weekly rankings of up to 35 more (201-235) "Bubbling Under" albums that might soon land on the top 200.<sup>14</sup> Prior to 1991 the rankings were determined from sales reports gathered manually from a large sampling of music retailers.<sup>15</sup> Since 1991, however, positioning of albums on the chart has been determined entirely by the number of units sold, including the sales of CD, vinyl, and digital download versions.<sup>16</sup>

These variations in the number of chart positions, and the data that determined them through the years, make precise comparable analysis more challenging. Any of the sample artists could of course have had albums chart in more than one of those periods, for example. Chart information was still, nevertheless, accumulated uniquely under each sample artist's name for the analysis, regardless of how many chart positions there were or which chart methodologies existed during the time frame(s) in which the albums charted. There are obvious implications to comparing

chart rankings of music through the years, and that should certainly be noted. However, each weekly ranking was still the best available relative measure of the performance of an album compared to other albums available at the same time.

Another challenge with this research was the reality that artists' chart histories are always in progress. Only those artists who placed an album on the applicable charts prior to December 31, 2009 were considered for this research. Some of them could have continued to place albums on the charts beyond that cutoff date. Several artists from the sample population, including teen sensation Justin Bieber and British vocalist Adele, have likely maintained a presence on the charts since that time and after the publication of this research. They, and a handful of other artists, were absolutely extending their chart career beyond what was enumerated at the outset of the analysis. Thus the research results could not by their nature be entirely and precisely current, since current artists were extending their chart careers with each week that passed. The results, particularly from more recent data, were only a snapshot at best and presumed to be changing while analysis occurred.

The length of an artist's chart career was defined as the period of time from the month of their first appearance on the charts to the month of their last appearance, regardless of which weeks during the month either occurred. The artist could certainly have released non-charting albums prior to or after the titles that constituted those beginning and end points. Also, there could have been albums they released *during* the documented time frame that failed to make the Billboard Top Albums chart, in which case those releases were in no way factored into the analysis.

In some cases ten or more years passed between an artist's disappearance and re-appearance on the chart. This return could have been due to any number of circumstances, including the discovery of the artist by a new generation of music fans, the re-uniting of a band long after its breakup, or even the unfortunate passing of artists, which can suddenly reinvigorate their music sales.<sup>17</sup> Where artists experienced this absence of more than ten years from the chart, they were classified as outliers and were excluded from some calculations. There were 83 such artists, representing 3.3 percent of the population. The 105 artists who placed albums on the "Bubbling Under" portion of the charts but never actually made the "big chart" were also excluded in some cases.

Artists were placed into datasets by the year they debuted, i.e., made

their first appearance on the album charts. With this method the data for all artists making their first appearance in relatively similar economic and cultural periods were aggregated together. It could be argued that an artist’s debut year might have been somewhat less relevant when looking at an entire career. Subsequent years of releasing music were subject to varying market and competitive conditions that might have had no bearing or causal relationship to the debut year. However, this was found to be the most effective and efficient method of grouping the artists.

**Findings: The Average Lengths of Artist’s “Chart Careers” Through the Years**

Table 1 summarizes initial findings for each year’s cohort of sample debut artists:

Year	Number of Artists	Average Chart Career Length (Years)
1955	12	4.4
1956	8	7.4
1957	7	3.1
1958	3	1.1
1959	7	3.0
1960	14	7.8
1961	19	4.5
1962	36	9.2
1963	34	3.2
1964	21	9.1
1965	29	4.3
1966	29	2.8
1967	33	8.8
1968	37	7.1
1969	60	5.2
1970	37	8.3
1971	43	10.1
1972	52	7.5
1973	45	6.9
1974	33	7.4

Year	Number of Artists	Average Chart Career Length (Years)
1975	49	6.1
1976	43	5.0
1977	42	6.2
1978	35	4.9
1979	48	4.0
1980	41	4.8
1981	31	5.8
1982	39	3.8
1983	45	6.1
1984	41	4.7
1985	29	3.1
1986	32	5.0
1987	39	4.2
1988	64	4.1
1989	46	3.2
1990	46	3.6
1991	32	6.4
1992	30	5.4
1993	53	5.5
1994	40	7.8
1995	40	4.3
1996	55	5.3
1997	47	6.6
1998	47	4.3
1999	41	4.7
2000	42	4.0
2001	70	3.7
2002	56	3.9
2003	66	4.3
2004	62	3.4

Table 1 (continued). Average length of sample artists' chart careers by debut year, n=2,305 (outliers and "bubbling unders" removed).

Year	Number of Artists	Average Chart Career Length (Years)
2005	83	3.3
2006	60	2.8
2007	65	1.7
2008	87	1.7
2009	100	0.1

Table 1 (continued). Average length of sample artists' chart careers by debut year, n=2,305 (outliers and "bubbling unders" removed).

Table 1 lists the number of debut artists each year and the average length of those artists' chart careers. The 37 artists in the sample who placed an album on the charts for the first time in 1970, for example, eventually enjoyed an average of 8.3 years on the album charts. The 48 artists who debuted in 1979, on the other hand, averaged 4.0 years. Averages after 2006 needed to be considered carefully though, with the understanding that there was the potential for those artists continuing to chart after the analysis period. The overall average for all sample artists, excluding outliers, was 4.49 years. With the outliers included the result was 5.35 years.

The findings indicate that the lengths of artists' chart careers have decreased markedly. Further analysis indicates that the general downward trend began in the 1970s, after the peak period of 1970-1974. In fact, the most significant five-year decrease was during the period 1975-1979. Another sharp reduction occurred between approximately 1999 and 2009.

During more recent years there was a noticeable increase in the number of debut artists, a figure that would definitely not be changed or affected by the cutoff point. In terms of debut artists, some prior years had experienced spikes that were not necessarily associated with longer term trends. In 1969, 1988, and 1993, for example, the number of debut artists grew significantly compared to the prior year, with increases of 62, 64, and 77 percent respectively. During the 2000s, though, there was a relative explosion in the number of new artists landing on the survey each year. The data suggests that in 2008 and 2009 the numbers appear to markedly increase. In 2008 there were 87 new artists, the highest total for any observed year to that point. In 2009 the number grew to 100, yet another new mark.



Viewed from another perspective the number of debut artists was also higher as a percentage of all of the artists that charted at any time during those years, with the second and third highest percentages of all of the years analyzed. 2005 had the highest percentage of artists (32%) that were new to the charts that year. Table 2 compares the number of debut artists each year with the total number of sample artists that were present on the charts at any time during each respective year.

Year	Number of Debuts	Number of Charting Artists	Percent
1955	12	67	18
1956	8	70	11
1957	7	73	10
1958	3	67	4
1959	7	70	10
1960	14	84	17
1961	19	100	19
1962	36	127	28
1963	34	139	24
1964	21	133	16
1965	29	135	21
1966	29	144	20
1967	33	158	21
1968	37	163	23
1969	60	209	29
1970	37	196	19
1971	43	217	20
1972	52	233	22
1973	45	246	18
1974	33	230	14
1975	49	267	18
1976	43	280	15
1977	42	278	15

Table 2. Percent of sample charting artists that were debut artists, by year, n=2,305 (outliers and “bubbling unders” removed).

Year	Number of Debuts	Number of Charting Artists	Percent
1978	35	276	13
1979	48	296	16
1980	41	277	15
1981	31	279	11
1982	39	256	15
1983	45	264	17
1984	41	256	16
1985	29	256	11
1986	32	242	13
1987	39	251	16
1988	64	266	24
1989	46	263	17
1990	46	260	18
1991	32	231	14
1992	30	218	14
1993	53	250	21
1994	40	246	16
1995	40	254	16
1996	55	263	21
1997	47	263	18
1998	47	275	17
1999	41	272	15
2000	42	191	22
2001	70	215	33
2002	56	204	27
2003	66	242	27
2004	62	243	26
2005	83	260	32
2006	60	281	21

Table 2 (continued). Percent of sample charting artists that were debut artists, by year, n=2,305 (outliers and “bubbling unders” removed).

Year	Number of Debuts	Number of Charting Artists	Percent
2007	65	301	22
2008	87	293	30
2009	100	347	29

Table 2 (continued). Percent of sample charting artists that were debut artists, by year, n=2,305 (outliers and “bubbling unders” removed).

The average annual percentage of debut artists among the sample artists that charted each year is 19%. From 2000-2009, though, the percentage has never dropped below 20. An increase in the number of new artists making the charts during that time frame might seem to be encouraging news. However, that was also a period of decreasing chart careers, as the findings indicate.

Other statistics that could also offer perspectives on trends regarding the lengths of artists’ time on the charts were also calculated. Recall that the defined length of chart careers for the research was based on the month artists first debuted and the last month they appeared in the rankings. The number of successive weeks their final charting album spent on the charts had the effect of potentially increasing the numeric value of the length of their presence. How many weeks prior releases occupied the charts, however, was irrelevant to that particular calculation. In other words, consider two hypothetical artists. One of them debuted in March of 1968 with an album that spent one week on the charts. His last album to make the charts, in March of 1975, was present for only one week. The other artist, however, debuted in March of 1998 with an album that spent thirty weeks in the tally, and her last charting album spent twenty weeks on the charts before falling off in March of 1995. The lengths of the two artists’ chart careers are the same. But their level of success and impact on those charts is clearly different. In Table 3, the average number of calculated *total weeks* spent on the charts during artists’ careers is displayed by dataset. The average number of weeks per charting album is also included. Years including artists debuting prior to 1967, when there were fewer than 200 positions, were not included, for a more accurate comparison.

Year	Number of Artists	Avg. Total Weeks All Albums	Avg. Weeks Each Album
1967	36	168	12
1968	38	100	12
1969	66	84	10
1970	40	149	11
1971	42	104	11
1972	56	126	14
1973	47	73	11
1974	35	85	12
1975	53	74	12
1976	43	46	9
1977	44	76	13
1978	37	74	15
1979	49	51	10
1980	45	78	14
1981	32	56	11
1982	41	61	17
1983	46	61	14
1984	41	60	16
1985	30	48	16
1986	33	63	18
1987	41	47	15
1988	69	48	16
1989	49	53	19
1990	47	75	18
1991	32	112	21
1992	31	78	18
1993	56	49	14
1994	40	114	20
1995	41	39	13

Table 3. Weeks on album charts of album releases by sample artists, n=2,145 (artists debuting after 1966 and before 2010, excluding "bubbling unders").

Year	Number of Artists	Avg. Total Weeks All Albums	Avg. Weeks Each Album
1996	55	52	14
1997	48	74	15
1998	49	41	13
1999	42	66	17
2000	42	35	12
2001	70	32	10
2002	56	44	16
2003	66	44	17
2004	62	31	10
2005	83	35	13
2006	60	20	10
2007	65	12	7
2008	87	10	7
2009	100	4	4

Table 3 (continued). Weeks on album charts of album releases by sample artists, n=2,145 (artists debuting after 1966 and before 2010, excluding “bubbling unders”).

The “Average Total Weeks All Albums” figures essentially identify how many weeks, on average, the artists were present on the *Billboard* album charts during their careers. So, for example, artists who debuted in 1992 spent an average of 78 total weeks (for all of their charting album releases) on the charts before their last charting album exited. Though they averaged 5.4 years (from Table 1) between their first appearance and that exit, the total weeks their albums occupied the charts during that window averaged 78 weeks (1.39 years out of that 5.4). The “Average Weeks Each Album” figures factor in the number of albums they charted with during that time. For example, charting albums by artists who debuted in 1992 spent an average of 18 weeks there, compared to 1982, when the average was 16 weeks.

In 2007 and 2008, the average time albums released by those artists spent on the charts was seven weeks, seeming to indicate a high level of turnover for those albums. The numbers for more recent years, however, were considered with caution, since a large majority of the artists would

only have one album, their first to chart, factored into the figures. Moreover, the calculation for 2009 was surely understated to an indeterminable degree, since those albums could have stayed on or returned to the charts beyond the cutoff period.

Other statistics that offer a perspective on artists’ chart careers, particularly the extremes relating to very short careers, were also calculated by debut year in order to gain a long-term empirical perspective. In some cases an album represented an artist’s only placement in an entire career. Table 4 outlines findings regarding three versions of extremely short “one and done” types of chart careers observed in the sample population. Along with the number of debut artists each year, the amount and percentage of those that charted with only one album are included as well. The amount of those albums that were on the charts for less than one month and/or only one week is also listed.

Year	Number of Artists	Artists With Only One Album	Percent Only One Album	One Month or Less on Charts	Percent Only One Month	One Week on Charts	Percent Only One Week
1967	36	14	38.9	9	25.0	1	2.8
1968	38	17	44.7	10	26.3	1	2.6
1969	66	26	39.4	13	19.7	0	0.0
1970	40	16	40.0	9	22.5	1	2.5
1971	42	18	42.9	3	7.1	0	0.0
1972	56	25	44.6	5	8.9	0	0.0
1973	47	25	53.2	1	2.1	0	0.0
1974	35	12	34.3	3	8.6	0	0.0
1975	53	19	35.8	8	15.1	0	0.0
1976	43	24	55.8	6	14.0	0	0.0
1977	44	18	40.9	5	11.4	0	0.0
1978	37	22	59.5	0	0.0	0	0.0
1979	49	24	49.0	9	18.4	0	0.0

Table 4. “One and Done” album chart performances. The number of debut artists each year whose chart career was..., n=2,145 (artists debuting after 1966 and before 2010, excluding “bubbling unders”).

Year	Number of Artists	Artists With Only One Album	Percent Only One Album	One Month or Less on Charts	Percent Only One Month	One Week on Charts	Percent Only One Week
1980	45	17	37.8	2	4.4	0	0.0
1981	32	14	43.8	3	9.4	0	0.0
1982	41	14	34.1	2	4.9	0	0.0
1983	46	17	37.0	5	10.9	0	0.0
1984	41	21	51.2	4	9.8	0	0.0
1985	30	13	43.3	4	13.3	1	3.3
1986	33	17	51.5	2	6.1	1	3.0
1987	41	21	51.2	8	19.5	1	2.4
1988	69	31	44.9	15	21.7	0	0.0
1989	49	26	53.1	3	6.1	1	2.0
1990	47	31	66.0	9	19.1	1	2.1
1991	32	11	34.4	2	6.3	0	0.0
1992	31	13	41.9	2	6.5	1	3.2
1993	56	12	21.4	5	8.9	3	5.4
1994	40	7	17.5	4	10.0	3	7.5
1995	41	19	46.3	8	19.5	1	2.4
1996	55	22	40.0	10	18.2	3	5.5
1997	48	14	29.2	8	16.7	2	4.2
1998	49	17	34.7	11	22.4	6	12.2
1999	42	17	40.5	9	21.4	2	4.8
2000	42	15	35.7	9	21.4	3	7.1
2001	70	29	41.4	20	28.6	13	18.6
2002	56	18	32.1	8	14.3	4	7.1
2003	66	18	27.3	12	18.2	8	12.1
2004	62	19	30.6	17	27.4	11	17.7
2005	83	25	30.1	21	25.3	12	14.5
2006	60	24	40.0	15	25.0	6	10.0

Table 4 (continued). "One and Done" album chart performances. The number of debut artists each year whose chart career was..., n=2,145 (artists debuting after 1966 and before 2010, excluding "bubbling unders").

Year	Number of Artists	Artists With Only One Album	Percent Only One Album	One Month or Less on Charts	Percent Only One Month	One Week on Charts	Percent Only One Week
2007	65	31	47.7	26	40.0	17	26.2
2008	87	66	75.9	49	56.3	25	28.7
2009	100	99	99.0	81	81.0	61	61.0
Totals	2,145	958	43.2% average per year	455	17.9% average per year	189	6.3% average per year

Table 4 (continued). "One and Done" album chart performances. The number of debut artists each year whose chart career was..., n=2,145 (artists debuting after 1966 and before 2010, excluding "bubbling unders").

Averaging the annual figures, the overall percentage of artists each year who charted with only one album in their chart career thus far was 43.2%. The percentage for 2009, at 99%, was naturally enormously higher, since artists debuting that year would have had to chart with two albums in that same year to not be included. 1993 and 1994 were found to be especially low-percentage years, indicating that a larger share of those artists managed to chart more than once. Four of the six lowest annual figures, however, were from the years 2002-2005, which suggested that in more recent years a higher percentage of debut artists were able to return to the charts at least one more time, a promising trend. As time passes and chart activity continues, the 2006-2009 percentages will likely improve to some degree and provide a better indication of just how promising.

The frequency of artists charting for only one month or less during their careers clearly increased over the last decade. The number of those artists charting for only one week during their careers also increased. Both of these statistics, though, were understood to be subject to change to a degree. Artists who debuted 2007-2009 have a higher probability of placing another album on the survey after the cutoff period, and there is certainly the possibility that those from several years prior could as well.

### Additional Research Possibilities

Further research could analyze correlations of significant trends in the industry to the figures calculated in the research in order to better un-



derstand their implications. A myriad of potential causes might explain the findings. It's also doubtful there is but one explanation. But there are a few possibilities that could warrant detailed investigation. For example, various factors relating to changes in the music business and the practices within it, the effects of technology on the music industry, and even the nature of the charts themselves—given the shifting economics of recorded music—could have affected changes to artists' time spent on the charts.

U.S. annual sales of recorded music fell from \$14.6 billion to \$6.3 billion between 1999 and 2009.<sup>18</sup> One result of the drastic decreases was downsizing by record companies.<sup>19</sup> Some record labels have shuttered and large distribution companies have consolidated.<sup>20</sup> Changes to business practices and actions taken in light of those conditions might have had an effect on the lengths of artists' chart careers. This might include the reduction of artist rosters, taking less risk with new artists, or a reduction of resources dedicated to artist development.

The shift to music discovery and consumption via digital delivery might have had an effect as well. File-sharing and free streaming options, for example, have given consumers the ability to own or listen to music without buying it.<sup>21</sup> The ability to purchase or acquire single tracks rather than entire albums, an ability made more possible by digital delivery, might have played a role and might be worth separate investigation.<sup>22</sup> That shift may have reduced the dollar amount of sales and also affected consumers' and music tastemakers' loyalty to songs as opposed to artists.<sup>23</sup>

Sales charts reflect activity in the marketplace. But the shifting economics of recorded music can affect the nature of those charts. As an example, for years the minimum amount of unit sales required to land among the Top 200 albums was five to six thousand copies in one week, whereas more recently it's less than three thousand copies.<sup>24</sup> During one week in May of 2012 the 200<sup>th</sup>-ranked title sold 2,467 units.<sup>25</sup> This lower threshold could have affected the lengths of chart careers, but might also have been a significant factor in the observed increases in the number of debut artists.<sup>26</sup> Despite the downturn in sales between 1999 and 2009, the number of albums released each year has grown compared to the prior decade, so competition for those chart positions has increased as well, potentially increasing the turnover for new artists. In 2008, the number of new albums released was approximately 105,000, a “fourfold gain from the earlier 2000s.”<sup>27</sup> By 2011, that number had fallen to almost 77,000, which is still a hefty number.<sup>28</sup>

A trend toward artists being less present on the popular album charts might be, in a sense, voluntary. Some artists have given away their recordings, charged a nominal price, or let consumers name the price.<sup>29</sup> British band Radiohead famously took that route in October of 2007.<sup>30</sup> Artists and their handlers may have de-emphasized recordings as part of their overall strategy, focusing less on record sales, which could have affected their presence on the charts. Or they may have explored alternatives for releasing recordings. Country entertainer Blake Shelton, for example, released two six-track EPs over a couple of years rather than releasing just one full-length album.<sup>31</sup>

## Conclusion

This research focused on the question of whether artists' length of time on national album charts increased or decreased over the past fifty-plus years. The findings indicate that it has decreased. Additional analysis, including the longevity of album releases within chart careers and the frequency of an extremely short presence on the charts, provided observations of artists' chart careers from other perspectives. Slower sales in recent years and lowered thresholds for making the charts are among several potential causes related to the additional findings.<sup>32</sup> Further research might help determine the most significant factors affecting these results.

Shorter chart careers might suggest that it's even more imperative for artists to more fully and quickly capitalize on their time on the charts and in the national spotlight. Record sales provide a platform from which to promote the artist's brand and to build a large audience that will potentially attend live shows, buy merchandise, etc. for many years, even after chart activity has peaked or ceased altogether. Though there's certainly a chance their future album sales will approximate prior levels, hopefully the Jonas Brothers will take full advantage of their time as commercial superstars and exploit it in their marketing efforts going forward.

While it may not be as important to a career as it once was, the appearance of an artist's recordings on the national album charts is an achievement in itself. Moreover, the notoriety it brings can help develop and extend a career far beyond the time spent there if it's fully and intelligently cultivated. Artists should take full advantage of the possibility for additional commercial success offered by their presence on those charts, though. Apparently it can be more fleeting than it once was.

## Endnotes

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1. Shirley Halperin, "Jonas Brothers Leave Disney's Hollywood Records, Buy Back Masters, Publishing, Merchandising Rights," *Billboard.biz*, May 1, 2012, <http://www.billboard.biz/bbbiz/industry/legal-and-management/jonas-brothers-leave-disney-s-hollywood-1006929962.story>.
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