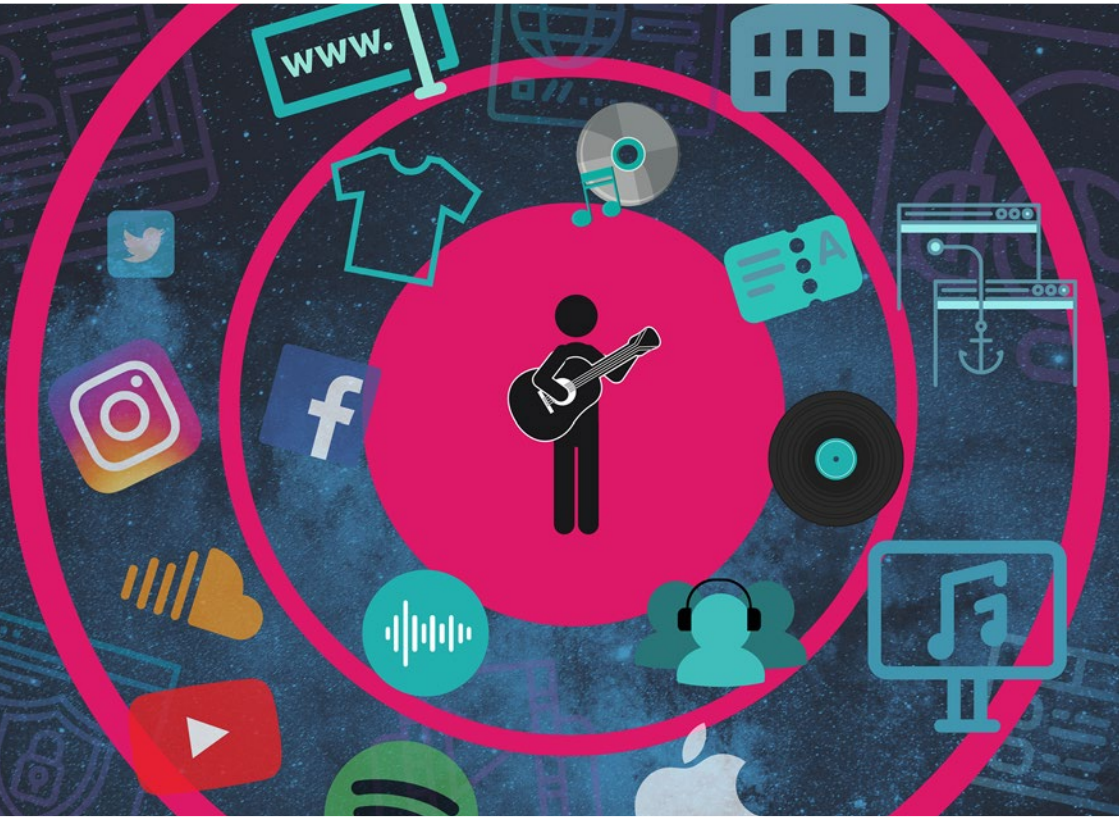
# THE FAN DATA GUIDE




**DISSECTING THE DIGITAL DOLLAR**

themmf.net/digitaldollar

# WELCOME TO THE FAN DATA GUIDE

For the last four years the Music Managers Forum has been educating the artist and management community about the impact the rise of digital platforms has had on the business of music through the 'Digital Dollar' reports and guides.

The core 'Digital Dollar' book focuses on the streaming business and the deals done between the streaming platforms and the music industry. It then explains how data and royalties flow from these platforms to labels, distributors, publishers and collecting societies, and onto artists and songwriters.

With the accompanying 'Digital Dollar' guides, we have also been looking at other ways the shift to digital has impacted on artists, for example in the way they work with labels and distributors. In this latest guide, we put the spotlight on the flood of fan data captured by all the digital platforms that artists and their business partners now routinely utilise.

Like all the 'Digital Dollar' outputs, we have to thank the managers and other experts who provided knowledge and insight to inform this guide. In particular Tom Burris from ie:music, Lisa Ward from Red Light Management, Jessie Scoullar from Wicksteed Works and Peter Mason from Russells Solicitors.

# Introduction

**At the heart of the entire business of music is the artist's relationship with their fanbase. Every revenue stream for every strand of the music industry begins with that connection.**

The shift over the last two decades to digital music and online ticketing – not to mention the rise of email marketing, social media, online advertising and other direct-to-fan channels – means that that fan relationship is now more tangible, more formal and more measurable than ever before. Not least because every online interaction with a fan collects an assortment of data.

Together this data tells artists and their business partners who their fans are, where they live, what age and gender they are, what specific tracks they listen to when, how they discover and access that music, what shows they attend, what merchandise they buy, how they interact with the artist, how they respond to different messages, and what other interests those fans have, both within music and beyond.

It goes without saying that fan data of this kind is incredibly valuable.

Some data is more useful than others, but together this information can be used to connect with and target messaging to fans; to inform an artist's marketing campaigns, touring plans and wider business objectives; and to sell products and services directly to core fanbase.

All this data is gathered as fans interact – actively or passively – with a plethora of different platforms.

Sometimes it's artists and their management teams who have direct access to these platforms. Other times it will be one of the artist's business partners – such as a record label, tour promoter or ticket agent – which is directly connected to the data. Meanwhile, how much data any one platform collects, how much it is willing to share with artists and their business partners, and how easy it is to access and utilise that data varies greatly.

This means that sometimes an artist has access to all the data a platform collects about their fans. Other times the platform only shares some of the data. And where that data first passes through a business partner, not all of it will necessarily be passed onto the artist. These limitations may be the result of the policies and/or commercial interests of the platforms and partners. Although the sharing of data is also routinely limited by data protection law as well.

Managers feel that – because the fan relationship ultimately belongs to the artist, not to the platforms they use or the business partners they work with – as much of this data as possible should be shared with the artist and their management team.

Indeed, given the fan's relationship is usually with the artist, not the business partners, they too would

prefer that artists first and foremost have access to this information.

So, while it may well be that an artist's business partners make more use of some or all of this data on a day-to-day basis, artists should nevertheless be able to access all this information to inform their businesses, and should be assured that they won't lose any data or access to any data if and when they move business partners.

In 2017, as part of the 'Dissecting The Digital Dollar' project, MMF launched its Transparency Index, which identified the specific data and information managers needed in relation to the streaming of their artists' music, most of which should be provided by each artist's label or distributor. In 2018 we then sat down with a number of managers, lawyers and accountants to assess how much of this data and information was indeed being shared.

Through that process we discovered that the sharing of streaming data varied greatly across the industry.

And – even where labels and distributors were providing the majority of the data points identified in the Transparency Index – there was often confusion as to how and where exactly that data could be accessed. That was partly due to poor communications, and partly because managers routinely work with multiple labels and distributors, and every business partner was doing it differently.

During these conversations it became clear that there were similar issues with all kinds of fan data, not just the specific data and information gathered by the streaming platforms. MMF produced the Transparency Index because, without that information, a manager cannot fully understand an artist's streaming business. But when there are issues with all kinds of fan data, that hinders a manager's ability to understand the artist's entire business.

With that in mind, it was decided that phase four of the Digital Dollar project should consider all the different categories of fan data and how they fit together. Based on the input of MMF members – and specialists in direct-to-fan relationships and data protection law – we have produced this 'Fan Data Guide'.

It provides an overview of all the different kinds of data that artists and their managers should be aware of and which they should seek to have access to. For each data category, it also discusses where that data is likely being accessed, and provides some advice on what managers can be doing to ensure their clients have access to it all.

# Section One: Ownership Of Data

We often talk about 'ownership' of data and whether or not the platform, or the business partner, or the artist, owns or should own this or that piece of data. However, the concept of owning data is slightly different to the concept of owning physical or even other kinds of intellectual property, and so it's worth being more specific about what we mean.

There are three key elements to an artist owning their data. First, and most straightforward, can the artist see the data? And can it be seen in a way that makes some sense, so that it can be used to target a message, answer a question or inform a decision?

Secondly, does the artist have the right to do things with the data? This relates in particular to that data that allows an artist to directly connect with or contact a fan. Whether or not an artist has these rights will depend on data protection law and also what was agreed by the fan at the point any data was provided or collected.

Data protection law is complex and was updated in 2018 in Europe with the much talked about General Data Protection Regulation (or GDPR). Because we now have new data protection regulations in Europe, these are yet to be properly tested and there remains some debate as to what impact these new rules will really have.

Though a general rule is that anyone collecting personal data about users must be clear – at the point of collection – on how that data will be used and by whom, and how any one individual may request to see, amend or delete any data that is about them.

This information should be given in a clearly sign-posted data and privacy policy or notice on the site where data collection occurs (what we'll refer to as the 'privacy policy' in this guide). Explicit consent might also be required for subsequent use of the personal data, in particular where an email address is collected and then used for marketing purposes.

For artists, there are two key considerations here. First, what needs to be stated at the point of data collection to ensure they have the right to use that data in whatever way they want to use it? And secondly, who actually decides what is stated at the point of data collection? This may be a platform or a business partner, not the artist. And, if so, what can the artist do in their contract with that platform or partner to ensure they secure the required rights?

The third element of 'ownership' is about whether or not the artist can prevent other people from using the data. Again, this will come down to the artist's contracts with the platforms and partners they are working with, as well as how data protection laws were complied with at the point of data collection.

It may not be necessary or possible in all cases to prevent other people

from using the data, but sometimes such limitations might be important. For example, when it comes to using email addresses that have been gathered, it may be confusing or counter-productive if multiple parties are sending out emails from the same artist.

To conclude, there are two key points to consider here. First, where an artist is directly gathering data, they need to be clear about what they intend to do with this data, acquiring explicit consent where necessary, so that they are not subsequently limited by data protection law.

Secondly, whenever an artist begins working with a business partner who will collect or have direct access to fan data, the artist's contract with that partner needs to include data considerations.

This should include what data the artist will see, what rights the artist will have to use that data and what limitations will be placed on the business partner regarding their use of the data, including after the partner stops actively working with the artist.

The business partner also needs to commit to ensure data protection laws are followed in such a way that the artist can be legally granted the access and rights that they need.

# Section Two: Data Categories

## 1. EMAIL DATA

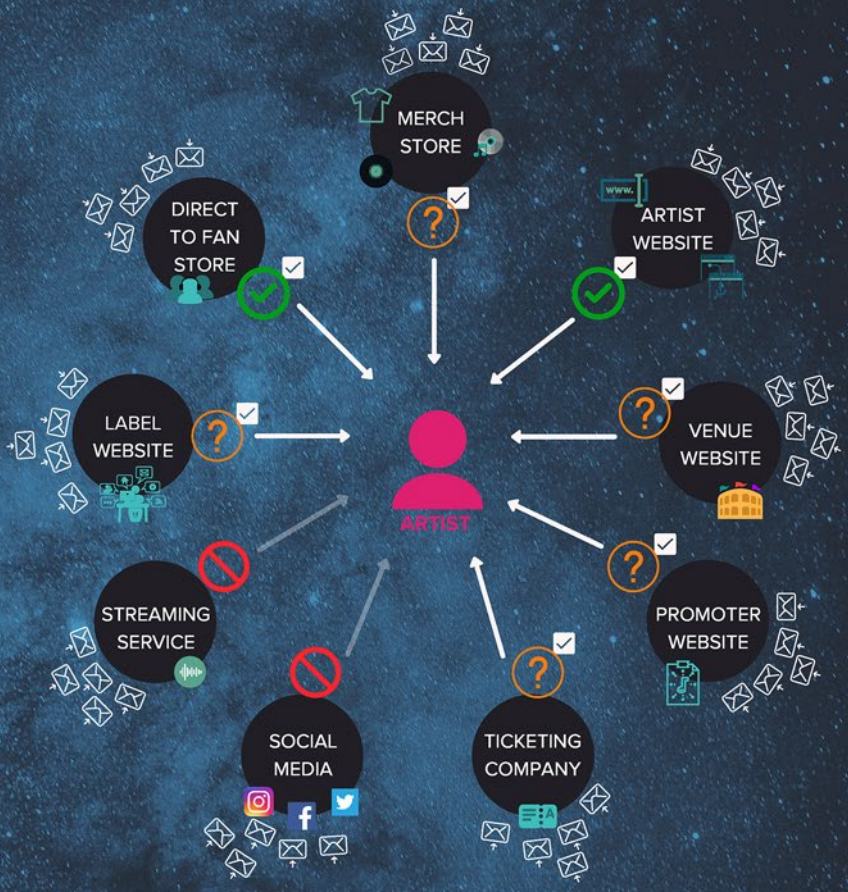
**What?** First and foremost, this is the list of email addresses of fans who have opted in to receive direct communication from and about the artist. The list may also include other information about the fans, such as name, address, phone number and so on. These email addresses may have been gathered via the artist's own website or direct-to-fan store, or via a ticketing or merch platform, or via the website of another business partner.

Once you start emailing fans on the list, additional data can be gathered about how each fan interacts with each communication. So that includes if and when they opened the email, what device they used and what links they clicked on.

The email address is arguably still the most valuable piece of fan data an artist can gather, because it enables direct communication and allows the artist to learn about the fan and identify super-fans. This information is crucial for evolving the fan relationship and building a direct-to-fan business as the artist's career progresses.

**Where?** Most artists use a mailing list service, the most popular being MailChimp. These companies provide sign-up forms that can be embedded on the artist's website, which means the mailing list service logs when

# HOW FAN EMAIL ADDRESSES FLOW




Data access if Artist owned

No data shared

Data sharing depends on contract

Fan opt in required

the fan gave their explicit consent to receive communications. These systems can also provide a two-step subscription process whereby the user re-confirms that they wish to receive communication from the artist, usually by email. Each email subsequently sent out by the artist will also include an unsubscribe link, giving the fan exactly the kind of control over their data as envisaged by data protection law.

The mailing list service will also provide a portal via which you can see and filter all the emails on the list, and also access the additional data such as open rates and who clicked on what. This is incredibly valuable data and can really help an artist understand and segment their core fanbase.

As always, the key question is: does the artist have access to this list? Ideally artist and manager should control the email list and the account on whichever mailing list service they use. If not, the manager should still have access to this account and contracts with any other business partners must make it clear that the email list will always ultimately stay with the artist.

**Tips**

- Most importantly of all – wherever emails are collected, it must be clearly stated that the fan will be added to the artist's mailing list. The privacy policy on the website collecting the emails must state what the artist plans to do with the data, so to ensure they have all the required future rights. If the artist is the primary collator of emails, but other business partners need access, this must also be stated in the privacy policy.

- The artist and their management team should set up and manage the email list and be the primary owner of the account with any mailing list service. Where this is not the case, the manager should still have access to the email list and any contracts with business partners should ensure that that list ultimately stays with the artist. Which basically means that the artist receives the list and all supporting information – such as proof of consents – when the relationship the business partner ends.

## 2. WEBSITE DATA

**What?** An assortment of data may be gathered on the artist's website depending on how it is used and what functionality is offered.

Depending on what platform is employed to build the site, some usage information may be available through the content management system. A bespoke analytics tool should also be added, with Google Analytics commonly used for this.

The website may also employ tools that feed into other data categories, such as email data, advertising data, smart-link data, affiliate-link data, re-marketing data and store data.

**Where?** The most important sources of website data will be the site's content management system and any accompany analytics tool. It is crucial that the manager has access to all of these at all times.

**"It's really important for a modern music manager to have a decent working knowledge of the various platforms through which fans interact with artists and especially the data that they each capture. However, finding ways to navigate this sea of data can feel daunting. The 'Fan Data Guide' sheds light on some of the commonly used digital resources, gives advice on best practice, and helps managers identify where an artists' audience data is and how it can be used to help inform decisions".**

**Tom Burris, ie:music**

This is a particular concern where a label sets up and manages a website on the artist's behalf, and even more so if the resulting site sits on the label's server. This is a really valuable service that some labels offer, but when a label performs this role, it's important that artist and management can update the site and access all the required data whenever they need to.

The actual domain name of the site – eg bandname.com – should also always be registered in the artist's name using a bespoke account with a domain registrar that the manager has access to.

The manager also needs to consider what happens if and when the artist parts company with the label. At this point management needs to take over complete control of the site, which might need to be moved to another server. This creates both technical and intellectual property issues. None of which are difficult to deal with providing the artist's contract with the label confirms what will happen – technically and in terms of IP – when the website needs to be transferred over to the artist.

**Tips**

- Ideally managers should register domains for their artists even where a label is building and hosting a site. This is generally a quick and cheap thing to do (domains usually cost around £10-20 a year to register). The website's developer can then amend the domain's settings so they point to the site wherever it is hosted.

- Where a label is building and/or hosting a site, make sure any contract gives the manager access to the content management system and any analytics tools. The contract should also set out what happens at the end of the partnership.

- Managers should also be involved in deciding what, if any, other data will be captured on the site and what happens to that data. The manager and artist's lawyer should also approve the privacy policy on the site and any other published terms and conditions. These vetoes and rights

**"You can't be successful in the modern day music industry without accessing, understanding, utilising and – preferably – owning your data, in all its many forms. For many years I've been calling on managers to ensure data access and ownership is a part of any deal they make. That data can help you make more informed decisions on everything from touring and merch to advertising and partnerships. In an ever changing music business landscape owning or having fair access to your data can make or break your artist's career. This 'Fan Data Guide' is vital reading for any manager or music industry professional who wants to bring their A game to their artists' careers and campaigns".**

**Sammy Andrews, Deviate Digital**

to approval should be included in the record contract.

■ Assuming the manager has access to website analytics – because they are running the site or the label has provided access – they should think about who else on the artist's team could benefit from seeing some of that data. For example, information about the location of people accessing the site may be valuable to the agent or promoter.

## 3. SOCIAL DATA

**What?** This is the data that is provided by the artist's social media profiles, including Facebook, Instagram, Twitter and Snapchat. The quality of the data provided by different social media varies greatly and is generally better once you start using any one social company's business platforms and/or advertising services. They will usually tell you how well any one post has performed, and might give you demographic and geographic data once you are spending money.

**Where?** This data is accessed via the artist's account on each social network. To ensure the artist has access to all of this data, each social media account should be set up in their name, and the artist and management should have the primary login information.

Other business partners may get involved in managing these social accounts and also provide content and advertising spend. Where those business partners have more specialist knowledge of using these platforms, you might want to give

them direct access. However, be careful when you do so, and the artist and manager should always remain the primary account owner.

**Tips**

- Make sure that you or your artist set up each social media profile and that the artist is the primary owner of any accounts. You can provide access to business partners where necessary, but always ensure you and the artist are in control.

- Educate yourself and keep up to date about what data different social media provide. This data is usually most helpful in assessing the success, or not, of marketing activity.

- Look out for MMF events and seminars offering practical tips and advice on how to get the most out of an artist's social media profiles.

## 4. STREAMING DATA

**What?** The streaming platforms share an assortment of data about what tracks fans have been listening to when and where and how they accessed that music. Personal information about specific fans isn't shared, but some geographic and demographic data might be.

The MMF Transparency Index identifies the seven most important kinds of usage data. These are: total number of plays per track; source of play (eg from playlist, from artist page); skip information; playlist adds; library adds; total listener numbers; and total fan numbers.

The streaming platforms also separately report what royalties are due on any one track in any one month. As this money will usually flow through a label or distributor before being paid to an artist, said label or distributor should also report both what they received from the platform and what payments will subsequently be made to the artist.

The MMF Transparency Index identifies the seven most important kinds of royalty data. These are: total income generated by each track; income type (eg revenue share, minimum guarantee); the artist's royalty rate; any deductions or discounts applied by the label; relevant contract terms for royalty rate and deductions; the total artist royalty being paid; and the expected payment date.

It's worth noting that some of this information relates to downloads as well as streams. And, although download sales continue to decline, where information is available from download stores, it should be shared with artists via their label or distribution partners too.

**Where?** In most cases, the streaming platforms are primarily providing this information to the artist's label or distributor. Which means the manager is relying on the label or distributor to pass this information on, and don't necessarily know whether any data gaps are the fault of the streaming service or their direct business partner.

Some labels and distributors have bespoke portals via which they make

this information available. Many have one portal for usage information and another portal for royalty information. The quality of these portals varies greatly.

In many cases the portals run by the distributors provide more comprehensive and granular data than those run by the labels. Though that only helps an artist where they have a direct deal with a distribution company. If there is a label between them and the distributor, there often isn't an easy way for the label to allow the manager to also see relevant data – ie that relating to their artist - through the distributor's portal.

Of course, some streaming platforms make some of the usage data available directly to artists and managers too. Spotify For Artists is by far the most sophisticated and widely used of these service-run portals, with Apple Music For Artists catching up. If an artist directly manages their YouTube channel and/or SoundCloud profile, their manager will also be able to access some usage and royalty data directly from these platforms.

Because the quality of the label and distributor portals varies so much – and because managers are often working with multiple labels/ distributors at any one time – many managers rely much more on the service-run portals for usage data. This possibly doesn't matter, except it makes it harder to compare usage on different streaming platforms, and is an issue in markets where a streaming platform with no data portal for artists dominates.

**Tips**

- Make sure you have access to any usage and royalty data portals provided by any labels or distributors you are working with. Check whether these portals provide the usage and royalty data identifying in the MMF Transparency Index and – if not – request that the label or distributor look into adding this information on their platform.

- Make sure you have access to any data portals provided by the streaming services, in particular Spotify For Artists and Apple Music For Artists. Even if your label or distributor has a great data portal, these platforms are really valuable, and can inform decisions around playlist targeting, tour planning and other marketing activity.

- When advising artists on which labels or distributors to work with, make sure you assess what data portals prospective business partners offer. Remember, the quality of usage and royalty reporting varies greatly across the industry.

- Look out for regular MMF events where streaming services and/ or labels and distributors are showcasing and demoing their portals.

## 5. TICKETING DATA

**What?** A ticketing platform will know who bought a ticket, what and how they paid for it, and various bits of personal contact information, including email address and possibly mailing address and phone number. Where tickets are scanned at a venue,

the ticketing platform will also know if and when a ticket-holder arrived.

If it is a mobile ticket, they may also know other things about what the ticket-holder did while at the venue. As mobile ticketing evolves, the live industry will also know more about everyone who attends a show, not just the person who bought the tickets.

**Where?** How a manager might access this information depends on whether or not they have a direct relationship with the ticketing platform.

If they do, how much data they have access to will depend on each platform's policies. Some ticketing platforms provide very basic information (eg tickets sold, money made), while others share pretty much everything they collect except credit card details. Some (like Music Glue and Eventbrite) also offer extra functionality to help your utilise this data. Each platform's policy on data sharing will be reflected in the privacy policy published on its consumer-facing website and therefore cannot be changed in retrospect after data has been gathered.

Often, though, managers will not have a direct relationship with the ticketing platform. The promoter of a show and/or the venue will choose what platforms to work with and will have access to any data that platform chooses to share. The manager's relationship will instead be with the promoter, possible via a booking agent. In these scenarios the manager and/or agent needs to discuss access to data with each promoter when any deals are being negotiated. What is possible will in turn depend on the ticketing platforms the promoter plans to use.

For many managers, the most important data point here is the ticket buyer's email address. Will the artist be able to access and use any email addresses gathered? And will the ticketing platform and promoter have the same access and usage rights? Limiting the latter may not be possible, but managers and agents should seek to ensure ticket buyers are given the option to opt-in to the artist's mailing list and, where they do, that this information is then provided to the manager.

**Tips**

- When choosing a ticketing platform, make sure you ask what data each platform shares and whether they offer any tools to help with direct-to-fan marketing. Also ensure that the privacy policy and any other relevant terms and conditions of each ticketing platform allow you to make future use of any email addresses.

- When negotiating a deal with a promoter make sure that data is part of the conversation. Where possible you want the ticket buyer to have the option to be added to the artist's mailing list at point of purchase. Whoever collects the email should then ensure that they are offering the artist's mailing list as a clear and separate option to the ticket buyer, (ideally with a two-step subscription process as outlined in the Email Data section above).

■ As booking agents will often be negotiating these deals, you need to make sure any agents you are working with are up to speed on data considerations. You might want to agree standard text that can be inserted into any artist/promoter agreements.

■ Though remember that this needs to be actively flagged with the promoter, as they will need to ensure relevant permissions are given at the point of purchase in order to subsequently share email addresses with artist and management.

## 6. ADVERTISING DATA

**What?** This is the data that is provided by any online advertising platform about the performance of and response to any online ad campaign undertaken by an artist or their business partners. Online advertising platforms commonly used in the music industry include those offered by Facebook, Twitter, Snapchat, Google/YouTube and Spotify.

**Where?** This data is accessed from the relevant online advertising platform. If the manager has managed the campaign, they will already have access to the platform.

However, often it will be a label, promoter or marketing agency that has actually run the campaign. If they used an artist's social profiles, the artist or manager should still be able to access this data directly.

If not, they will rely on the business partner to share relevant information.

**Tips**

■ Whenever a business partner manages an ad campaign, before it starts you should discuss how you will access any resulting data. Will this be available from the artist's profiles or will the business partner need to give you access to this information?

■ It's also helpful if the business partner tells the manager what targeting was used in any campaign and what kind of targeting performed best, because this can inform future campaigns run by management directly or other business partners. Ideally whoever bought the ads should provide a full report at the end of the campaign.

■ Look out for MMF events and seminars offering practical tips and advice on how to get the most out of key online advertising platforms.

## 7. SMART-LINK DATA

**What?** When an artist provides links to things like tracks, playlists, tickets or other content online – whether via their social channels, website or emails – they can use special smart-link services which allow them to track how many people click on each link and other useful information.

Some of these services are specifically designed for music and offer extra functionality – like remembering a user's streaming service of choice and automatically taking them to a track or playlist on that platform – and provide extra data too.

Services of this kind include bit.ly,

**"We all want to build and retain for our artists a digital fanbase – and therefore a data mountain – but not all of us have the resources, relationships or time to utilise it to the max, monetise it – if that's appropriate – or efficiently spend against it. Hopefully this 'Fan Data Guide' can help managers meet that challenge".**

**Lisa Ward, Red Light Management**

LinkFire, Smart URL, Feature FM and Found.ee.

**Where?** Each of the smart-link services has its own platform where you can access any resulting data, so managers just need to decide which services work best for them.

That said, usually other business partners will also be sending out smart-links via their own channels, so the label will be promoting links to tracks and the promoter to tickets. Marketing and PR agencies – working for the artist directly or one of the business partners – may also be sharing links, for example with media contacts.

It makes sense for all partners to be using the same smart-links for the same content and to have access to all and any data generated, because that information can enhance everyone's marketing activity. Some of the smart-link services are set up to allow collaborating business partners to share links and data in this way.

**Tips**

- Investigate the different smart-link services, especially those geared toward the music industry, and work out which ones serve your artist's needs best.

- Whenever you are working with labels, promoters or marketing agencies, discuss before any marketing campaign begins which smart-link services you each plan to use, and where possible look into sharing links and any resulting data.

## 8. AFFILIATE-LINK DATA

**What?** Some e-commerce companies encourage media and influencers to link to products on their sites by having affiliate-link schemes.

Under these schemes, whoever is doing the linking includes a bit of bespoke code each time they include a link in their posts or emails. This means the e-commerce site knows who initiated the link. If the person who links through then spends any money, the e-commerce site pays a small fee to the affiliate. It may also provide some data about what that person spent money on.

**Where?** Artists and managers can set themselves up for affiliate-

link schemes with companies like Apple iTunes, Affiliate Window, Ticketmaster's Impact Radius, Amazon and Skimlinks. Once they are set up, they can then add their bespoke code whenever linking to products or services on any of the sites covered by these schemes. They will be able to monitor what affiliate fees these generate and any other data available via each scheme's portal.

Some of an artist's business partners may also be signed up to affiliate-link schemes and might even provide artists with links containing their code. Where this is the case, the manager needs to remember to remove the partner's code and replace it with the artist's code.

Additionally, the manager may want to have a conversation with their business partners about any use of affiliate-link schemes, given that it is the artist's fanbase which is generating any extra traffic and purchases, and therefore the artist should arguably share in both any income that generates and have access to any accompanying data.

Other third parties will also likely be linking to an artist's products online using affiliate-links, so that they profit if a purchase is made. This is fine where the third parties are genuinely utilising their own platforms and are therefore providing a promotional benefit. But sometimes the third party may set up pages online that appear to be owned by the artist.

For example, where an artist or promoter has not set up an official Facebook event page for a gig, a third party may do so instead, linking to ticket sites using their affiliate-links. The third party is then benefiting from the fan's assumption that this Facebook page is officially sanctioned by the artist. There is only so much a manager can do to limit such activity, but ensuring that they or the promoter sets up a Facebook event page for every show will help.

As an aside, third parties profiting from affiliate-links in this way – including established media brands – might choose to link through to secondary ticketing platforms that also run affiliate schemes and which often pay out higher affiliate fees (because they are in turn charging higher prices to the fan). Where an artist is trying to stop the unapproved resale of their tickets, they may want to request that third parties refrain from doing this, especially if there is an active PR relationship with the media organisation.

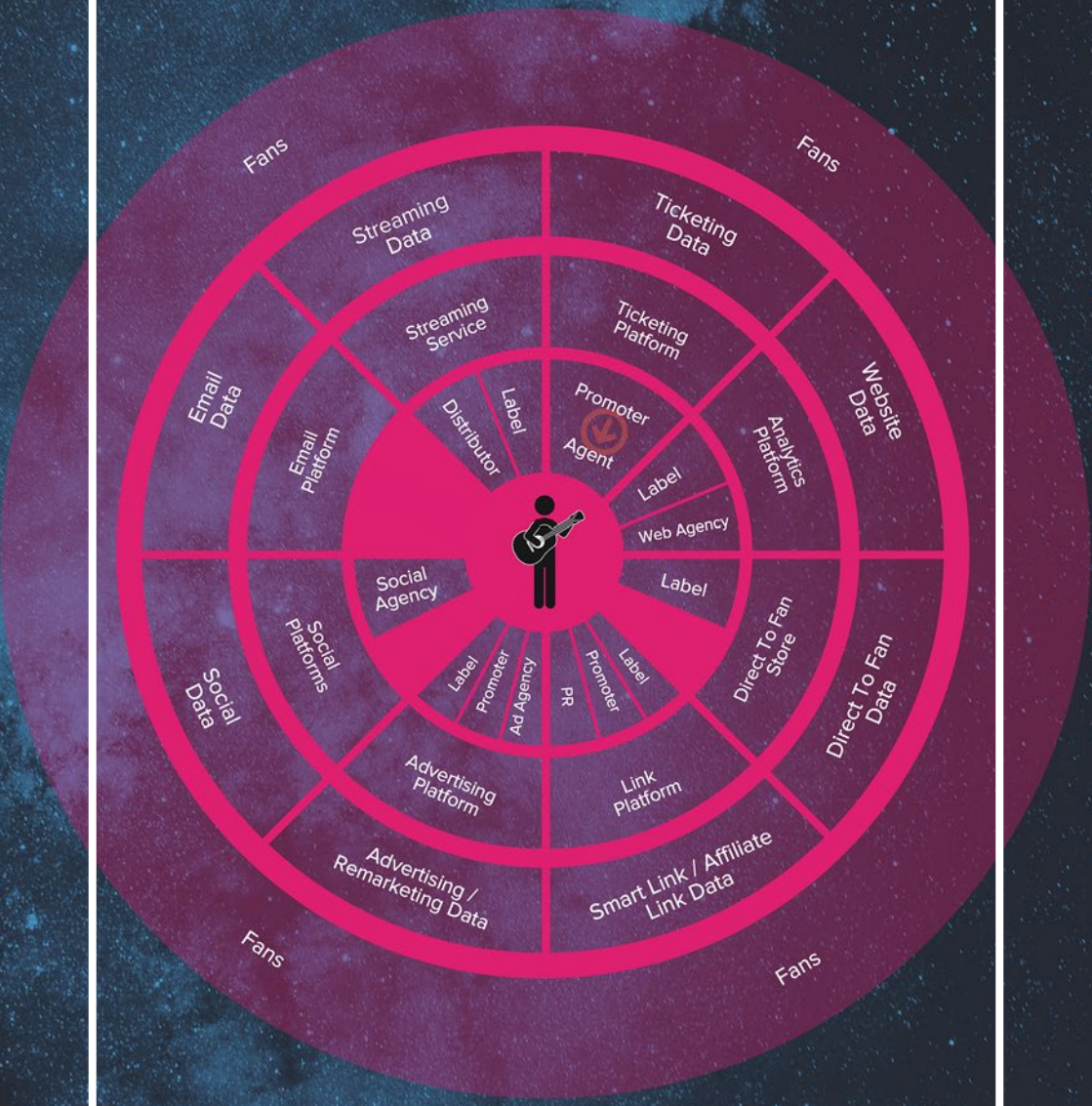
**Tips**

■ Investigate which affiliate-link schemes could work for your artist. The most obvious are those run by companies which sell music-related products, like Apple, Amazon and Ticketmaster. At the very least, the artist should use the affiliate-link code when promoting their own products on sale on these sites.

■ Keep an eye on business partners providing links with an accompanying affiliate-link code. Where they do, you might want to switch it for the artist's code.

■ If you are using any affiliate-link

# HOW FAN DATA FLOWS



code on your website or in your emails – even if your partners are providing the code – make sure any privacy policy says so. This is another reason to keep an eye on any code sent by partners.

■ Talk to your business partners about what affiliate-link schemes they are involved in. If they are proactive in this space, you might want to include this activity in your contract, including how revenue and data should be shared. As it is the artist's fanbase that is being utilised with these schemes, there is a strong argument that revenue should at least be shared with the artist.

## 9. RE-MARKETING DATA

**What?** These are tools that allow online advertising platforms to track actions performed by users on your digital platforms. This may simply be when they visit the artist's website, or it may be something specific they do once they are there, such as a click on a specific link. You can then utilise this information whenever you employ these advertising services.

For example, if a Facebook user clicks through to your artist's website, you can then target future advertising on Facebook to that user, on the assumption they are more likely to be interested in your ad.

You can also then use Facebook ads to remind people about tracks, gigs and merch based on the fact they previously clicked through to relevant web pages.

These tools are sometimes referred to as 'pixels', while this kind of activity is often called re-targeting or re-marketing. Re-marketing tools commonly used in the music industry include those provided by Google, Facebook, Twitter and Amazon.

**Where?** These tools will be managed via the relevant advertising platform. You will usually have to paste a small bit of code onto your website for them to work. Any other business partners who have access to your site may be adding this code in relation to their own advertising activity.

You should ensure business partners inform you whenever they plan to do this. First so that you know what data they and their advertising partners are collecting. And secondly so you can ensure the artist website's privacy policy clearly states these tools are being employed.

Where the artist is using these tools, they should think about whether they will want to share any of the re-targeting data with other business partners, or possibly through partnership deals with consumer brands. As always, any privacy policy needs to clearly state how this data may be used now and in the future, and where data of this kind may be commercialised in this way down the line advice should probably taken on what is possible and what any privacy policy needs to say.

**Tips**

■ If you are directly using any online advertising platforms, investigate employing tools of this kind to make your advertising more effective.

■ Ask any business partners if they are using tools of this kind, especially any business partners which have access to the artist's website.

■ If you or any business partners are using these tools, ensure that the privacy policy on the artist's website clearly states so.

■ Look out for MMF events and seminars offering practical tips and advice on how to get the most out of key online advertising platforms.

## 10. D2F STORE DATA

**What?** This is simply any data that is generated by the artist's own direct-to-fan (D2F) store. How much data the artists sees depends on what direct-to-fan platforms they use, though they will usually get an email address and possibly a mailing address, so that the artist can fulfil an order. They will also obviously be able to see what products have been sold to whom.

**Where?** Most artists will utilise one or more platforms to sell products and services directly to their fans. These might include Music Glue, Bandcamp, PledgeMusic and Shopify. Each platform will have its own accompanying back-end portal which will include data.

As always, you need to be clear on what you plan to do with any data collected through your direct-to-fan store.

Where artists have other business partners involved in direct-to-fan activity, such as a label or promoter, the usual conversations should be had on who has access and any rights to use any data that is collected.

**Tips**

■ Investigate what data you can gather from your direct-to-fan stores and make sure you are clear to the fan what you plan to do with this data.

■ If a business partner is involved in any direct-to-fan activity, make sure you clearly set out in any agreement with that partner who has access to and rights to use this data, and clearly state what will happen to the data in a privacy policy on the actual store.

■ Like with email, this data can be really powerful in evolving the fan relationship and identifying super-fans who will become core to the artist's business. So make sure you have access to it and consider how it can be used to inform a wider direct-to-fan strategy that can create new revenue streams for the artist.

# Section Three: Recommendations

## AUDIT

Artists and managers really need to be on top of their fan data. That means understanding what data their platforms and partners are already gathering, what additional information could be gathered through their various digital channels, and how they themselves can access and utilise all this data to inform and enhance their own artist businesses.

A good starting point would be a simple fan data audit, identifying which platforms and partners are currently gathering data related to each of the ten categories above. Having done that, the manager should then identify what of that data the artist has access to, and what portals and platforms provide that access. Then they can work out what additional data they need – or may need in the future – and how they might go about accessing it.

In many cases, it may well make more sense for a business partner with more time and specific expertise to be accessing and making use of any one data category on a day-to-day basis. However, the manager needs to ensure that the artist can access that data when required, and that no data will be lost if and when the artist stops working with that partner.

This is important partly to avoid future hassle, but also because business partners may not be able to legally share data with the artist down the line if their privacy policies, and any other relevant terms and conditions, do not provide for such a thing at the point when any data was initially gathered.

## AGREEMENTS

Given how important it is for artists to access fan data and how common it is for a business partner to be in control of at least some of that data day-to-day, managers need to ensure that data ownership and sharing is part of any agreements with any business partners, including record labels and tour promoters.

Indeed, data terms should become part of these agreements as a matter of course. Ensuring this happens also requires the involvement of some of the artist's other advisors, and in particular lawyers and booking agents. Some lawyers and agents are already active in this domain, but nevertheless data considerations are not always included in every artist agreement.

Some business partners have commercial reasons for not wishing to share some or all data, but where that is not the case data sharing should be included in all formalities. And where it is, managers and agents should consider including data access in any negotiations and have an agreement on when a failure to share key data should be a deal breaker.

To help with this process, we have put together some top priority

# DATA CHECKLISTS

## When negotiating with a label...

- ☑ How will I get all the streaming data?
- ☑ Will the label run the artist's website?
- ☑ Will the label register the artist's domain?
- ☑ Will I have access to the website?
- ☑ What happens to the site at the end of the deal?
- ☑ Will the label need access to social channels?
- ☑ Will the label capture fan emails?
- ☑ Will it use re-marketing tools and affiliate-links?
- ☑ Will the artist get access to all that data?

## When negotiating with a promoter...

- ☑ Will I get ticket buyer email addresses?
- ☑ Will I be able to add them to the artist's mailing list?
- ☑ Will the promoter need access to social channels?
- ☑ What other data will the promoter have access to?
- ☑ Does the artist also get access to that data?

checklists for what managers should be thinking about, discussing and ensuring they have access to when negotiating any new deals. Those are included in this section of the guide.

## EDUCATION

Another key requirement is to better educate artists and managers, and their business partners, about the value of fan data, what data is out there, and how the law can limit how data can be used and shared.

The power of fan data has been a talking point in the music industry for some time now and the introduction of GDPR in 2018 ensured the legalities were also much discussed.

As a result, within the music community there are plenty of experts in these areas but – as with other aspects of the 'Digital Dollar' project – there is also a need for managers without that specific expertise to have a general understanding of how things work, to ensure they can properly advise and protect the interests of their clients.

The MMF will continue to play its role here, through publications like this 'Fan Data Guide' and other training events, in particular the 'Mechanics Of Music Management' programme and the 'Advanced Digital Marketing' seminars. But managers, management companies, agents and lawyers should all also seek out information regarding the value and formalities of fan data.

## BEST PRACTICE

Finally, best practice should be encouraged across the industry.

One of the outcomes of the MMF Transparency Index regarding streaming data is that it has become

clear that standards vary hugely across the industry.

Even where certain labels and distributors are becoming more transparent, it can be hard for managers to know what information is being shared where.

That is partly because of poor communication, partly because there are few standards in terminology used, and sometimes because business partners too frequently change how they provide data.

Which means music companies need to be more transparent about how they are being more transparent!

A good starting point would be for each of an artist's key business partners to start issuing short 'transparency statements' that explain to artists and their management teams what data they have access to, and of that data, what is being made available to artists and managers through what portals and how often.

Doing so would also enable the more transparent business partners to win competitive advantage as a result of their transparency efforts.

## THE MMF DATA DIRECTORY

To help with the audit and education process, the MMF has also produced an online 'Data Directory' to accompany this 'Fan Data Guide'.

Available on the MMF website, this directory has links to many of the key portals and platforms that managers will want access to, and agencies and companies who can help you process and analyse all this data.

MMF members can access the Data Directory from themmf.net/digitaldollar

### Artist should also ensure...

- ☑ **Ownership of their domain name.**
- ☑ **Ownership of their social channels.**
- ☑ **Ownership of their fan email list.**
- ☑ **Access (and ultimate owernship) of their website.**
- ☑ **Control of data policy on their site.**

The Fan Data Guide outlines and explains the ten key categories of fan data that artists and their managers should be utilising today. It has been produced by music consultancy CMU Insights for the Music Managers Forum.

## ABOUT THE MUSIC MANAGERS FORUM | themmf.net

MMF is the world's largest professional community of music managers in the world. Since our inception in 1992 we have worked hard to educate, inform and represent our managers as well as offering a network through which managers can share experiences, opportunities and information.

We are a community of over 600 managers based in the UK with global businesses and a wider network of over 3000 managers globally. We engage, advise and lobby industry associates and provide a professional voice for wider industry issues relevant to managers.

The MMF runs training programmes, courses and events designed to educate and inform artist managers as well as regular seminars, open meetings, roundtables, discounts, workshops and the Artist & Manager Awards.

## ABOUT CMU INSIGHTS | cmuinsights.com

CMU helps people navigate and understand the music business through media, training, consultancy and education. We keep people up to speed on all the key developments with the CMU Daily bulletin, Setlist podcast and CMU Trends library.

CMU Insights provides training and consultancy to music companies and companies working with music. We offer training and research services; seminars and masterclasses; and insight sessions at music conferences around the world.

**DISSECTING THE DIGITAL DOLLAR**

themmf.net/digitaldollar