**Acoustic Capital in German Rap:**

**A Case Study on Appropriation, Value Creation and Post-Digital Music Business**

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In Germany, most of the traditional music business also was heavily affected by its digitalization. Unsurprisingly it was rather independent artists, and their small record labels that took advantage of new ways of value creation within these settings. Inside the German rap scene there were and still are quite a few record labels, such as ‘Aggro Berlin’, ‘Chimperator’, or ‘Selfmade Records’ that signed and professionalized some of the most well-known and successful artists since the beginning of the 21st century. It is quite striking that their strategies are mainly focusing on the usage of social media, merchandise, and live concerts, rather than on traditional promotional work, such as radio or music television.

Following the theoretical approach of Bürkner, Lange and Schüßler (2013) this case study will analyze the artistic work, media activities and media responses, and business strategies of ‘Kollegah’. This artist won the 2015 music industry prize Echo for ‘best interactive’, and is one the best-known and ‘respected’ artists in the rap biz. As well he combines a lot of different types of knowledge, which build his specific acoustic capital.

A final discussion will be focusing on the aspect, if this set of acoustic capital also was specific for other artists inside the German rap industry. Furthermore it will be discussed if and how this knowledge was connected to concepts such as authenticity, skills, and more.

*References:*

Bürkner, H.-J., Lange, B., Schüßler, E. (2013). Perspektiven auf veränderte Wertschöpfungskonfigurationen in der Musikwirtschaft, in: Bastian Lang, Hans-Joachim Bürkner, Elke Schüßler (Eds.) *Akustisches Kapital. Wertschöpfung in der Musikwirtschaft.* Bielefeld: Transcript, pp. 9-41. (= Perspectives on altered configurations of value creation in music business)