

# Full stream ahead: music managers take on streaming



Labels will happily declare streaming to be the future and where they are focusing their digital efforts. But what does it mean for artists and their managers? Are access-based services the great saviour? Or are the revenues coming in so minuscule as to be irrelevant at best and offensive at worst? We brought together a variety of managers to ask them what streaming actually means to them and if the numbers are really adding up.

## How important are streaming services to your artists in terms of revenue?

**EN:** In the past six months I have seen increases in the per-stream payouts. Genuine Freakshow are distributed through PIAS, via a direct deal we have done with them, and the payments from Spotify are fairly reasonable. We are also making money out of YouTube.

But with some of the higher-end acts like James Blunt and Elton John, their audience isn't so interested in streaming so there has not been a lot of change in income and because they are all under license contracts, there is very little trickling through.

Although the money coming in has gone up in recent years it has gone from a tiny amount to a slightly less tiny amount.

**GW:** My artists don't attract the right kind of demographic to benefit significantly from that kind of income. We haven't noticed any notable difference in income from streaming in the past three or four years. It is a tiny trickle down through a record label. I don't mind the record label getting that tiny amount of money if that spurs them on to try to find new avenues in which to make money. But from an artist point of view, aside from exposure, streaming is just about having no effect at all.

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**But the streaming market is a lot more mature than it was four years ago with many more platforms, are they not paying out?**

**EN:** If you get down to actual royalty accounting - what I get on my spreadsheet in front of me - the only ones I see showing up are Napster and Spotify. I occasionally see Deezer and Rhapsody in there too, but that's about it.

**OC:** I work with up-and-coming acts and we don't see streaming services as a way of making money, but we do see it as a way of launching new music. It's about getting to a larger market and in front of a different audience. A lot of artists I know and work with don't see releasing music as a way of paying the bills, they see synching as a way of doing that. With streaming, maybe in 10 to 15 years time it will create income for artists; but at the moment it is about reaching new listeners and creating new fans.

**Do you believe it has had an effect on piracy?**

**MP:** I noticed the Spiritualized album before last [Songs In A&E] was all over the place and people could download it easily from

pirate sites. This time around, with this record [Sweet Heart Sweet Light], we streamed it in a couple of places, especially in America, and on The Guardian over here. As a result, the amount of piracy was negligible. So I think streaming has fulfilled a need in that sense.

**GW:** It is out-pirating the pirates. It is about taking back control and that is one of the positive things about streaming services. With streaming at least you have control over where it is going as opposed to previously where you didn't. There is no point in pirating something now.

**OC:** Speaking from a generational point of view, I am 23 and was heavily involved in downloading. But, looking at my peer group now they can't be bothered to wait half an hour to download a few albums from a dodgy website that will probably corrupt their computer when they can just stream. I see the whole piracy issue dropping off massively.

**MP:** If you tie in with someone like The Guardian or Pitchfork you get all the ancillary benefits of that and the exposure beyond the usual audience. If you are not getting played on certain radio stations streaming is another way of getting people to hear it as well as

beating the pirates.

**EN:** It's the added push of giving something exclusively so you are driving people there and they are driving people back to you. It has the knock-on effect of beating piracy but, broadly speaking, as an industry it is making music worthless, it is decommunitising music; the more you have free access to it the less it is worth. Parents have no problem forking out £60 a month for their kids' mobile phone yet they scoff at paying £10 a month for all the music in the world. Streaming may be combating piracy but it is not filling that void with something else, there is still no money to be made.

**MP:** There is a generation now that don't buy records. I have a 15-year-old daughter and she has stopped downloading from iTunes. She is getting music from her mates and streaming. I bought her a ticket for The Vaccines and asked her if she had listened to the album, she said, 'No, but I have two of their songs that I really like'. Streaming has changed the way that kids deal with music. If they go and buy a ticket for the band as a result of listing to their music on a streaming site that is more than The Vaccines are ever going to make out of streaming, so there is that effect.

## The panel...

**Oli Conway** - Drop Out Venus

**Julian Deane** - The Xcerts, Rams' Pocket Radio

**Sarah Gates** - Duffy, Noush, Ladyhawke

**Peter Jenner** - Pink Floyd, Billy Bragg, The Clash, Roy Harper, Robyn Hitchcock

**Erik Nielsen** - James Blunt, Elton John, Genuine Freak Show

**Mick Paterson** - Spiritualized, Band Of Skulls, Jim Jones Revue

**Graham Wrench** - Richard Hawley

**EN:** But the problem is with the up and coming acts. The Vaccines can tour, but some bands can only charge £5 if they are lucky for a show. Fewer promoters are taking that risk, they want to know how many plays you have had on YouTube, but just because you don't have a lot it doesn't mean you can't fill a show.

**OC:** What is exciting to me about streaming is more than just about the income share- I think we are more of a music literate society than ever before. I think what we have lost to the detriment of the recorded music industry and to the detriment of the A&Rs is music tribalism. There is a chance that music tribalism will come back through streaming. New streaming sites are A&R-ing bands and pushing them on their sites. People will discover scenes through the sites they choose to subscribe to.

“For up-and-coming acts we don't see streaming services as a way of making money, but we do see it as a way of launching new music”

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## Which streaming sites are best at successfully driving exposure for your artists?

**OC:** Funnily enough it is Zvooq, the Russian version of Grooveshark. Drop Out Venus are Bulgarian and a big push for them next year is touring Eastern Europe, which has a terrible record for people buying music or even going to shows. We are looking at a deal with Ditto Music who will A&R the band and push them onto sites. We will issue an album in November and that will go out via Ditto Music to Rdio, Zvooq and Grooveshark. We are hoping, especially for our European touring ambition, that we will be able to pick up quite a big fan share.

## So for you a big advantage of streaming services is data capture?

**OC:** Yes, I use BuzzDeck, and I want to use streaming services in that respect; to gain data about who is listening and where so

I can take it to promoters. I am going to Eurosonic next year and when I talk to promoters I'll be able to tell them how many people are listening and where.

SoundCloud has been very useful; they have a very user-friendly way of seeing where people are listening to the music. It has shown that about 30% of our listeners are in Italy, so we have been talking to promoters there.

I see it as a very interesting way of structuring tours as well, because as the industry starts to share more information we will be able to know where we are spiking.

**SG:** We have seen from the streaming data that Ladyhawke is pretty big in South America but no one is buying her CDs down there and it is not a big market for touring either; maybe for one-off shows. We have all this data but realistically it doesn't mean anything; Europe and North America are still our biggest markets.

**EN:** But what I want to know is what I don't know. That is where the data becomes interesting. We would have never known there was a huge interest in James Blunt in Turkey, we would have never thought to go there, but we did and he had a great show. It is great to have the data; but it's true, you can't always act on it.

## "Streaming is out-pirating the pirates - it is about taking back control"

**PJ:** It is also very expensive, sifting through this kind of information; it is a lot of your time. I don't have the time or energy to do that. I don't have enough third parties to make it easy for me.

**EN:** The irony is that there are only four or five of those services and they are all linked with distribution platforms and will cost you £100 a month. What band that still has a day job can afford £100 a month to tell them that they have had 15 plays in Italy? They are being priced out of the market.

**MP:** You can get all of that minutiae in a much broader sense from Twitter and Facebook. We found out through Facebook that we had a massive following in Mexico but we had nothing there. We sent the album to a promoter and we are going out there and getting paid quite a lot of money to do three shows later in the year. That's a profit we otherwise would not have had.

**EN:** What is strange is that no one is mining the Amazon data into who has bought what, these are people -who have actually spent money.

**OC:** Songkick is revolutionary. I can 'Like' a friend's band on Facebook and instantly get an invite to their next gig, the more these things interconnect the better. There is a

huge amount of money to be made in mining this data and working these things out.

**EN:** Getting access to the data is the key thing.

## Adele would not put 21 on streaming services for the first 12 months and now has the biggest album in living memory. Is there a lesson to be learned there?

**OC:** Adele's success was down to YouTube. Her performance on Jools Holland was shared everywhere and that had a large part to play in her success.

**JD:** Probably more people bought the Adele album than have ever used Spotify anywhere in the world. I love Spotify; I think it is the way forward, but in terms of new releases being available on Spotify, that's idiotic of the industry. The premium product being given away for free - that's nuts.

**OC:** For an established artist the music should be on sale as soon as possible, but for newer acts everything has to be given away. From the get go for a new band the pressure is to get everything put out for free, but then you get to the point where you wonder 'When does it become worth something?'

**PJ:** There is blotting paper between us and the streaming services and the blotting paper

(l-r) Oli Conway, Julian Deane, Mick Paterson, Peter Jenner.



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is the record companies and they are sucking up all the money. Radical change is needed. At the moment the record companies are killing us and we have no idea how much they are making, because everything is surrounded by NDAs.

**OC:** Part of the problem is that artists are holding on to the labels as they sink.

**GW:** They are not sinking, they are just taking the opportunities within the chaos. Labels have fewer outgoings now, they don't have to pay anything to sign artists, they are making good money and they are earning that from somewhere. There is a massive smokescreen going on in the industry.

**How do you feel about labels taking equity stakes in services such as Spotify and Vevo?**

**PJ:** It just increases the absurdity of the situation.

**GW:** Labels say they can't treat any service they have a stake in in a preferential manner because it would upset their relationship with other services.

**OC:** That will be the downfall of streaming, the labels will not allow for the competition



(l-r) - Graham Wrench, Erik Nielsen

that is necessary for a good business environment.

**Are there any streaming services that you couldn't do without?**

**EN:** YouTube.

**OC:** SoundCloud. You get to see which A&R or radio programmer has been listening, which is really interesting.

**JD:** I would like to say Bandcamp but I think it has to be SoundCloud.

**OC:** Bandcamp is like the nice hippie older brother of SoundCloud.

**EN:** Bandcamp is a really great e-commerce tool. I use SoundCloud a lot for delivery and storage but as a streaming service it has to



(l-r) - Erik Nielsen, Sarah Gates

be YouTube. I have signed up to become a content partner and they do the audio match and tell me how much I am not making; three thousandths of a pence on every Vevo ad. But at least I can stick it up there and that's where people listen to it.

**iTunes set the default price for downloads at 79p/99p and most streaming services charge £9.99 a month. Should it be lower? Should it be higher? What would the impact on the audience be either way?**

**PJ:** It is far too expensive. People should have access to all the music wrapped up in their broadband account and then people pay for particular services that they want on top of that. I think that will generate far better services, then it could be anything from £5 to £25 per month depending on what they are giving you.

**EN:** A couple of years ago TDC, the telecommunications giant in Denmark, went

to the Danish performing rights society and asked how much they collected for all their artists in the previous year, they offered to match it in return for use of all the music. They then put it all up on their service.

**PJ:** The service is freely available to all their customers but despite that only 40% have

turned it on. But TDC use it for customer acquisition and retention and it works.

I think music should be like electricity. If you want electricity in your house then you pay a standing charge. If you want to turn on a light then you pay a bit more.

The British economy depends on content and the Government wants to make the economy of content work.

**OC:** Managers and artists need to be able to have a say in the way it is done because record labels are not in a position to do it.

**EN:** I think the future is new services acting as aggregators that bring everything together from the internet. Streaming has shown that music is not perceived to have value any more, so it is all about selling merchandise and touring. But the way forward is having it all work together so that it generates revenue in a different way with a completely different system.

“Probably more people bought the Adele album than have ever used Spotify anywhere in the world”

## TOP 10

## Making waves in the music world this fortnight...

Deezer financing, Facebook music numbers, mobile music forecasts and more...

### 1 Deezer snags new funding, plans free play

Deezer has confirmed Access Industries (owners of Warner Music) has invested \$130m to fuel its expansion plans. It is now in 160 markets and wants more – but not the US for now. “The market conditions do not allow for a sustainable business there,” said CEO Axel Dauchez. It is also planning a Spotify broadside by offering free access in certain markets to help upsell subscriptions from – and (wait for it) it will be focused on mobile, something free Spotify doesn't have. That sound is the gauntlet being thrown down.

### 2 Spotify and its numbers get crunched

Another day, another analysis of Spotify's numbers and how they do or don't measure up. But, come back, this one is different. PrivCo started crunching the numbers on Spotify's full-year figures and came up with some startling (and damning) findings. It claimed that for every dollar the company makes, 98 cents go straight out the door to cover royalty payments – leaving just 2 cents to cover everything else (salaries, rent, servers etc.). PrivCo summed this up by saying Spotify's business model is “mathematically impossible” and that its finances have to change sharpish if it's to survive.

### 3 Facebook hits 1bn users and gives music sharing stats

As Myspace looks to reposition itself, its bête noire Facebook has zoomed past 1bn monthly active users globally. Of more interest, beyond its colossal scale, for the music industry are the numbers it published around music sharing via its social graph. Over 62.6m songs have been played 22bn times (and counting) and Spotify is leading the charge with 22.2m connected users. Pandora (only available in the US) was second with 7.8m, followed by Deezer (2.9m), Indian service Saavn (482k), Mog (128k) and Rdio (106k), Rhapsody was left pulling up the rear with just 48k.

### 4 eMarketer tries to make sense of mobile music

With multi-platform access, trying to separate “mobile” revenue from other digital revenue is like trying to tie a knot in a cloud. But eMarketer had a go, raising more questions than it answered. It says “mobile music” will top \$429.3m this year and rocket to \$1.68bn by 2016. Of that, ad-supported services will take a 68.7% share, subscription services 17.2% and download stores 14.1%. Muve Music in the US and Nokia Mix Radio would come under its definition of ‘pure’ mobile music services, but for it not to include broader services with mobile apps (Spotify, Deezer, Rdio) risks cutting out the biggest part of the pie.

### 5 YouTube changes Content ID terms

The music industry will never be completely happy with YouTube; its data and reach are essential in digital marketing but its attitude towards unlicensed content is far from robust. Its latest move will be welcomed by those backing a more open web but rotten veg could be tossed its way by copyright holders as it introduces a new appeals process for uploaders hit with incorrect takedown notices. Previously takedown notices could not be contested but now those filing them, if challenged, will have to fill in a formal DMCA notification.

### 6 Rap Genius bags major swag

Following on from our recent VC special a few issues back, it is reassuring to see there is still money flowing into digital music services. The latest beneficiary is Rap Genius, a site devoted to deciphering and deconstructing rap lyrics, which raised \$15m from US VC firm Andreessen Horowitz. It's all UGC, which feels like a flashback to seven years ago, but like lyric sites and others such as WhoSampled, show there is a demand for something more interpretative and instructional. The genius, though, of how the site will be monetised remains unclear.

### 7 Downloads still going up

Streaming, it appears, is not cannibalising download sales (still controlling the lion's share of digital income for labels) as they continue to grow. Nielsen has reported that over 1bn downloads have been bought this year already in the US and 2012 looks set to cruise past 2011's sales of 1.3bn (estimates suggesting it'll top 1.33bn by year end). Album sales are growing too (up 15% to 100m), which is surely a cause for celebration for an industry long built on bulk sales.

### 8 Spotify is a BitTorrent killer?

That was always the streaming service's ambition – negating piracy by creating a service better and more convenient than any unlicensed rivals – and new piracy traffic figures are showing that it is working. Musicmetric research found that music sharing via BitTorrent tends to rise in markets that don't have legal streaming services and that half of the top 10 markets that saw BitTorrent declines had Spotify. Of course it's dangerous to see one service as the sole cause for this but it's hard not to see it as a contributory factor.

### 9 You've got the UX Factor

Developers are not the new rock stars, they're the new pop stars. Or something. That's the conclusion from the news that Simon Cowell and will.i.am are plotting a reality TV show to discover new tech stars. Think Dragons' Den with a live audience and incessant calls to vote via text. Except we shouldn't get too excited until the show airs given that Cowell's last great format idea (X Factor for DJs) got canned at the development stage and will.i.am's own will.i.apps business is proving something of a damp squib.

### 10 Japanese filesharers face jail sentences

With France's three-strikes Hadopi law bringing a conviction against just one person to date and the UK's laws still in limbo, Japan has pulled the lever on perhaps the toughest anti-piracy measures yet. Filesharing has been illegal there since 2010 but it's only now that punitive measures have been put in place with those found guilty facing fines of ¥2m (£16k) and two years in prison. The fines for illegal uploads are even more extreme – ¥10m (£79k) fines and 10 years in prison.

# Pinboard:

## Deals...

Zynga expects to post a net loss of between \$90m and \$105m for Q3 this year. The publisher also took a write-down of \$85m-\$95m on its acquisition of OMGPOP (maker of Draw Something).

UK labels generated £205.3m of turnover from sync deals, 360-degree agreements with artists, concerts, music TV, broadcasting and public performance in 2011 according to the BPI.

Spotify has secured another bundling deal with a big telco - this time Deutsche Telekom in Germany.

YouTube has expanded its Original Channels initiative with 60 new channels (50 of which are in Europe). They are for producers, brands and individuals to launch high-quality channels of original videos on the platform.

## Tweets...

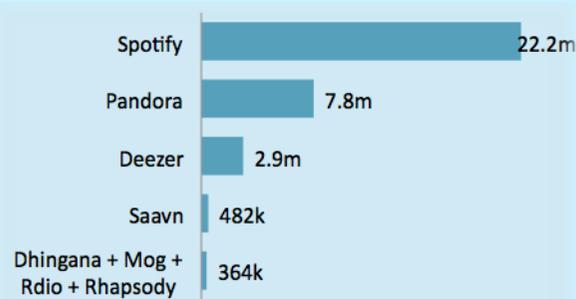
**@eve\_barlow** Godspeed to you all, Glastonbury ticket seekers. Remember to keep hydrated and stand up and walk about once an hour.

**@dubber** Music could do with more absurdists in general.

**@petepahides** It's all getting a bit Lost: Season 4 in our front room. #xfactor

## Stats:

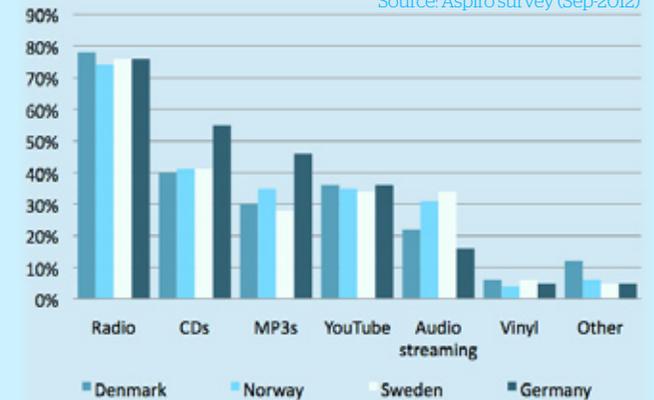
### Global monthly active users via Facebook



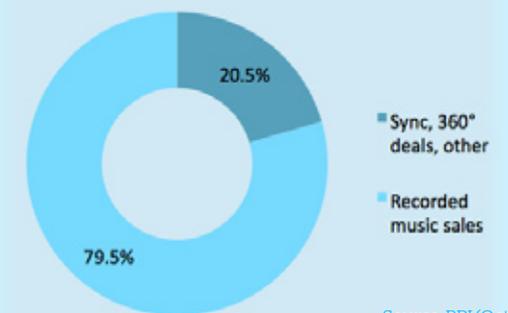
Source: AppData (Oct-2012)

### Percentage of respondents who listen to music via:

Source: Aspiro survey (Sep-2012)



### UK: record industry turnover, 2011



Source: BPI (Oct-2012)

## New Service...

**BBC iPlayer Radio** Launching initially as an iPhone app (iPad and Android apps are in the works), the BBC's new player pulls radio content out of the iPlayer to give it its own focus. Radio will continue to be held on iPlayer as well but will eventually be migrated to the standalone iPlayer Radio platform.

Users can stream live but also listen to shows archived for up to a week. A rotary dial layout lets listeners switch between stations quickly and an alarm clock feature lets them wake up to their favourite shows.

The BBC revealed that 90% of listening via the iPlayer is to live radio and, reading between the lines, there is a sense that archived content was falling through the cracks. This is clear attempt to change that and to future-proof its digital brands.

## YouTube clip...

OK, we can put 'Gangnam Style' to rest after Psy plays it live in front of 80,000 people in Seoul. <http://tinyurl.com/8lboxe4b>

## Soundcloud track...

'Cream' (Luciano Colman & Tevy Cavoti remix)  
<http://tinyurl.com/9a9fuwz>

# Brazil

**2012 looks like another positive year for the Brazilian recorded music industry, with an impressive growth in digital sales making up for an expected decline in physical ones.**

In talks with Music Ally, Paulo Rosa (president of local trade body ABPD) explained that between January and August of this year total sales went up 10.6% in trade value from the same period in 2011. Physical formats went down 7.5%, returning to their performance level in 2010 - something that was expected, given that sales in 2011 were

particularly strong, fuelled by local artists Padre Marcelo Rossi, Paula Fernandes and Luan Santana.

Digital revenues, on the other hand, have seen an 83% year-on-year growth in January-August 2012. Downloads went up 110%, driven almost exclusively by iTunes' launch in late-2011. While mobile revenues seemed to be on their way out, they saw a 107% growth fuelled by ringback tones. Revenues from subscription and ad-supported services have gone up 12% and 82% respectively.

It's worth bearing in mind that the figures provided by ABPD are accounted for in local currency (the real), which throughout 2012 has seen its value decrease against the US

dollar. Therefore, should sales continue to perform as they have so far this year, the Brazilian market's growth is bound to be dampened in US dollars, with total trade value of recorded music sales expected to be closer to that of 2011.

The fact remains, however, that Brazil's digital market is indeed seeing very healthy growth, poised to account for 31% of overall recorded music sales in 2012. The launch of iTunes has been a key factor: downloads now account for just over half of the digital market, while only five years ago mobile represented around 85% of digital sales.

There is still much untapped potential for iTunes in Brazil, though: Apple's music store still charges for purchases in US dollars and requires international credit cards, which only a tiny percentage of Brazilians have. Upon its launch in Latin America, iTunes gained massive press coverage throughout the region in typical Apple fashion. Yet 10 months later, and despite all of the growth it has fuelled, payment remains a huge obstacle impeding iTunes' wider adoption. iTunes gift cards are not available at retailers, either. Local sources hope for the situation with iTunes to change as soon as possible; the boom in downloads is unlikely to last long otherwise and online piracy remains widespread.

On the subscriptions side, Music Ally understands that Sonora remains the dominant service. Owned by Telefónica's



## Brazil stats

Population:

**203.4m**

GDP per capita:

**USD \$11,900**

Broadband households:

**14.2m**

Mobile subscriptions:

**238.3m**

3G subscriptions:

**24.1m**

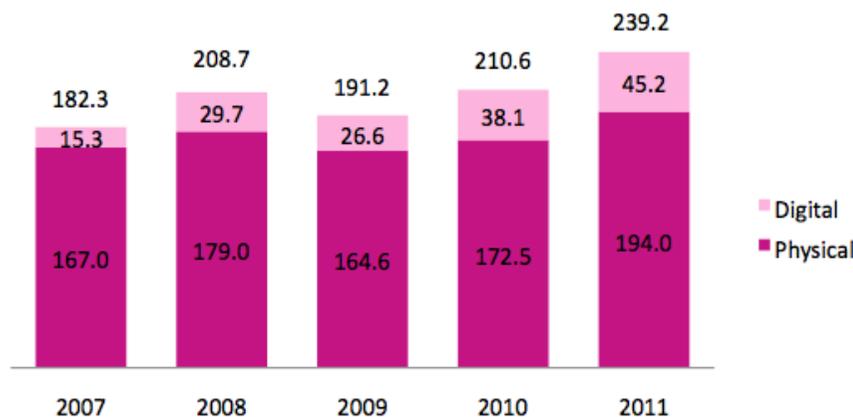
Smartphone users:

**28.4m**

Sources: IFPI, CIA World Factbook, Google/Ipsos

## Brazil: recorded music sales

(USD millions, trade value, historical currency rates)



Source: IFPI

subsidiary Terra, it has three monthly plans in place, bundling downloads and unlimited streaming. Sonora 10 costs BRL 14.90 (\$7.31) including 10 MP3s; Sonora 25 costs BRL 18.90 (\$9.28) including 25 MP3s; and Sonora 250 costs BRL 59.90 (\$29.41) including 250 MP3s. Unlimited streaming is available both through desktop browsers and via the company's smartphone apps. Other subscription services available in the country include Oi Rdio (a partnership between Rdio and local operator Oi) and Ideaismusik, developed by white label music provider and incumbent operator Claro.

It is good to see telcos' ongoing interest in music, evidencing not only how important

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music is in Brazil, but also a mature relationship between rightsholders and operators. While, as mentioned above, the latter used to drive digital music sales not long ago, the value chain increasingly involves more players - an aspect which could be further cemented with the rumoured rollout of Spotify and Pandora in the country. This year's growth of mobile revenues driven by ringback tones was a bit of a surprise, but given the format's short lifespan seen in other territories, this is unlikely to last for long.

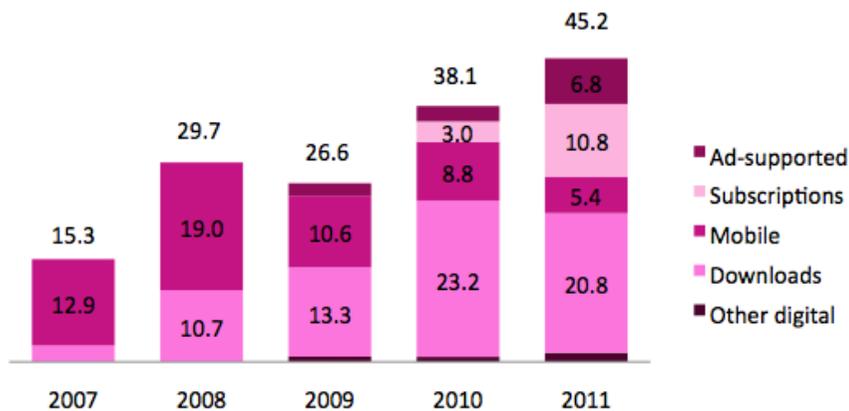
Paulo Rosa told us that YouTube accounted for the majority share of the 82% growth seen this year in ad-supported digital revenues. Much like in the rest of the world,

the popularity of Google's video website is staggering, so it will be interesting to see how the online music video space and ancillary advertising revenues continue to develop following the launch of Vevo in Brazil in August this year.

On the digital marketing side, Claudio Vargas (VP of digital marketing and business development at SME Brazil), explained that Facebook and Twitter are now the de-facto platforms of choice in Brazil. The Google-owned Orkut's market share continues to slide, after years of being the most popular social network in the country. Vargas added that the label is increasingly using Google+ and Instagram, together with click to buy links.

## Brazil: digital recorded music sales

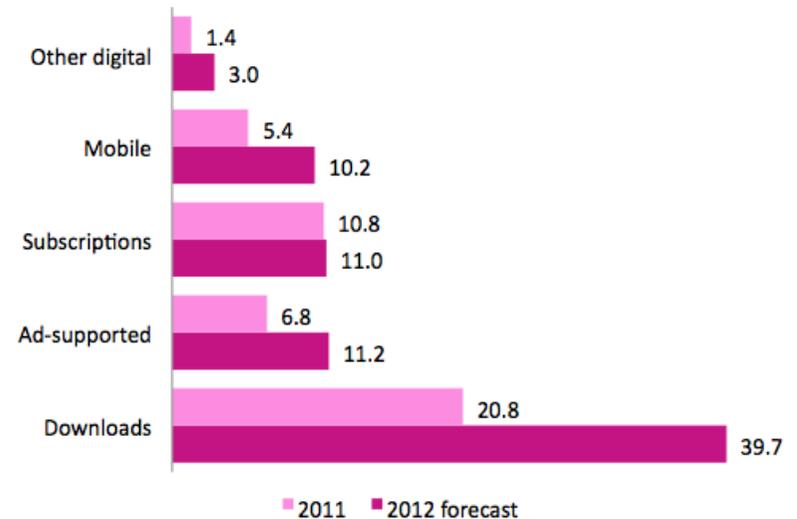
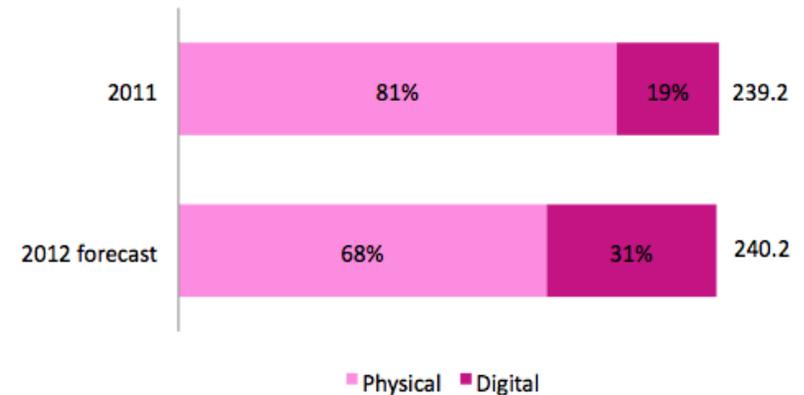
(USD millions, trade value, historical currency rates)



Source: IFPI

## Brazil: recorded music sales forecast

(USD millions, trade value)



Source: IFPI, Music Ally

# Innovation's what you need

**The government-backed IC tomorrow innovation programme has just launched a £150,000 contest to help to spur innovation in the digital music business. Matt Sansam, IC tomorrow's programme manager, explains why.**



In these troubled economic times a good degree of future economic growth and job creation is likely to be driven by innovative startups operating in the digital economy. Just how governments should most effectively intervene to encourage that growth will always be a thorny question; but when it comes to the digital future for the creative industries there's one constituency that will always play a vital role

in the equation - the rightsowners. Digital innovation in the creative industries is clearly highly dependent upon the ability of startups to access rights and content in order to build their new businesses. Where would the great Swedish success story Spotify be (which has already created hundreds of new jobs here in the UK) without access to music rights?

However, the perception of music rightsowners' willingness to embrace these new applications and services has not always been so positive over recent years. There's been a widely held view that the music industry has either been too demanding in its upfront requirements from startups or simply too reluctant to license some of the more daring business models. But it's not just music. Film and TV and book and magazine publishing startups have voiced similar concerns. Meanwhile investors have begun to complain that they would rather put their money into companies that don't depend upon rights licensing to succeed.

So the UK's innovation agency, the Technology Strategy Board, decided to put rightsowners at the heart of its digital innovation programme, IC tomorrow, to try and bridge the gap between rightsowners and innovative startups in the most practical of ways. On the one hand, the programme acts as a sort of innovation A&R scout, seeking out the most innovative new startups and developers and providing networking and introduction opportunities to relevant partners across the creative industries from music, film and TV through to books,

magazine publishing, games and culture. But rightsowners are also encouraged to get more proactively involved in the programme, as they have with a whole series of funded digital innovation contests that IC tomorrow has organised across all sectors of the creative industries.

The idea of the contests is to offer small pots of prototype development seed funding to get new digital applications and services off the ground. But the contests also forge partnerships for startups with rightsowners and relevant challenge partners which are often more valuable than the money. By working closely with these partners who set relevant challenges for the startups to solve, the winners are able to develop and trial their prototype solutions before they take them to a wider market but also gain access to some highly valuable content to use during the trial. Our most recent Film & TV contest included the likes of FremantleMedia who have now brought along the X Factor to the table as the partner for the winning company in that challenge, Secondsync.

The latest contest focusing on music includes challenge partners from various parts of the industry value chain - from rightsowners like Decca Classics and Warner/Chappell Music, to music management company Rocket, retailer HMV, broadcaster BBC Proms and live music venue The Bedford. (See boxout for more details.)

The more commercial relationships we can help to build between rightsowners and

innovative startups the better chance we stand of seeing these relatively smallscale funding interventions grow into large-scale growth and new job creation opportunities.

## Digital Innovation Contest - Music

- Up to £24,000 for up to six companies answering challenges set by various challenge partners
- Challenge categories are Rights & Monetisation - with Decca Classics and Warner/Chappell Music; Digital & Live Music - with BBC Proms and The Bedford; and Linking Physical To Digital - with Rocket Music Management and HMV

Contest details: <http://tinyurl.com/csxn3s7>

- Contest application process involves submitting a two-minute YouTube video and completing a simple webform detailing the proposed solution to the specific challenge and closes on Thursday 8th November at noon.

Contest briefing event takes place on Thursday 11th October from 9.30am to 1pm at the Work Foundation, London, SW1. Free to attend. Register here [<http://tinyurl.com/9z3qxo5>] to attend or here [<http://tinyurl.com/8oyes82>] to access a webinar of the live briefing event.

*Matt Sansam is programme manager of IC tomorrow. Interest declared, Music Ally has been working with IC tomorrow on both the overall programme and the music contest. For more details on IC tomorrow, visit: <http://www.ictomorrow.co.uk/biz>*

# Music Ally

**Music Ally** is a music business information and strategy company. We focus on the change taking place in the industry and provide information and insight into every aspect of the business, consumer research analysing the changing behaviour and trends in the industry, consultancy services to companies ranging from blue chip retailers and telecoms companies to start-ups; and training around methods to digitally market your artists and maximise the effectiveness of digital campaigns. We also work with a number of high profile music events around the world, from Bogota to Berlin and Brighton, bringing the industry together to have a good commonsense debate and get some consensus on how to move forward.

## The Team



**Anthony Churchman**  
Business development  
anthony@musically.com



**Eamonn Forde**  
Reports editor  
eamonn@musically.com



**Karim Fanous**  
Head of research  
karim@musically.com



**Leo Toyama**  
Country profiles & data  
leo@musically.com



**Paul Brindley**  
Co-founder  
paulbrindley@musically.com



**Rob MacAllister**  
Campaigns  
rob@musically.com



**Steve Mayall**  
Director  
steve.mayall@musically.com



**Stuart Dredge**  
Editor at large  
stuart@musically.com

## Our clients include:



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“ *Music Ally is an example of perceptive journalism at its best, with unrivalled coverage of the digital music sector.* ”

Andrew Fisher, CEO,  
Shazam Entertainment

## Contact Music Ally:

22 Peters Lane,  
London,  
EC1M 6DS

Tel: +44 (0)20 7253 7600

[www.MusicAlly.com](http://www.MusicAlly.com)  
[mail@MusicAlly.com](mailto:mail@MusicAlly.com)

Registered company number: 04525243  
VAT number: 858212321

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