

## 1: Streaming: the future of the music industry, or its nightmare? | Technology | The Guardian

*Labels and the touring landscape are continuing to change and as the industry continues to adapt to new technology and endorse entrepreneurship, the music industry stands to become an innovative prospect for the future.*

We are a streaming generation with our iTunes and Spotify apps a click away on our smart devices. The music industry has changed quite a bit over the last couple of decades, all thanks to new technology. In my day, new musicians would sell mixtapes at swap meets or local clubs. Today, they push the same music, only on websites such as SoundCloud. According to an article in Billboard Magazine, the implementation of new technology is also making it more of a competitive field for artists. It is best summed up in an article from Berklee Today: As music continues to evolve with the technology and with input from other yet unidentified players, it will likely be woven deeper into the fabric of our daily existence and become even more ubiquitous. Throw in copyright laws and we have a whole new ballgame. Vinyl quickly went to tape which slowly transferred into compact discs. This was the easy part. However, a little known service known as Napster popped up overnight and threw a curveball that no one knew how to hit. Founded in by Sean Parker, John Fanning, and Shawn Fanning, it began as a peer-to-peer file sharing service where users could share their MP3 music files with others. This brought out litigation from a number of musicians and record companies who claimed they were losing revenue from people sharing the music, instead of legally purchasing it. Long story short, Napster folded under the litigation and the company was purchased in a fire sale with the name finally landing with the streaming service, Rhapsody. We have come a long way since Record companies and the musicians who are signed with them openly embrace streaming services. Some in the industry have argued that a move to streaming has decreased sales overall, but the fact remains that consumers are moving in that direction and the music business is making that shift as well. From Paper to Digital How we listen to music is not the only thing that changed. How we read and play music has as well. Gone are the days of a conductor purchasing volumes of sheet music for a single song. Everything has gone digital. Your parents no longer have to fork out tons of money to send you to a music instructor. Thanks to YouTube, you can learn just about any instrument out there. There are some drawbacks as you do not have personalized instruction and are unable to ask questions, but you can get a head start without having to spend money on lessons. Leading the way to digitize sheet music is MusicNotes. It essentially took our favorite songs and digitized them to downloadable sheet music. Remember rewinding a song over and over so you could write down the lyrics to a song? That was the easiest way to share with your friends. Reciting the lyrics made you the "experts" and even made you cooler on the playground. Those days are gone as well. It only takes a quick search of either website to find them. No one saw how things would move to streaming services. After all, digital sharing of music paid or not was almost shut down before it got started. So what does the future hold? In the meantime, artists are learning new ways to generate money. No longer do they rely on album and ticket sales, they also obtain money from ad revenue with YouTube and Vemo. Even Spotify is helping artists earn more from their music. The industry is also learning to adapt to new recording technologies. The old style of recording a record involved expensive and hard to understand audio equipment that needed an expert. Now, computer software can digitally mix music without people being in the studio. No longer is there a need to spend an extortionate amount of money for studio recording time. Cost of production and manufacturing have gone down drastically and likely will continue to do so. The cost to push a song to the iTunes store is nothing compared to the manufacturing cost of a CD. Promotion can also be done instantly through digital media as opposed to renting billboards and printing up flyers. So the future of the music industry will depend on where the money takes us, ultimately leading to the new technology to get us there.

## 2: The Future of the Music Industry: Q&A with Bobby Borg | Disc Makers Blog

*The music industry has been rapidly transforming with technology as the accelerant. Ten years from now the music industry will change significantly due to the rise of streaming, the proliferation.*

When you think of the entertainment industry, you imagine film, gaming, TV and perhaps even theatre. Music is probably lower down the list. In a report by IFPI, however, it was found that music consumption is growing steadily worldwide. As music becomes increasingly digitalised, so does the technology used to distribute it. This is encouraging startups to focus on music as a stand-alone industry rather than as a sub-division of entertainment, which is helping the sector to grow even more. But what kinds of new tech are now being used in the industry, and how will they change the way that people experience music? Last year, rock band Kasabian partnered up with London based VR company Visualise to create a virtual gig experience. The performance could be viewed via a headset or in a web browser, giving fans the chance to get as close to the band as possible without actually being present. New sensory VR features like touch will make this kind of experience even more immersive. Another novel development has been pioneered by a Dublin-based startup called Firststage. The company records artists in front of a green screen and then shares the video via an Augmented Reality smartphone app, which lets the viewer watch their favourite bands and soloists perform on their kitchen table. There are so many people involved in the creation of a track, and blockchain ensures that the right amount is paid to the right contributors. There can often be underhand dealings in distribution, but the transparency of the online currency makes this much harder. How will technology disrupt the music industry? Digitalisation is affecting music in a big way. As music moves online, so does the consumer experience. This is already clear from the popularity of streaming sites like Spotify. VR and AR in particular have made music less exclusive, which on the one hand is positively disruptive as it gives musicians the valuable exposure they need to be successful. It can be difficult for artists to physically reach a wider audience, but with VR and AR, the bands and solo musicians can be in more places than one. On the other hand, this accessibility could potentially backfire. Why deal with the hassle of organising travel and accommodation when you could experience the performance from the comfort of your own home? The traceability of blockchain, once adopted, will force sales to become open and honest, meaning that all contributors to a certain record or event will receive the appropriate amount. However, discussions over digital currencies serve as a warning to companies like HMV. Challenges and new commercial opportunities. For example, virtual and augmented experiences could have a serious negative effect on fan turnout at physical events. The most obvious response would be to find a way to generate revenues from VR performances, perhaps by selling them in the app store for instance. Taking sales out of the physical sphere can lead to embezzlement, as transactions are less visual. Using blockchain to make these sales more transparent will help contributors receive the right amount of revenue for their work, which is ultimately a good thing for honest businesses – embezzlers, not so much. There will always be dedicated music fans that stand by vinyl records, but the future of music is mobile, digital and hugely accessible – and the record labels and artists that embrace it now will make the most of this, as well as standing out from the crowd. Think 3D printed instruments and AI predictions of what sort of music you might like, for example. In short, technology is changing the way that music is experienced, and it will continue to do so with the help of innovative startups and consumer demand. Will digital music sales kill physical sales? Is Blockchain the future of transactions in the industry? What other innovative technologies could affect the way we experience music? Share your thoughts and opinions.

## 3: The Future of The Music Industry - Disruption Hub

*Although the music industry is worth an impressive \$15 billion USD alone, it's sometimes easy to forget that it's a huge branch of entertainment. In a report by IFPI, however, it was found that music consumption is growing steadily worldwide.*

How Streaming is Changing the Music Industry Whether you love it or hate it, the pervasive presence of music streaming is completely changing the music industry. Besides giving audio technology professionals something juicy to discuss at the water cooler, online music streaming is the latest industry-shifting phenomenon—not unlike payola in the s, MTV in the s, and Napster at the turn of the 21st century. Streaming music increased 93 percent in , with billion total streams, according to Variety. The Benefits of Music Streaming To many in the general listening public, music streaming seems like a wonderful no-brainer. Whenever I want it? Some streaming platforms charge a small fee for the ability to bypass those ads. Does Streaming Devalue Art? For many artists, audio engineers, and other music professionals, the streaming debate centers on the economics of the music industry. When megastar Taylor Swift began publicly pointing out the potential drawbacks of music streaming—especially in a July opinion piece in the Wall Street Journal—one of her biggest concerns was that streaming services would devalue the art of music. The company eventually relented and agreed to pay. Streaming is a complex issue, though. Some music industry professionals, such as DJ and producer Armin Van Buuren, trumpet the benefits of streaming—especially for enabling people to listen to the music they love wherever and whenever. Van Buuren, who has more than 1. Others see the streaming model as a worrisome breeding ground for deeper inequity between big names and lesser-known acts. Streaming Companies Move Toward Paid Subscriptions As is the case with virtually anything valuable that starts out free, music streaming appears headed toward services available only with paid premiums, such as Apple Music. Even platforms such as Spotify, which is well-known for its free tier, are developing ways to make more money—and to pacify artists. Spotify reportedly may allow artists to temporarily keep new releases off its free tier. Highly compressed, lossy files that take up less space—great for streaming—take away from the original composition. Listeners who understand the problem can maximize the quality of their streaming experience by researching the specs of the available streaming services and changing player preferences. Unfortunately, only a fraction of streamers will put in this work or even recognize that they can. Companies already are making progress toward improving the quality of streamed music. Her decision to keep the new album off streaming services such as Spotify, Apple Music, and more was a slap in the face to conventional Internet-era wisdom. Everyone from music industry tycoons to audio technology MA students wondered whether forcing consumers to buy a hard-copy album instead of streaming would work. While critics of all ages and backgrounds complained about the streaming void, 25 destroyed the all-time first-week sales record, and sales have continued to thrive. To help boost the album, Adele and her label used other digital-age techniques to boost awareness. Constant changes to how, where, and when people listen to the gorgeous music that artists create and audio technology professionals produce are exciting, scary, and everything in between.

## 4: 10 music industry predictions from music tastemakers

*It is a good place to keep up with the industry's reaction to current and future trends in the music industry. The site includes a section devoted to the organization's anti-piracy efforts, as.*

So where do we begin? The music industry has been failing, succeeding, ending and even revolutionising for some time now. We are in, what seems to be, a constant state of flux regarding how this industry is shaping up. There are start-ups, innovative technologies, new platforms and plenty of young entrepreneurial artists who are looking to take some power back. So what has this created? Live music, the reason why most become musicians, has always been around and will continue to be so. There are multiple platforms now available to musicians to perform and share live music. Some have made it through using Youtube or Vevo where as some are now utilizing such platforms to engage with fans more and add value to their audiences. With live streaming technologies coming to the fore and the amount of festivals worldwide expanding year on year, there is now more financial value in artists performing, than selling their music through traditional channels. The Growth of Streaming; Streaming is still an iffy spot in the music industry. Artists believe that the royalty structure in place is unfair and devalues them as music professionals. This is a continuation of the old argument of when artists feel like they are being taken advantage of by labels and management who take a higher percentage of their product. We live in a growing world of shared services and one of the beauties of this is the invention of programs like Spotify. I see this as a benefit for the artists as they can now reach a wider audience and be discovered more simply. Streaming companies are growing 2-fold and with more options available to consumers than ever before, the competitiveness of the market has allowed for better innovations and a more diverse spread of new platforms becoming available. Smart phones and tablets will be key to success within the music industry. We are at a time now where media consumption on the move is commonplace for most consumers. Devices allow for people to completely sync their entire web world together. Social media has been ingrained into most streaming and internet radio platforms to allow for instant sharing between friends. This is also being seen with blogs and publications who are incorporating mobile into their publishing strategy to best engage with audiences throughout the industry. The use of data and analytics within the industry will continue to have a massive impact on the way artists and labels act throughout the industry. It has become a huge part of their marketing and promotional efforts but also where music has become a digital enterprise, a vast amount of data has been collected which can be used in leveraging tour plans, release dates, social demographics and more. Using data through Youtube, Spotify and other sources can show an artist where they should invest more time into touring due to the span of the audience. With generating revenue a struggle for smaller acts, these tools can allow allow them to play to sell out crowds and maximize the ROI on touring. Platforms such as Twitter and Facebook have allowed artists to gather more data allowing them to best understand their audiences so that they can engage with them on a personal level. The industry has turned into one the most exciting around due to its natural desire for creativity, entrepreneurial aspects and desire to succeed. Due to the growth within new platforms, services and start-ups there has been a surge of opportunity given back to the artists as well as all participants throughout the industry. With the streaming debate continuing to occur there will come a point where artists will learn to leverage these services and open strong revenue opportunities. Over the next 10 years we will see a continuation of growth within utilising data, streaming services and new product development. Labels and the touring landscape are continuing to change and as the industry continues to adapt to new technology and endorse entrepreneurship, the music industry stands to become an innovative prospect for the future.

### 5: Music Xray's Blog - The Future of the Music Industry

*FastForward is a boutique music business conference aimed at connecting the next generation of music industry leaders, to help lay the foundation for a sustainable career in the modern music industry.*

Their major yearly report, The Global Music Report is available for download. May 10, , some data updated September With so many different communication industries covered on the FutureofPublishing. Analog atoms are easier to control than digital bits. Analog also happens to feature higher retail prices and better margins. But it will become clear as you read this article that the forces that have been unleashed by the digitization of music are proving all-but-impossible to reign in. The changes in the music industry go far beyond the illegal distribution of digital copies of songs. Beneath these all-too-visible waves is a changing power structure: While the music industry is in the midst of an enormous transformation, music today remains exceptionally popular amongst consumers, particularly the demographic that matters most: Like books, the publication and distribution of music has always depended on available technology: Technology and manufacturing has always shaped the direction of this industry, as it has all others in this survey. That is a big increase from 7 percent in But since the number of physical CDs they bought plummeted, the overall share of music they paid for fell to 42 percent from 48 percent. People also listen to music on the radio more times per week than any other method. Music files are relatively small compared to, for example, video files, and so could easily be distributed via even slow Internet connections. The traditional players in the music industry reacted with fury and managed to set the stage for battles to come in other publishing industries. The history of the battle for music rights on the Internet is brief and very much indicative of the kinds of struggles that have begun to impact other content providers. It started in with Napster, as copyrighted music began to be distributed around the net in a free-for-all. Now, more than a dozen years later the big music labels are changing their tune on DRM. That makes it the last of the four big record labels that have abandoned digital rights management software, which limits how many times copies can be made of digital music. Sounds good until you read a few more of the details: TorrentSpy had already shut down in March, because of the ongoing litigation. Devoting substantial coverage to the declining sales of CDs, in April 9, , the Financial Times quoted extensively from Recorded Music and Music Publishing [], published by Enders Analysis. HMV, Virgin and other retailers are all pointing to declining financial results. Retailers are pushing DVDs into the prime display racks: It looks like the Canadian record industry may be suffering even more severely than the U. Copyright by Chris Anderson 6. Dancing to a New Beat. The ever-upbeat eMarketer is a prognosticator after my own soul. Dancing to a new beat. Tuning into New Opportunities report. This is being touted as brilliant, brave forward thinking by EMI. I call it a long overdue move, but one it will not regret.

### 6: How Streaming is Changing the Music Industry | American University | Graduate Program Blogs

*IFPI is the "voice of the recording industry worldwide" representing the interests of 1, record companies from across the globe. Their major yearly report, The Global Music Report is available for download.*

Is streaming the final destination? The world is an ever-evolving place and so is the music biz. So this looks like a final destination. Unfortunately, the route to this utopian solution has yet to be forged, and no one really knows where to start. One example is Sony who no longer allow their artists to host music on SoundCloud, an issue which the HH community recently delved into in the comments section of one Sony-signed band. My guess is that a few years from now the streaming model will end up being entirely free, as that is what is in demand by consumers. Without that revenue stream artists are likely to see labels as increasingly unnecessary and there will be a fundamental change in the way the business operates. In this instance, we should be mourning the loss of a physical relationship between listener and music. No one wants to be background music. You can take different paths to get there, but it is the terminus. One of our contributors, Ben Ruault, who runs music blog Sodwee, is no stranger to streaming but his fervent passion for physical music has not been dampened by the internet world either. One needs hurdles and dead ends, to forge the future taste and curate their own music library. This is where the advocates of vinyl records step in, such as Turntable Kitchen and Flying Vinyl, who use their online presence to encourage wax lovers to subscribe to a monthly delivery of curated vinyl picks. Putting aside much of the pessimism that this discussion has so far yielded, there is one area of the music biz that appears to have stayed strong - live shows. The prevalence of gigs, and in particular tours, has also been a recurring opinion amongst our contributors, but rather than seeing this trend as exclusive from the internet, they believe that streaming can help support ticket sales. In theory, streaming services help artists to connect to a global audience and even speed up their success. From his perspective streaming is a great way to discover new talent, but if a blogger wants to write about an emerging artist, then they must choose their song embed wisely: Despite the apparently unstoppable takeover of streaming in many key areas of the music industry, and the overall consensus that few other existing options could compete with the likes of Spotify, Tidal, Apple Music, SoundCloud etc. Eventually, when you play a gig, have vinyl or other merchandise, your fans will buy, because those people are fans. They know your music and really will want to invest in you. I just think the Internet has significantly changed the way we obtain and process information and it makes it so easy for people to access everything freely like Berger said. As someone who loves music, I feel obliged to reward the artist for their work and buy physical copies, merchandise and stuff, but not everyone feels that way. TSwift being the exception here because she had the world at her feet already before removing her music from Spotify. I think that is the main difference, that is why we decide to contribute and pay for it in one way or another. And that opens doors for them I think. And then a year and a half later they get to play a show there because that one person told their friends and they told their friends and so on. Sharing the experience with other people? I do get that they need to make a living for themselves, though, but the only way artists are going to find people in the first place, is by having an online presence. The first crucial step is getting to know the artist and getting to hear their music, again, through the Internet. For now, streaming is the final destination. Even Apple, one of the most important vendors of music, has switched to this model by introducing Apple Music. From the side of the artist, there needs to be more transparency and more revenue. Music is still a business, and a business needs to be healthy. Free Anckaert Studio Brussel, Urgent. Yes, I see streaming as the end of the line. I believe that the main future goals will be two: Streaming services offer an alternative that gives you the possibility to discover all these records without having to download them illegally. I believe the closer we get to a quasi-natural listening experience of music in our everyday lives, the better it will be. And, as a result dictate the way we consume the music. I have seen the pros, the cons of the streaming model. Digging it up proudly, on a whim, when a friend asks for that special recording of an obscure artist. I believe having access to all the music at once takes the fun out of getting to know what you like the most in music. Streaming has an undoubtedly influential role within the music industry, which is becoming more and more apparent through the introduction of Apple Music and with

Soundcloud confirming their move towards paid subscriptions. It seems to be the focus of the major labels to monetize these platforms with Sony pulling all of their artists from the latter. But in the case of Soundcloud, the inclusion of ads and stringent licensing policies may isolate the demographic that the platform nurtured in its early stages. The problems for these streaming services are hopefully just growing pains. The only way back is if we realise in time that the industry are unhappy to share 0. Maybe that could cause a problems? The labels do separate deals yearly with those streaming companies so could easily changes things up. Nothing stays the same. We never know what someone will come up with next. So no, streaming is not the endgame. The only factor that could stop it from becoming the way we all listen to music are artists and labels themselves. They could decide to pull their stuff from the services or host exclusive album streams. But are artists really against music streaming? This article is written by Hannah Thacker and was published 3 years ago.

### 7: The future of the music industry: blockchain, diversity, hologram Roy Orbison and more - Music Ally

*In short, the traditional music industry has been beaten, battered and completely transformed by a perfect storm of new technologies. It actually started with the introduction of the CD back in.*

The future of the music industry: The moderator was FastForward founder Chris Carey. Blockchain was the first topic, with Douglas in the firing line. Is it going to save the industry? I wish people would talk more about the basics of data management. I think blockchain will solve some parts of the industry. It will take a few years. The labels and publishers? Will the labels provide information on the publishing? I spent too much time running before you could walk and knocking on doors of management firms. Do the groundwork, do it with love and care, and pay attention to the details of what you want to do and be. Write really good songs! And that went well. But so often it means nothing! And there are artists who have much less streams but are playing to packed venues. You want to be jostled! What about a holographic Roy Orbison going on tour? The next question focused on markets like India and China: With a silly dance! How can the music industry restore confidence from investors? The next question focused on diversity and inclusion. It was a very different place. The fact that my name was Pat? But there is hope: Because people cannot get into the industry! But Douglas said solving the data management problems is also important.

## 8: Why Streaming Is the Future of the Music Industry, Not Its End

*Year The Future of the Music Industry Remember when you were a kid and the future was predicted to be this Utopia of flying cars? Maybe I am weird, but I always wondered what they are listening to.*

In short, the traditional music industry has been beaten, battered and completely transformed by a perfect storm of new technologies. It actually started with the introduction of the CD back in Music was digitized and encoded on the CDs which we all bought to replace and enhance our vinyl collections. Then, along came the MP3 which enabled us to compress those CD song files down to manageable sizes and file sharing began. The next nail in the coffin of the traditional music industry was the emergence of MP3 players led by the iPod and digital retail led by iTunes. Once people became used to that, who wanted to carry around a CD case? Finally, the plummeting cost and decreasing technical knowledge required to make a decent sounding recording sounded the death knell for the major music labels, the backbone of the traditional music industry. They were responsible for finding the best talent, nurturing it, promoting it and distributing it all over the world. But the labels were also incredibly inefficient. For each act they successfully promoted and on which they turned a profit, there were dozens, even hundreds of failed acts and artists in whom the labels had invested and had lost money. Few industries would have been able to operate with such numbers but the music industry had thrived under this system; mostly due to the large amounts of cash that were made with every success. With new technologies affecting almost every aspect of the ecosystem from song creation to mass distribution the labels could do little to prevent the demise of their business. Seeing opportunity before them, entrepreneurs emerged with ideas about how the whole industry could be run more efficiently. Today, music is increasingly sold as digital files that you download to your computer and then put on your mobile device such as your iPod. Other services are increasingly enabling you to stream music on demand. Under that arrangement, you never actually own any music. You simply have access to all of it all the time. Anyone can record and upload a song. On the music creation side of the value chain, the cost of recording and producing a song has fallen through the floor. What used to cost tens of thousands of dollars and had to be done in a professional recording studio can now be done in a bedroom on a laptop computer. This is a great development that enables creative talent to emerge even in the absence of musical ability or even any musical knowledge. On the other hand, it has caused a veritable avalanche of new music to pour onto the web – much of it of dubious quality. MySpace alone is said to host over 10 million acts. Other sites that cater to artists have hundreds of thousands of bands signed up to their services. It is a jungle out there! How can the fans find the needles in the haystack they want to hear? How can the artists locate their future fans? In fact, most insiders believe recorded music will cease to be paid for by the end consumer. It will instead either be free built into the cost of marketing other products or built into the cost of other services you pay for such as your Internet and cable TV bill or your mobile phone service. It will feel free and the actual revenue generated from the distribution of recorded music will be a fragment of what it has been historically. So, where does that leave us? There are dozens of emerging companies that are taking on these challenges and there are some really good ideas. Most agree that the currency of exchange for recorded music will be the attention of the fans instead of their money. If an artist can get attention they will be able to sell tickets to their shows, license songs to soundtracks and get money for endorsing products. The labels held the key to getting access to big opportunities but now the artists and their managers have to find other avenues. In spite of the reduced barriers to music creation and access to easily have your song distributed to all of the digital outlets see services such as TuneCore or The Orchard it still almost always requires mass exposure in order for a song to really take hold and begin to earn some money. Songs must still come to the attention of someone who has an opportunity. The gatekeepers, such as music supervisors in Hollywood, ad agencies, program directors and video game designers remain and will continue to remain in place playing a valuable role. So, real change will come by leveling the playing field and by giving individual artists equal access to mass-exposure opportunities. In addition to providing all of this information to the song owner and anyone else they want to share it with, having so much information on each song allows us to provide a free filtering engine to the entire song buying music industry. The filtering

system at Music Xray will soon provide that level of detail and that level of filtering ability. It will be a revolution in how that part of the business operates. The important thing for artists is to have their music in databases of this sort. It also reduces the work that music supervisors have to do when filtering hundreds of songs for each opportunity. How will music consumption work? Amazon has been recommending books and other products for years based on what others with consumption habits similar to yours have purchased. The best recommendation systems will be very sophisticated. They will also keep you sufficiently in tune with your peers and with those who are like you for you to feel like you belong to a larger collective. They will know the difference between you at age 25 and you at age 45 and they will know which products you buy for yourself and which you purchase as gifts for others – an important distinction for companies when making future recommendations. There are a number of problems for the music industry to sort out but things are taking shape. One thing for certain is that the fans will not suffer. There is now and there will continue to be more music available than ever before and it will become easier to find and enjoy. It will cost less and more artists will earn a living making it. Mike McCready is an entrepreneur at the crossroads of music and technology. He pioneered the introduction of Hit Song Science into the music industry and followed up with Music Xray, the company he co-founded and serves as CEO. His companies have been the subject of case studies at Harvard Business School, IESE and he frequently guest speaks at many of the top business schools around the world.

## 9: The Evolution of the Music Industry - Where We Go From Here | HuffPost

*No one can know for sure what awaits the music industry in the near future - especially after witnessing how quickly new technology has changed the traditional music business in just the past five years.*

Compared to buying music downloads, streaming services have a number of advantages. Snapchat, best known for its self-destructing photos and videos that are a hit with teenagers, is also planning a music feature, according to emails leaked as part of the hack of Sony Pictures. Sometimes it seems as if everyone is planning a music streaming service, just as a decade ago everyone down to HMV and Walmart offered music downloads. But unlike downloads, musicians do not universally love streaming. At the start of November, Taylor Swift removed her new album and back catalogue from Spotify and the other streaming services, having complained in a Wall Street Journal column in July: The problem with streaming services, though, is that they seem remarkably ineffective at persuading people to hand over their money. If they are the new radio, well, who pays to listen to the radio? And unlike radio, advertising cannot cover the cost of the service. Spotify, for example, is available to nearly 1. Another service, Deezer, claims to be in countries, giving it about as many potential users and payers as Spotify; in mid it reported 16 million monthly active users, and 5 million subscribers. The US-only Pandora claims million users, but only 3. Mark Mulligan of Midia Consulting who has a long track record watching the music business, reckons there are only about 35 million paying subscribers worldwide for all streaming services, out of more than a billion potential users. Mulligan thinks the problem is the price. Cutting subscription prices would entice many more to pay, he thinks, easily making up for lost revenues. Something needs to change. The figures suggest streaming is eating into digital downloads rather than CD sales: Spotify still records losses even though it is expected to seek a flotation this year. The main problem is that for each song streamed, the service has to pay a set amount to the record labels; the more songs streamed, the greater the payment, creating a cost barrier that never shrinks. That could be about to change with the arrival of Apple. Music industry figures are eager to see what effect it could have because data suggests iPhone owners are typically higher spenders and so easier to convert to paying subscribers than the average smartphone buyer. Mulligan expects that discount to continue, and pricing tiers to fall in line. Teenagers use it to find songs and related artists exactly as they do the normal streaming services. When Swift removed her content from streaming services, it created a media uproar but all her songs, including new album, could still be found on YouTube. Mulligan thinks artists and labels will have to swallow their pride and accept the world of change and lower payments. The emerging generation of artists such as Avicii and Ed Sheeran who have never known a life of platinum album sales will learn how to prosper in the streaming era. The rest will have to learn to reinvent themselves, fast really fast.

Listen to the music A Rainbow Book of Song The Tower Of London Moat New York Elder Law Handbook Kidnapped in space! Step-By-Step Problem Solving, Intermediate We cant get at the truth Choreography by Debra McWaters in the Fosse style. Born in Ice (Born In Trilogy) Directions for Visitors 180 North American Indians Native Americans of the Northeast (North American Indians) Eyewitness Travel City Map to San Francisco Michigan Manual of Plastic Surgery (Spiral Manual Series) Education and family welfare planning Engineering metrology and measurements nptel Assessment methods The Chicago tribune The Woman Who Has Eaten The Moon History of Victoria Village, East Coast Demerara Advanced programming using visual basic.net 2008 System programming with c and unix 1st edition Another way of being Colleen Wang Pt. 3. Revisiting Edinburgh missionary conferences. Louis MacNeice:A Biography The Countryman bird book The work of Graham Sutherland. The prosperous retirement Attracting foreign direct investment into infrastructure Control technologies for emerging micro and nanoscale systems Surface Transportation Board Reauthorization Act of 2003 Determination of mechanical properties of biological tissues including stiffness and hardness Christietown: A Cece Caruso Mystery. Of quantum mechanics concepts and application 2nd edition Voice of the Wild Genius and Eminence (International Series in Social Psychology) Jordanian exceptionalism Privacy, secrecy, and agency Tales Told at Midnight Along the Rio Grande Programming in True BASIC Warhammer 40k 8th rulebook