

A MUSIC COMPANY (4)

Q1)

a) The time for upfront investment to be recouped is much longer.

It seems to reward pop music that is often listened to on repeat by one person rather than other music that might be more challenging to listen to. With physical copies one person might buy one CD of each but in a streaming world the more pop artist will likely get many more streams.

b) It adds more staff time across all elements of our business, dealing with the data requirements, analysing digital data, processing the huge volumes of data or paying others to do so; also significant additional time managing digital marketing and pitching to streaming services.

c) Additional staff costs, longer payback time, lower rewards for developing artists.

d) It seems much tougher for Independent labels to get access to pitch for tracks on key playlists

Q2)

a)

b)

Q3) Artists not wanting to be on streaming services due to concerns of their ethical practices. This is impacting independents particularly who want to work with artists and not force them to release music in ways they don't want to. Even if the artist is unrecouped and we have invested significant money in the artist.

Q4) The incredibly low income per stream of standard You-tube streams.

Q5)

a) As an independent we don't think about competing against other companies. We focus on releasing great music that we love

b) See 5a

Q6) As an independent we are not trying to compete but we need to make sure that the majors even unintentionally don't squeeze independents out by dominating relationships with streaming services and creating models that favour their world rather than long term investment in innovative artists.

Q7) -

Q8) We can't offer better terms without getting to the point where we can't offer the services and support we currently give.

a) Artists often want to work with us because of the creative freedom we offer alongside huge experience and guidance both artistically and through marketing and promoting the record.

However, we cannot compete when artists are significantly motivated by the size of the deal they are offered. It is often not the majors but the pseudo majors backed by huge investment capital.

b) Artists have a significant level of power. There is now a serious option of self-releasing if they don't like the offers being made by label(s).

c) Sometimes Yes/Sometimes No. depends on their profile/the music they are creating. Generally though older artists are often but not always driven but a desire for stability as they get older, and it seems to be a very competitive market with those companies looking to invest millions or billions of money, probably because it is easier to support the investment to their investors.

Q9)

a) The streaming services are so big and important to artists careers the streaming services have huge power in particular we are completely restricted by their pricing model.

b) –

Q10) Not sure, it seems to be hard – most people only want to pay for one streaming service as you want ease of access. It's different from TV streaming where you might have 2,3 or more paid services. But TV programmes are longer so jumping between different services with unique offerings seems more acceptable. But Music streaming sights content overlap almost entirely with music.

Q11)-

Q12)-

Q13)

Q14)

Q15)

Q16

Q17 – There are so many types of consumer – those that focus on quality, others ease of use, others like playlists, others like the discover potential of Spotify's algorithms. Inertia is the main barrier to change.

Q18)

Q19)

Q20)

Q21)

Q22)

Q23)