



MUSIK 2025 - SCENARIO FOR OUR FUTURE BY GILLES BABINET

2039: A half century has gone by since the invention of the mp3 format: 3D Television is a reality, while teleportation has not yet become one. The music world has been cruising for quite some time now...

It has now been ten years since the Chinese Internet search engine, Baidu, absorbed the last of the major record labels for a single symbolic Yuan. Admittedly, Baidu was more interested in taking hold of a prestigious trademark, than in the content it possessed. The three other major record labels had been dismantled a few years earlier to the profit of big Internet companies, and a new generation of record labels.

One year earlier in 2038, a Euro-American Deputy made a proposal to amend the texts for the HADOPI law, now useless. It is very true that the law itself, already controversial from its start, had mixed results. It put a quick stop to peer to peer networks, but other illegal forms exploded, reinforcing the need for ACTA, a group of laws that, similar to what China and the United States had put in place, introduced a strict control over consumers internet activity by the police on each continent.

Nevertheless, it has now been a long time that there is no reprimand for those downloading content that is now considered to have no value. One can listen to just about any type of music, whether it is by voice search by pronouncing the title of the song or by humming it. It is true that the alternative of listening to music by way of linear flux has become considered very generic. As Explained by Mika-who obtained in 2030 the very prestigious and sought after position of first president of the Euro-American confederation- " water costs more and more, while the music of our ancestors is free of charge"

In spite of all of this, the music Industry (only called this by generations from before the ecological crash) has never been better. It just celebrated its 25th consecutive year of growth. Many parallel the fall of the major record labels with that of horseshoe blacksmiths from the 19th Century: two industries who shined with their incapacity to understand that a major rupture calls for a major model change, instead of numerous progressive adaptations.

The way music is used has become dramatically divers. Rare, are those who continue to listen to their music in "inert" form. Each individual's music is personalized, according to their own taste, and based on a personal profile that evolves continuously in the "cloud". Music has thus become completely interactive and personal. It reacts and evolves at the slightest suggestion or emotion. Live music has become ultra present, with the most popular artists performing each night in front of millions of spectators, who each feel as if they are sharing an intense and intimate moment with their favorite star. The biggest stars on the planet are once again the composers, with a throwback to the 19th century. Performances are left to a community of co- creators. Each artist simply orchestrates the movements of the creation. Songs constantly evolve, according to the talent of the music community, and the appreciation and personal feedback that is given by each listener, who have become themselves composers. Thus the co-marketing rule that prevailed for 30 years of 1/10/100 (1% meta-creators, 10% proactive actors, and 100% of passive internet users) has become 0,1% from meta-initiators and 100% from participants that interact without even noticing their efforts, thanks to subtle captors...

The video game industry (no longer identified by this name for several decades) is also an area of strong growth for the music industry. Highly evolved community spaces allow each individual to become the conductor of their own Symphonic Orchestra. Allowing them to take the place of Kurt Cobain, with access to his entire discography and the ability to modify his life's work, likewise with Pierre Boulez or anyone else. The game is sufficiently addictive that regulators are considering legislation in order to control it.



Ritually, from time to time, someone would evoke the strange world, 40 years earlier, where music was something that was somewhat dead, that we thought we possessed through the accumulations of bits, that we called a file, cut up by commercials, and that we listened to without really knowing if we liked it.

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Excerpts from "Digital is Better" published in the Spring of 2011.

My youngest daughter was standing in front of me in the kitchen smiling, her little hands held a stack of CD's: Katy Perry, Pink, Black Eyed Peas, Bibi Blocksberg and Benjamin Blümchen, all of the artists that young girls like to listen to. She asked for a pink iPod for her birthday, which she received. Her favorite CDs had been ripped and transferred onto the little device thanks to her older Sister. "Dad, are CDs to be placed in the Plastic Recycling bin, or in a different bin?" she asked, as soon as her transfers had been completed.

Trying to avoid the CDs being placed in the kitchen trash, I asked her if she wasn't afraid of not being able to listen to her music- in the unfortunate event that her iPod was lost or broken. "Well Dad, my sister copied everything to the hard drive." She indicated with confidence.

The nostalgia that we have for the conservation of physical media is irrational. The next generation will not worry about this in any case. Naturally, an mp3 file's sound quality is not as good as a CD, but it is also a question of compression: starting at 192 kbits/s (kilobytes per second), the sound is almost identical. Apple, for example, sells their songs on the basis of 128 kbits/s. En vogue Dj's like Paul van Dyke play their sets in the best clubs on the planet, and in the next few weeks they will be passing through Amnesia in Ibiza, Union Park in Chicago, The Millennium Music hall in Cardiff, or the O2 World in Berlin, all on music systems that are used by the biggest Rock artists. They rejoice at the fact that they no longer need to travel with their vinyl records during these trips, instead they use mp3s off of their laptops and no one ever complains about the sound.

Today, Someone who wants to show off his or her beautiful collection of music uses a large computer screen that proudly presents the cover of each acquired album. This is much nicer than a little CD, with its broken plastic case, and its little booklet.

Traditionalists occasionally purchase a real LP. It's Big, Analog, often has a downloading code for the music that it contains, and it has stood the test of time. The vinyl record market is in full expansion more than any other media format: In the last two years, its market share has almost doubled (1%). Obviously, this is not in the best interest of the environment being that the CD and the LP, according to Institute of Environmental change of Oxford, produces a Carbon Footprint (CFP) of 1 kg of CO2 per disc. Downloading measures just 23 grams.

CDs and DVDs are in large part the cause of this negative carbon footprint. Plastic and aluminum must be separated and large machines must rub and scratch the plastic. All of this consumes energy.

These plastic particles are recycled in a public bench while the vinyl records – once they have been shredded up- end up in pavement for the roads. The real problem with CDs and DVDs is the glue that holds the plastic to the aluminum. Since it is very difficult to separate them, the metal is contaminated and, as in my daughter's example, they will end up in the "non plastic bin". It is thus more expensive to recycle a CD than it is to produce it. We could create a new patent that permits us to reduce its weight in half. This newly formed CD or DVD would be made of just one layer, and would even be flexible.



Unfortunately, no patent has been validated by the TÜV, because these thin objects often get stuck in the disc slot of certain DVD players.

Contrary to physical supports, physical production, stocking, transportation, and destruction doesn't exist in downloading. You don't need to do conduct a massive study to understand this. We will no longer have to explain to future generations why it is necessary to buy a DVD that we'll use only 1 or 2 times when there exists a non physical format of the same quality. We can benefit not only in terms of the ecological balance sheet, but also by the practical aspect of not having to provide the space required to store all those discs in their cases that become covered in dust. Our CDs and DVDs will be recycled like the old trinkets from our elders of yesteryear that we once conserved.

For future generations, physical media will be considered antiques that represent the non-ecological ways of their ancestors.

It is not just about the clean aspect of downloading. Cassette players were certainly a part of your lives for many years. It was necessary to change a technical piece from time to time, but they endured.

When it comes CD players, they were replaced more often than not. Fixing it was not usually an option, after 3 or 4 years it would break, and giving way to the next generation of player. Mp3 players are far from these considerations. Even though they are robust, new models rapidly replace them, especially when they are part of a mobile phone. These devices that play music and display images are also a part of our ecological balance sheet. Every advancement of the iPhone has certain consequences for downloading content.

Regarding Apple: the company refuses to divulge the number and the size of its servers that stock iTunes data to Jakob Bilabel- the founder of the label "Green Music Initiative".

The Green Music Initiative helps the music industry improve their ecological balance sheet. Apple's input is important in order to calculate the ecological consequences of downloading platforms.

Users can consult music, films, and TV series at any moment from the so-called Cloud. The user no longer stores data on a disk, which insures increased performance by the framework. After Apple bought the streaming service Lala, and Amazon entered into the streaming market in order to compete, it is all but sure that Steve Jobs will create his own TV/ Film streaming service, before this book is even released.

Streaming will become the new dimension of the business model. Where the CD and DVD offered a medium, where downloading used the copying of a recording, you will now be able to access far away data banks with these new streaming services. The legal version of Napster, tried to propagate this idea starting in 2004. Their success was modest. Services such as Spotify, upload songs into the users cache. The songs are thus played without a delay. In other words, compared to Napster they benefit from the increased bandwidth of smartphones.

Streaming services have thus become mobile and are starting to win the battle: in Sweden, Spotify is making, thanks to it's obtained licensing, more money than iTunes. On the other hand, in Germany they are still waiting for possible licensing agreements with the GEMA.

The problem is that the organization that handles licensing agreements required that every use of a song be paid at a fixed rate. With the unlimited access of Spotify, this economic model is completely unpredictable for the GEMA.

Their confrontation with YouTube is based in the same principals. However, the Blockade won't last forever. The GEMA has already come to terms with other streaming providers such as Simfy or



zaOza, even though in the long term, political motivations linger behind the scenes. The state spends billions to ensure that individuals have access to libraries in order to cultivate themselves. But this access represents an average cost determined in advance. State libraries will not go bankrupt if more people want to read books or listen to music. On the contrary, librarians would rejoice!

That it is possible that everyone have access to a wealth of music, films or literature -legally- is good news for any politician. The temporary possession of literature in the form of a subscription, for many publishers however, is a completely absurd notion. They already have a difficult time in trying to fill the iPad's virtual library. The online store created by the association of German publishers – Libreka- only contains 25, 000 books available for download. This doesn't even compare to the seven million titles that have already been digitalized by Google. Man takes time to evolve. For example: The news press is a discipline that has been mastered for over 500 years, whereas the reproduction of sound or film is a relatively recent phenomenon.

Cow drawn carts for the transportation of merchandise was a 5000-year-old model before a new model came along: the car....

The advent of digital works will not happen overnight. Physical books still have a very strong cultural value.

Even when it comes to popular literature, certain book lovers such as Amélie Fried can't stray away from the traditional paper medium.

In general, a book that has been read is left at the hotel in order to avoid adding to heavy luggage. Miss Fried emphasizes, however, that she could not go without the sand that falls from the books binding as she reads on a sandy beach. The television critic also notes that an electronic device could be damaged by the very same elements on that beach. She admits, however, that she has used her telephone or iPod at the beach or around the pool without great panic.

Because the technique of printing is so ancient, it is justifiable that we modernize it. This book in its current form has a CFP of 4.02 kg of CO₂ (an average given by the American Book Industry Group), and is a minimum of 2 times thicker, and certainly not lighter than an iPad.

In terms of reuse, a book in theory has a high-energy efficiency even if it will only be read once. Compared to magazines it is ultra efficient. This is because magazines and newspapers are only partially read. You read the articles that interest you. A third of the content is already a very large amount. Consequently, the industry develops according to an overproduction. It prints and distributes more than it will ever sell.

The book is not the current trend, but the final fetish of the cultivated class. Even at the homes of my brother and I, who believe that we are socially integrated with pop culture, you will find meters of book covered shelves.

We both have libraries that are difficult to let go of, even though we know that we are modern men capable of accessing any form of content at anytime.

I trimmed down my magazine collection a while ago, but I will probably continue to bring my books with me from time to time, even though I know that it is completely irrational and illogical. Will my daughter even want to inherit all of this, being that those faithful CDs – which I avoided their being thrown away in the trash-, were sold at the local flea market?



MUSIK 2025 - SCENARIO FOR OUR FUTURE

-I-

Paris, Tuesday November 4th, 2025. Kevin, his face glued to the window, watches the stations of the new TechnoMétro, which was inaugurated just a few weeks earlier, as they pass by. The shuttles are silent and fluid, the faces that surround him still half asleep. In any case he is in another place. His head resonates with the refined sounds of "Preacher's Run", a legendary song from Milestone, a French group (with influences from Radiohead to Jeff Buckley) that had put its mark on the music scene a dozen years earlier, and the sound waves propagate throughout his body. He is well. He still has 30 minutes of travel time before reaching his place of work, which is sufficient enough to allow him to escape and forget all of the rest. The music seeps in like a soft drug. Never had he felt like this before.

After having hesitated for a long time, he finally decided take the plunge, and three days earlier had a musical implant installed. This tiny receptor, a sort of mini sim card that was inserted under the skin on the nape of his neck, sends signals directly to his brain. It was coupled with two diffusers, barely bigger than the head of a pin and implanted in each ear canal. The sensations are new and provide an incredibly deep sound. It was as if he could suddenly "live" with the music throughout his body. Biotechnology does great things, he thought to himself. The operation, which was quick and without pain, was very expensive, yet was completely satisfying. Kevin is now physiologically connected to the Matrix, the central catalogue. He simply had to tap on the touch screen of his new ludophone, the latest technology that allows him to control which title he would like to "feel", and then close his eyes to visualize the metadata (credits, song lyrics, biographies, photos, videos, artist news, concert dates...). It was a complete communion with the universe of the artist. He laughed at the notice that was given to him after the operation, which explained the risks of addiction...

Sitting across from him, was a young man in suit and tie jiggling a device that had obvious reception problems. He wore headphones that had revolutionized music listening just a few years before. Already out of style..."Corny", Kevin smiled. Music practices and equipment had evolved at a dizzying pace. Physical media had not existed for a longtime, at least in appearance. They only circulate in parallel channels, at exchange and collectors markets, for people nostalgic or with fetishes that made Kevin smile. At 30 years of age, born in 1995, he had never bought a CD or DVD. On several rare occasions he had chanced upon them at some friends of his parents place... These objects from another age amused him. Just as the flyer circulating on the Internet announcing a huge party to celebrate 40 years of the now deceased CD. Though he is very passionate about music, this is not his world...

Without a physical medium, record stores no longer exist either. He had never been to one. The idea surprised him, knowing that today he had access to the whole lot of cultural catalogues (music, cinema, video, literature, games) and all this in many different ways. For enthusiasts, "Music Stores" were created that resembled more coffee shops than record stores, a place where one can partake in music in pleasant conditions: comfort, sound, image, odors, drink... in addition to a social role, and the promise (not always kept) to live out a complete and utter musical experience. One can also opt for private rooms (between friends) or individual cabins where different ambiances (spa, psychedelic, etc.) are proposed. Kevin, who often visited these places, no longer needed them now that he had his implant.

The music industry has definitively gone from the logic of possession towards the logic of access. It has been a long time since Kevin finally emptied the disks on his computer and his other peripheral devices in his small studio in the Parisian suburbs. It is no longer necessary to crowd his shelves or the space on his hard drives with information when we can access all information, at will, 24/7, no matter where we are. The proliferation of metadata being constantly updated lifted the final hesitations



of those holding on to the physical media format. This is combined with the fact that you no longer have to worry about counting consumption. There are multiple offers, with multiple subscription options available: subscriptions by level (according to the amount of music you listen to), easy switching (we can change our subscription at will), varied pricing according to the options we have selected as well as a points program (like for “miles” with airline companies) where points are attributed based on the listening of new and upcoming artists, or listening to music that is more specialized or less in view. These points allow you to benefit from a variety of bonuses (concert tickets, special events...) as well as a modest reduction on your monthly subscription. All of these incentives for discovery and curiosity have a real impact on the launch of new projects and help to promote even the most difficult of catalogues. Subscriptions to music, video, e-books and all other cultural and leisure products are fully integrated in the everyday life of the consumer. All dams have been opened and we now consume more music and other products than ever in the 20's (The 2020's that is!).

Passionate about music, Kevin spends entire evenings – or even into the early morning – concocting playlists. A practice that was already in full growth 20 years earlier, and that developed way beyond any predictions now that all formats are exportable. The desire to share-, which started in the heyday of peer-to-peer networks, to the detriment of the music industry-, became so common that it changed behaviors. It is no longer a question of sharing your infatuation for a certain artist or album, but to share added value through the organization of songs to propose themes and ambiances. The consumer has become active, a DJ, a programmer. Certain go even as far as to sell their playlist, even though it is completely illegal since they have not obtained the rights to songs. To top it all off, these playlists that have been reorganized along with the songs that make them up have become protected in terms of rights. Eventually, the Guild started to tolerate these playlists, in considering that all broadcasts of music are good as long as they generate additional revenue. Playlists are now integrated into the matrix, in a separate department, and the money made by users is subject to payments to the entitled rights holder. As a result, media companies have become fragmented. The Internet user the “mobile net” user, has become himself a media source within his network, a “media surfer”. Traditional Radio, with less and less listeners was forced to adapt. Media groups today propose personal radio stations, with the programming organized by sophisticated algorithms that feed off the music or tastes of each individual listener, with commercials adapted to their profile (whether reel or estimated). A personal radio station for each listener!

-II-

Friday the 14th of December, 2025- 6pm. A Different Place, a different person. In an unlikely neighborhood in the Parisian suburbs, Lilya is becoming impatient. The taxi she called for 30 minutes ago is late. She looks nervously at her watch. Her stress intensifies. She needs to be on stage at 8:30 pm. Her musicians are already waiting for the mic check. The setup will likely not be in perfect harmony, and the concert performance will likely suffer as a result. “Keep calm at all costs”, she says to herself. Easier said than done... this is the first concert she has been able to book after three months of inactivity and the stakes are high because a number of music professionals promised to be present. She has to live up to their expectations, and those of Alan, her “coordinator”. Like many other artists who are attempting to emerge, she has struggled for several years and took a long time to find a business partner that is a good fit. Despite their age difference (she is 27, Alan is 49), their collaboration functions well.

Admittedly things have radically changed since the start of her music career 10 years earlier. At 17 years old, very determined for her age, Lilya took many training sessions in order to understand the inner workings of the music business, contracts, rights, economics, the problems faced by developing artists... But everything has drastically transformed. The lack of audacity from companies affected by the financial crisis, and their lack of activity in the face of bubbling creativity, drove artists to organize themselves differently. They took their development into their own hands with alternative approaches,



with alternative models and favor the management of the “fan base”, where fans become ambassadors for the artist, promoters, and in some cases, resellers (for profit) of the music artist's products. An informal network, escaping all forms of control, but that allow an unsigned artist to develop a micro-economy.

Sticking to old schemas that were long outdated, record labels were not reactive enough and could only watch passively, as new talents emerged- without them- certain with great success. Most record labels disappeared, at least in the way they existed 20 years earlier, and thus they reorganized the very foundation of their structure. Most labels, whether major or independent are now “service providers” for the artists: Executive production, editorial management, promotion agency, marketing, web communication, tour and concert organizer, media planning, and merchandising... We call on them for “a la carte” or more global services, and they are paid by fixed pricing or based on performance. The roles have been reversed. Most artists own the rights to their music and recordings. Only a handful of companies found a way the play the game with the new rules. Positioning themselves as “Artist labels “, they focused on discovery and development rather than profitability in the short term requested by shareholders. These respected structures played an efficient role in the accompanying of the artist, in providing services such as, financial, material and logistical, in developing a real editorial line and in taking risks (something that had been pretty much lost....). It is true that context had really changed for the better, with the implementation of the IFMI (Investment fund for the music industry), a pragmatic an innovative system that finances creation and backs risk takers.

Outside of “service providers” or “partner labels”, a new trade developed (rather a new function that was a cross between several existing job titles). More and more professionals put themselves toward the service of the artist, in freelance. Whether it is for those were just starting out and accompanying them in their emergence, or, for the already well-established music artists, to manage and develop their activities. They played a multitasking role, with the possibility, depending on the needs of the artist, to become a manager, negotiator, representative, adviser, business getter, coach, promoter, or all of this wrapped into one. They are also an independent intermediary between the artistes and their “service provider” or “partner”. For lack of a name that designates their polyvalent activity, they have been given the nickname “coordinator”. They are paid directly by the artist, at a fixed rate, or according to performance results, and do not obtain any of the licensing rights. With the slightly anarchic expansion of the field, there were several attempts at regulating the position with a license, which never materialized because of the diversity of the profiles and different competence levels. The music industry, however, now globally represented by “ the Guild”, proposed that all coordinators adhere to a charter, to limit abuses and guarantee the seriousness of the field.

Lilya met Alan by chance at a showcase. They chatted a minute while having a drink and they had good chemistry together. They met a few days later; she spoke of her career path and the difficulties that she faced, he offered his services. They made objectives, priorities, and a plan of action, collaboration. Lilya was overjoyed by this encounter. A year later, she could see the result was truly efficient. They reworked and made more dynamic all of the aspects of her career: the coherence of her repertoire, preparation of a new album, commercialization options, a new bio that was more “flashy”, and viral marketing. He advised her for her contracts, strategic aspects, her image, positioning and her business, a business that had clearly progressed since he had been by her side. He managed her fan base. He was full of proposals and always had ideas and remarks that were pertinent. However, Lilya still had the control and she could, at any moment (with notice, in order to finish anything that was already underway) decide to dissolve the collaboration and choose a new coordinator. She wasn't thinking of doing this, since she was completely satisfied with Alan. This is not always the case. Around her, other artists had experiences that were less conclusive. Most coordinators, happily, were known throughout the music industry and were worried about their reputation, and thus their efficiency.



Lilya's taxi finally arrived. She jumped in without hesitation and told the taxi to rush her to the Little Odessa; one of the new hip clubs on rue Odessa (500 seats), a real launch pad for a number of other artists. During the trip she re did her hair all while singing the two new songs that she had just written, and that she will perform for the first time at the concert tonight. She has a million reasons to be nervous. It was Alan that was able to book the Little Odessa, despite a long waiting list, and she didn't want to disappoint him or the professionals that he had convinced to come. An important partnership was on the line tonight. She needs to be at her best. As if throwing a concert hadn't already become difficult enough. Audiences always want more and more, and were expecting a fully unique musical experience. This was the main incentive to come to live performances, because a new competitor had entered the game. Giant high definition flat screens covering the whole wall were being installed in more and more consumer's houses. With an optimal sound and image, they allowed the user to engulf themselves in a "live" universe without ever leaving their home, all with their family and friends, and with a view that was unmatched. More and more music enthusiasts were paying for these expensive home systems and no longer needed to go out. The rise in concert pricing (available in VOD) is supposed to compensate for the money lost at the ticket stands. Less concerts but more generated business. Of course, artists are very criticized for this practice...

—III—

Let us go back fourteen years earlier. After a difficult implementation, the Hadopi law didn't have the effect that was expected. The multiplication of fake warning emails, numerous phishing attempts and other swindles, led to great confusion pertaining to the disposition of a gradual reprimand. The Hadopi website was constantly under attack and frequently closed for maintenance. IP address spoofing had become a national sport. Under attack, the hotlines for the high authority were overwhelmed. A diversity of technical and juridical cracks appeared. Complaints and litigations blocked the system. Discontent reigned among Internet users. An attractive business grew out of this gradual reprimand (information and training, security software for consumers as well as businesses, specialized lawyers, anti Hadopi advisors, miracle solutions for worry free downloading)... Circulating throughout the web was a list of video and audio files that were being tracked, even as they were constantly being updated and corrected, notably because of leaks... Methods for getting around the system were exchanged, even in schoolyards. Internet providers still had not been reimbursed for the costs of user identification and they called for justice. Relations had become stressed. As for the behavioral changed of Internet users, there were mixed results. Once the initial fear of police wore off, the bad habits started all over again. Pirate aficionados were more active than ever, and jumping around all obstacles. On the other hand, many people migrated to legal downloading offers but, as one would expect! - The cheapest ones. For the most part, consumers have chosen streaming services, legal, yet the service that gives the smallest of revenue to rights holders. Nano-distribution has become a headache.

For the other measures that were put in place by the government, many wonder about their pertinence. For example, the youth music card that had a late launch due to financing problems, and in the end had a very small economic impact. Or tax credits, that were restructured on several occasions, but were solicited less than hoped, due to the fact that the criteria was not adapted to the realities of sound producers, who are finding it more and more difficult to be heard. Little by little, all actors within the music industry started to express their frustrations and their demands. All companies started to signal the alarm, and apply pressure. The cultural minister, solicited on all sides, turned a deaf ear, as there were budgetary restrictions imposed by the government.

There is a lack of ambition and perspective, and the situation has degraded. Production has been affected more than ever. Many companies, the most fragile (not always those that we expect) have filed for bankruptcy or are on the verge. The situation is as dire as ever in the music industry. Physical media has continued its inescapable decline, and digital revenues are in full growth but not enough to



compensate for the losses. The distribution of such material is under massive scrutiny. Whether it is personally from the artist or through their representatives, writers and composers, artists, musicians and manager have all come together to denounce the opacity of true digital revenue, and have made a call for fair distribution. Never has the image of sound producers and editors (independent and major) been so tarnished. Their strong opposition to collective management of online music and above all, the argument that they put forward is becoming less and less accepted. Mediation has failed and highlighted profound differences. The divide with Internet users grows stronger every day.

It reached such a point that by 2013, under pressure from other actors in the industry, as well as from consumers, members of parliament, the government and even from Internet providers, a roundtable is organized for the concerned cultural industries (music, cinema, video, literature). The debates were turbulent, yet strictly managed and led to the adoption of a moratorium. Producers and other music executives were just barely able to escape the collective management of online music, in exchange for a deal: Complete traceability of music consumption against complete traceability of music revenues, in digital as well as physical sales. A bilateral transparency without precedent was instituted, at least on paper.

-IV -

It took two more years to reach an agreement and become operational. The roundtable was renewed in 2015, this time with a focus on the inner workings of the music industry as a whole. The different professions, status, roles and functions (author, writer, artist, manager and agent, recording producer, distributor, tour director, show producer) are dissected along with their rights, obligations and salary. A new pie chart is negotiated with a real equilibrium, taking into account the “services provided” by each of the respective actors, their implication in the development of projects, their level of expertise, their investment, and their level of risk. A code of ethics that all actors agree to adhere to is elaborated and communicated to the public. The revenues are now clearly defined, as are the keys for fair sharing.

Act II.

Following in this reinforced logic, the major advancement to come from these roundtables would be the creation of the IFMI (Investment Fund for the Music Industry), an implementation that addresses the general interest of all, and finally tackles the difficult question concerning the financing of creation and production, with a new approach that takes inspiration from various other systems (the advancement system of the CNC, The redistribution role of the CNV, special drawing rights, the MusicAction fund in Canada, the Soficas, the IFCIC and the FIDIP in France). The commission responsible for handling this question identified five sources of financing: the music industry itself, the government, Internet providers and telecom companies, other companies, and the public.

In terms of the music industry, all existing programs, which were maintained yet insufficient, are integrated into the IFMI. They continue to be financed by 25% of the “private copy tax”, but for simplicity, the 25% is deposited directly into the IFMI by the Sorecop, based on the annual gains of the “private copy tax”. The cultural activity of each company’s works passes through the IFMI.

Only the CNV continues their aid programs autonomously. In terms of Internet providers and telecom companies (those who become rich from illegal downloads), instead of imposing a tax or a “Contributing compensation” as required by the Sacem, it was decided that they would become “co-producers” (similar to canal plus for the cinema). Those concerned, which invest in the IFMI proportionally compared to their income benefit from diverse advantages (fiscal and social), and can claim their special drawing rights and collect on their investment. It is a system that places responsibility in each party while at the same time helping them polish their image.



For the companies and investors, systems with incentives are implemented similar to the Soficas pour Broadcasting (this measure was requested by the UPFI for the last several years, but until now had remained without action). Finally, a similar mechanism-with easier access-was implemented for the public, with a participative approach. Considering that the French contribute to monetary investments (150 billion euros in 2012) as well as gaming (Loto, horse racing, casinos, scratch off tickets, online gambling that amount to over thirty billion euros), taking just 1% of this money would provide 1.8 million euros for the cultural industries. Banks propose products that are available for companies and the public alike. Several years later the IFMI would open their own firms in the big cities, but for the most part investments and subscriptions would be done through the website of the fund. Several financial products are proposed, some that cater to the family, others involve more speculation.

The management of this fund did not give way, as we might fear, to the creation of a complex system but was entrusted to the FCM paired with a supervisory board that took into account the large sums that were at risk in relation to what was formerly called Ifcic (Institute for the financing of cinema and cultural industries) and the Deposit and consignment office in charge of the payment for these financial products.

Afterwards, the money is distributed according to several mechanisms: special drawing rights, financial advances based on future results, subventions... All existing programs kept their original characteristics, but were improved. This included: repertoire, production and auto production of recorded music, distribution (physical and digital alike), show production, tour aid, aid for opening acts, broadcasting, music videos, career development, training, derivative products, exports, promotion, marketing, business creation, innovative initiatives, events, website creation, platforms, ect. Aid is attributed according to transparent criteria, with a point system based on the amount of risk and potential, and is accessible to all projects, no matter their size, economy or their origin.

The principal characteristics of the IFMI come from its auto regulation. Those at the initiative of projects that have become realized must (once a certain reserve has been met) transfer a certain percentage of their income to the IFMI, according to a rate that is determined based on the results the project is able to achieve. It is thus the success of some that finances the difficulties encountered by others. This "prerequisite" enables the financing of riskier projects, whether it is a project focusing on new talent, or music with a reputation of being harder to market. There is no positive or negative discrimination, but very clear criteria: the project (and of course its provisional budget and request) must be serious and coherent, bring added value, have direction, and must have a professional logic (career development path). The IFMI also supports numerous other springboards, events, distinctions and accompanying dispositions.

The fund, is endowed with a large amount of resources, and can thus regenerate and develop on its own. In fact, it reposes on a pooling of resources and a prerequisite that had always existed in the economics of record labels (the famous 80/20 rule), applied in this case, for financing. Some programs continue to have a deficit, others would profit, and one compensates for the other. A virtually global cycle is put into place – accompanied by communication that matches the ambitions – in order contribute to seriously cleaning up of the image of the music industry, which had been in a bad place for several years.

"Make the industry sexy again", as certain would advocate starting in 2000. We finally listened to them....



–V –

Act III.

A progress report is completed 2 years later. Presented during the third round table in 2017, the initial results of the IFMI beat all expectations and the mechanism becomes fully operational. In just a few years, a complete redistribution of power had taken place, with the establishment of a new Modus Vivendi, a balancing of forces, a new sharing of revenues and power re-centered around the main ingredient (creation and artists), all while rewarding the essential contribution of businesses and other actors who contribute toward their own success and development in a clear and concise structure. Licensing was also reorganized. The sharing of neighboring rights was rebalanced among producers, main artists and musicians. The same goes for copyrights. Secondary cursors were applied to the publishers (graphics) share of revenues, taking into account the amount of work actually performed on cultural works and the valorization of the catalogue. This encouraged dynamic management rather than the passive management that some would so often settle for. The whole music industry wins. Under pressure, the duration term for copyrights and neighboring right alike were reworked. Instead of being shortened, as users were calling for, the parliament (who wished to lift obstacles of development for actors using these rights) implemented guidelines that diminished the amount of rights at the end of 15 and 30 year periods.

However, all of these advancements need a rigorous structure and the creation of a regulatory board in the interest of all parties, beyond partisan or corporate considerations. A work group was assigned to this task. The roundtable of 2017 would finish with the founding actions that would eventually become several months later “The Guild” (a term used since the XI century to designate an assembly of people practicing a common activity, with specific rules and privileges), an ultra- organization that represents the whole music industry and all of its components: authors and composers, interpreting artists and musicians, publishers, sound producers, managers and agents, coordinators, show entrepreneurs, distributors of physical and digital media, broadcasters, as well as training organizations, accompanying devices, websites and platforms, communication agents, and Service and technological providers.... Regulators, observation panels, and consumer associations are included as well. All of the organization within the industry: syndicates, rights managing companies, associations, and federations are all included in the Guild without the possibility of a monopoly and allowing everyone’s voice to be heard.

Regularly scheduled commissions ensure continual oversight of the industry, its economy, evolution, practices, problems encountered, and have a regulatory and mediatory role, as well as a role of anticipation include: the rights commission, practices commission (who handle contractual relations, users, professional ethics, the transparency and sharing of revenues), the finance commission (who manages the IFMI, and supervise all specific programs), and the monitoring commission. Every three years the Guild comes together in a “convent” (from the Latin “conventus”, the term originally used to signify a congress, notably in religious and Masonic circles) to oversee the state of the industry, while reflecting upon and analyzing the up and coming trends.

The first major project undertaken, once the IFMI was operational, was the creation of the Matrix. In other words, a universal catalogue, an enormous database where all music and video works are encrypted and stored, a system that delivers licensing and authorizations for the various platforms, websites and other legal services that guarantees the diversity and perennial nature of legal offerings. This helps to avoid the frustrations of millions of Internet users, who saw their entire virtual library disappear with individual companies who went out of business. Today, in 2025, the access to the matrix is so simple, and the amount of offers are so diversified and attractive that illegal downloading



barely even exists anymore, aside from the ultra-aficionados and rebels, who practice a type of guerrilla protest against the system. Their demands seem to be blurred, seeing as how everything seems to be going for the best for the music industry, its consumers and its different partners.

A mysterious “faction for cultural liberty” is spoken of from time to time because of explosive “cultural attacks” (code attacks on websites, attempts to block access to the matrix, and fake smear campaigns). Some, who view the situation to stable to be honest, look for cracks. Associations denounce the omni power of the Guild, seeing it as a new form of Big Brother with authority that knows no boundaries. Legitimate concerns or rearguard combat? Of course, not all problems have been resolved and new problems continue to surface, but the Guild surveys, and attempts to anticipate and defuse any clouds on the horizon.

The monitoring commission just announced the holding of a colloquium at the beginning of 2026 with the theme “Musik 2050: scenarios for our future”. An interesting idea... Kevin, Lilya and Alan, have already confirmed their presence.

MUSIK 2025 - SCENARIO FOR OUR FUTURE BY SIMON FRITH

These things we can be absolutely sure of:

People will still express and understand themselves through music.

People will still make and listen to music together.

People will still dance to music

People will still try to make money out of music.

Music will still be necessary for public and private entertainment.

Music that gave pleasure in the past will still give pleasure in the future.

There will be new technological ways of storing, sharing and hearing music that we can't yet imagine.

These things we can be fairly sure of:

By 2025 there will be no stadium gigs. Economically and aesthetically they will long have been thought pointless. The Rolling Stones, in their eighties, and U2, in their seventies, hung on to the model but even they finally had to give up and stadium rock wasn't even the object of nostalgia. Uncomfortable, poor sight and sound lines, tedious travel and car park queues—who would go back to that? As people's willingness to pay high prices (and all the add-ons) for such gigs declined (and state funding cuts meant a lack of resources for stadium maintenance), so Live Nation and Ticket Master went bust.. Meanwhile the London Dome (with a succession of sponsors) and its equivalents in other big cities continued to flourish—smaller, flexible, comfortable spaces, in which bands could settle for a live season and music was only one of many kinds of entertainment. By 2020 AEG had overtaken Sky as the world's biggest entertainment corporation.



By 2025 there will be no record shops, but then there will be no record companies either. There will be tracks and albums but they won't be funded, published, promoted or distributed in physical form by companies on the model of EMI, Universal, etc. Indeed, by 2015, when Lord Sharkey left UK Music to become Minister of Youth in the new Labour/Liberal Coalition Government, the BPI had become the least significant of the UK's lobbying bodies while a joint campaign of the Music Mangers Forum and the Feature Artists Coalition had transformed the power structure of the collecting societies. Everybody in the business now had to accept what had long been apparent to outsiders: music could no longer be treated as an asset. It was, rather (as it had always been) a service, for which musicians were paid at the point of delivery (the campaign was copyright extension was at last abandoned). A new kind of large music company emerged, based not on the ownership of rights but the packaging of services, whether musicians for weddings or the provision of ever more sophisticated 'apps' for the various news sorts of personal computer/communications devices. Such companies, brought together in one place the old roles of artist management, music agency and concert promotion with a new expertise in music placement and worked as brokers between musical supply and demand. A music economy built round services rather than assets did not need musicians to sign long-term contracts and shifted the way consumers thought about music, not as an object (record, song) to be possessed but as an experience (of which music might be only one part) to be enjoyed. This was worth paying for but not as a single sort of transaction (buying a record or a ticket) but as a whole series of different transactions and the result was a fragmented rather than a mass market. The era of the global superstar died with the Rolling Stones. A musical career was now more localised, more erratic, more humble.

In the economy of musical services the model for what, in the era of the musical product, were called distribution and promotion turned out to be the radio and, more specifically, BBC Radio. The BBC had established radio services through which a great variety of music (live and recorded) was permanently available on a great variety of digital outlets and devices over which the listener had a great deal of control in terms of how and when they listened. These services were paid for by a license fee, which enabled the musicians involved to be directly rewarded according to how much and often their work was used, and were successful in constructing musical communities, audiences sharing tastes determined by musical rather than commercial judgements. Inspired by the BBC model, a number of successful music providing companies followed the pioneering but short-lived service, Spotify (which became over-dependent on its record company support). It was perhaps not coincidental that in Britain the Conservative/Liberal coalition broke up over a Conservative plan (which turned out to have been devised in James Murdock's office) to abolish the license fee and make British broadcasting entirely commercial. In the subsequent election (in which the Conservatives lost a significant number of votes) veteran activists from the 2010 campaign to save 6 Radio masterminded a brilliant defence of the BBC in the hallowed name of John Peel and under the leadership of Lauren Laverne

By 2025 there were three distinctive musical worlds, which, in business terms, were organised by different kinds of company and entrepreneur. The dance music world, organised around the provision of sounds and spaces for dancers, had not much changed since 2010 although there were now clearly different kinds of club (and club sound) for different age groups with tea and disco dances for pensioners (by now the 75+ age group) the most profitable. The talent music world (as in *The World's Got Talent*, still under the autocratic rule of Britain's only remaining global celebrity, Sir Simon Cowell) was organised around the provision of performers for television entertainment shows and songs for adverts, soundtracks, private pa systems and shopping malls around the world. The art music world was organised around the ideology of music as art—something uplifting and transcendent, a source of national pride and an activity requiring state educational and financial investment. Such ideology was no applied only to classical or 'academic' music. 'Art' music included folk, jazz and rock music and, by now, the album, on the one hand, and the concert programme, on the other, were seen as the forms most appropriate to music as art. State subsidies were directed accordingly, to acts, venues and



music service companies alike (a necessary substitute for the now banned alcohol company support). By now the only sector of the market for whom music meant little (because they were not considered a group of listeners who mattered much) were the young.

MUSIK 2025 - SCENARIO FOR OUR FUTURE

WILL THERE ALWAYS BE A NEED FOR MUSIC?

We work in an industry that markets a product which, along with other items such as art, fashion etc, may be considered by many as luxuries, non-essential for life and human development and evolution. If from the very next second no one wrote or recorded a new piece of music, a song, an instrumental, a concerto, or whatever, everyone now alive, with access to on-line music, record shops, friends collections etc, could listen to different music all day long for the rest of their lives, and indeed a music industry could still survive for quite some time providing research and discovery of existing repertoire, marketing and distribution. Also we know that 'covers' and 'tribute' bands still make a living from playing only existing material. However there is, it seems, a constant desire for 'new music' - this of course involves the creation, recording, marketing, distribution, live and recorded performance, plus all the technologies which make it possible for us to listen to live and recorded music, including of course instruments.

The digital revolution has brought forth a whole host of different ways to broadcast and distribute music, and inventors and manufacturers create and produce new formats every day - safe in the knowledge, or just taking it as a given, that content to validate the existence of these implements will continue to be available. However if that 'need' for new music were to come to an end, and I do worry that as digital reception makes it easy to access 'everything' and the value of music declines along with concentration levels ('rule of thumb' for me now applies to remote controls, SMS messages, and the shuffle button on an i-pod!), we may have to re-consider this need for music and 'the new', however if it is indeed a 'biologically powerful human invention, or 'transformative technology of the mind.', which may continue to evolve, then we may be able to re-assure ourselves about the continuing existence of an industry that supplies such an important invention - but we would be unwise to take it completely for granted!

The following very short extracts from Aniruddh D. Patel's essay may give rise for optimism when considering the future for music and the music industry, as it appears that humans may well have a biological 'need' for music, and that this need for and application of music goes much further than pure entertainment:

We'd like to thank Ani for allowing us to use a few of the references in his essay for Muzik 2025 and I strongly recommend that you read this essay in full, along with Ani's other work – it is all of great interest!

ALLAN MCGOWAN

Extracts From:

Music, Biological Evolution, and the Brain.



By

Aniruddh D. Patel

The Neurosciences Institute
10640 John Jay Hopkins Dr.
San Diego, CA 92121
apatel@nsi.edu

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MUSIC – TRANSFORMATIVE TECHNOLOGY OF THE MIND:

A novel theoretical perspective on the evolution of music:

At present, a number of adaptationist theories posit that the human capacity for music is a product of natural selection, reflecting the survival value of musical behaviours in our species' past (e.g., Wallin et al., 2000). In sharp contrast, a prominent non-adaptationist theory of music argues that music is a human invention and is biologically useless (Pinker, 1997). I argue that research on music and the brain supports neither of these views.

Contrary to adaptationist theories, neuroscientific research suggests that the existence of music can be explained without invoking any evolutionary-based brain specialization for musical abilities. And contrary to Pinker's claim, neuroscience research suggests that music can be biologically powerful. By biologically powerful, I mean that musical behaviours (e.g., playing, listening) can have lasting effects on non-musical brain functions, such as language, attention and executive function, within individual lifetimes. Importantly, these effects can be observed not only in trained musicians but also in ordinary individuals who engage regularly with music.

Music is thus theorized to be a biologically powerful human invention, or 'transformative technology of the mind.' For brevity, henceforth I refer to this idea as TTM theory – this claims that music is a human invention that can have lasting effects on such non-musical brain functions as language, attention, and executive function, and is concerned with explaining the biological mechanisms underlying these effects.

Concerning the fundamental question of why humans are drawn to musical behaviors. TTM theory claims that music can have lasting effects on non-musical brain systems, but it is important to note that it does not propose that humans engage in music in order to produce these effects. Rather, as discussed below, TTM theory posits that people are drawn to music because of its emotional power and because of its efficacy for ritual and memory. The lasting effects on non-musical abilities are a thus consequence of how music engages the brain, not a cause of musical behaviour. A better understanding of how and why these effects occur is of interest both for basic brain science and for designing musical activities to address problems in non-musical domains, i.e., in scientifically based music therapy.

Music as a human invention: summary



Despite more than a year of concerted training in synchronising finger movements to a metronome (Zarco et al., 2009). (six days/week, four h/day), monkeys were unable to learn to align their taps in time with the metronome signal—a task that is easy for humans, even young children with no musical training (McAuley et al., 2006).

Two core components of music cognition—tonality processing and entrainment to a musical beat—have strong relationships to non-musical brain functions. Notably, while these aspects seem domain-specific to music at first glance, research grounded in neuroscience points to their underlying connections to non-musical brain functions. Thus these aspects of music cognition can be explained without invoking evolutionary brain specialization for music, which is consistent with the idea that music is an invention.

If music is an invention, then future research will show that every component of music cognition can either be related to a non-musical brain function or can be explained via learning in the absence of any evolutionary specialization for music.

A Non-Genetic Explanation for Music's Universality

If music is an invention, why is it universal in human culture? Human cultural universals can originate as inventions, as illustrated by the control of fire. TTM theory posits that music resembles fire making in being an ancient invention that has become universal because it provides things that are universally valued by humans. In the case of fire, these things include the ability to cook food, keep warm, and see in dark places. In the case of music, **I suggest that the valued things it provides are mental rather than physical: namely, emotional power, ritual efficacy, and mnemonic efficacy.**

Emotional Power;

Many people report listening to music for the emotion it induces. Emotions are important for humans everywhere, from the very beginning of life, and hence one reason for music's universality may be its deep connection to the brain's emotional circuitry (Peretz, 2010, Koelsch, 2010). This connection could help explain the human proclivity for music without postulating any "innate proclivity for musical sounds and actions" (Kirschner and Tomasello, in press).

Thus music's remarkable emotional power may arise via its ability to simultaneously engage multiple emotional mechanisms in our brains. While none of these mechanisms is unique to music, music may be unique in the way it temporally activates and coordinates these mechanisms. The result is a complex emotional experience that can differ from our ordinary day-to-day emotions.

This might help explain reports of 'music-specific' or 'aesthetic' emotions (Zentner et al., 2008), which seem qualitatively distinct from basic emotions associated with survival, such as happiness, sadness, fear, or anger.

Ritual Efficacy

All human cultures have rituals, and music provides a very useful framework for certain types of rituals, independent of the emotional impact of the music per se. This is because music provides a structure that can easily be repeated on different occasions, and because musical



behaviours are distinct from our ordinary communication. In modern culture the group singing of “Happy Birthday” provides a familiar example. The performance and appreciation of this song is typically not concerned with the aesthetic or emotional qualities of the music. Rather, the song serves as a ritual that effectively means, “we collectively recognize and celebrate your birthday.”

4.1 Music and the recovery of brain functions after stroke

A recent study by Särkämö and colleagues (2008) provides evidence that regular listening to music can aid in the recovery of brain functions following stroke.

4.3 The biological power of music: future directions

The two examples above (see the full essay) suggest that music can have lasting effects on nonmusical brain functions.

- an important direction for future work concerns children, because their developing brains are even more malleable than those of adults (Huttenlocher, 2002). Indeed, music may be a particularly efficacious technology for shaping brain function in children because they are drawn to music from a very young age, meaning that it is relatively easy to get them to engage in musical behaviors repeatedly.

Neural studies using EEG have shown that the right cerebral hemisphere is particularly adept at tracking the amplitude envelope of speech in normal children (Abrams et al., 2008), and that poor readers have a degraded neural representation of the speech amplitude envelope (Abrams et al., 2009).

What does this have to do with music? Rise-time is not only an important cue for speech, but also for music, e.g., in specifying the “perceptual attack” of musical sounds (Caclin et al., 2005). Thus musical activities that make acoustic onsets salient and focus on the ability to accurately perceive such onsets, such as games involving clapping to syllable onsets of words in songs, may help refine brain networks involved in encoding amplitude patterns in ordinary speech (Goswami, 2009; cf. Overy, 2003; Tallal and Gaab, 2006).

Experimental studies are needed to address this issue.

Studies of the biological power of music need not be limited to individuals with neural anomalies. There is considerable scope for the study of how music affects the development of nonmusical abilities in ordinary individuals, both in children and adults.

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Understanding the biology of human inventions involves understanding how our evolved neural organization shapes those inventions, *and* how our inventions in turn shape our brains within individual lifetimes. **In exploring this fascinating dialectic, music is a particularly promising area of research.**



MUSIK 2025 - SCENARIO FOR OUR FUTURE VITOR BELANCIANO

Never before has music been consumed as rapidly as today, no matter what genre or period, in all of its various formats, in all of the most varied circumstances. Present day music is favored. It has a bright future. The only question left to resolve in order to satisfy the main actors in the music industry is the model of production and distribution, not the product itself. The disc industry may vanish from the form that we know at present time, but not the music in terms of its artistic expression.

The forms of production and circulation of musical works has seen, throughout its history, many evolutions, fruits of social, industrial and technological developments. This is why the future will be simultaneously identical yet different. It will be different because of the further accentuation of the crumbling affectionate relationship with physical mediums of music and the impending dematerialization. For new generations, music is no longer an object to acquire. It's an experience. It's a service. It's free. It's something that is shared.

This is the reason the fight against free downloading is already lost, music being one of the favorite modes of social interactivity. One foreseeable scenario is the implementation of a global license that allows one to download an unlimited amount of music for several euros, with a fair distribution of profits among musicians and intermediaries. Music will never be completely free of charge, but the hypothesis of a collection and redistribution that is fair and direct, eliminating the margins of intermediaries, has never been stronger.

MUSIK 2025 - SCENARIO FOR OUR FUTURE BY MATTHEW BROWN

Over the last decade technology has fundamentally changed all aspects of the business of music. The development of new digital technologies has opened up limitless opportunities to be creative – not just for recording artists, but for every link in the chain of people and companies that helps connect artists with the audiences who love them. This revolution has of course extended to every aspect of our lives, wireless internet, online banking, social networking, 3D printing – the list of developments based on 1s and 0s is endless.

For music though a decade has not been nearly long enough for real change to be seen by artists and those people closest to them – their managers. Both artists and managers are still struggling to throw off the baggage and conventions of the past fifty years, let alone the past ten. What I hope to see underpinning the music industry in 2025 is quite basic, and yet it would fundamentally change the way that artists balance the challenges of creativity and business.

My vision of the music industry in 2025 is simple and is one where peoples' thinking is no longer clouded by sound recordings and all the dogma that is associated with them. Sound recordings are just one of the many ways that artists interact with the audiences who love them – yet they dominate most of our thinking commercially, legally and politically.

We need to move on from sound recordings being the dominant force in the industry. If we were successful at ensuring this transition it would mean that artists would finally be able to move from being at one end of a 'value chain' to being at the heart of an eco-system. This eco-system would be populated by all the various types of professional services necessary to help that artist reach their audience. Some bands already have these systems and are pathfinders we can look to for examples – Radiohead, Metric, and Marillion are just some of the bands who have decided that they will retain the ultimate say in how they interact with their audiences.



In the UK at least, artists are still commonly signing recording contracts that assign the rights to their creations for the life of copyright of the sound recording. A few artists have even signed up to so-called 360° deals where a label or other business partner takes a cut of multiple revenues. On the face of it, this might not be a bad deal if all parties are actual partners, but when they aren't these deals amount to little more than a land-grab by companies trying to replace income that has diminished elsewhere.

These arcane, exploited/exploiter types of business practices must be made a thing of the past by 2025. In their place needs to be a renewed and refocused investment model that allows artists to secure the funding needed to create all the various elements that will fuel the artist/audience relationship.

Live performances, brand partnerships, synchronization and merchandise are all equal to sound recordings when thinking about ways that an artist can reach their audience. In 2025 I would hope that the industry would have fully transitioned to a model where artists can easily bring together around them their choice of partners for delivering all aspects of their career. Everyone has a role to play – label, publisher, manager, producer, session musician, etc – but the revenue they share in must be a fair share and in line with their contribution to creating a healthy eco-system that surrounds and supports the artist.