TECH1002-16 Social Media & Technology

Lecture Eight: Electronic Music Sharing

001	Oneohtrix Point Never's "subversive sound has made him something of a cult figure among a generation raised on YouTube; his aesthetic mirrors a world where the distance between styles once considered mutually exclusive has shrunk to the size of a clickable link. In the past few years, though, Lopatin's profile has risen above underground notoriety. Now he finds favour with edgier curators of the mainstream." http://www.theguardian.com/music/2015/nov/18/oneohtrix-point-never-garden-of-delete https://youtu.be/49EXKsu-jTs?list=PL_klrOneTjGiuJi6KGSJvGFdDVz4YKMr0
002	"Long playing records – they're like the sword and shield of a hipster. They're chunky, expensive, beautifully made, and incredibly awesome. Since their renaissance in the 21st century, walking up to someone and saying "Want to come back to my place? I've got a huge record collection" is almost an acceptable pick-up line. However, compared to downloads, they do lag behind in some ways – most notably the immediacy of the latter often trumps the need to even possess a record. But with that in mind, LP's can still be seen as a refreshing tonic in today's digital world." http://whatculture.com/music/5-reasons-lps-better-downloads.php **Danny Baker's Great Album Showdown - File Under : Rock.** https://youtu.be/oGGXPa5otgs
003	"Make no mistake," declared George Ergatoudis, head of music at BBC Radio 1 and Radio 1Xtra, this month. "With very few exceptions, albums are edging closer to extinction." It was enough for musicians and fans alike to take to social media in their droves to jump to the defence of a format that has dominated the music industry for half a century. Yet Ergatoudis has the facts on his side. The statistics for album sales and revenue from online streaming services show consumers are bypassing the traditional constraints of the LP and listening to a cherrypicked selection of hits. The playlist is now in the ascendant. http://www.theguardian.com/music/2014/jul/29/album-music-format-streaming-playlists-extinction
004	Talk to anyone over the age of 22, and they'll bring you back to the dark ages of digital music, when there were only two options for satiating your current music obsessions: a) Drive all the way to the record store and spend way too much on a band's entire album, even though you only liked two songs, or… b) "When I was a kid, we downloaded music illegally—and we liked it that way!" Sure, that dynamic still exists somewhat today with paid download-based stores like iTunes, but more than ever, music fans are turning to ad-or subscription-based streaming services like Pandora and Spotify, which, as of July 2013, boasted over 24 million and 200 million users respectively. http://www.socialnomics.net/2013/12/02/how-social-media-and-streaming-have-influenced-the-music-industry/ Clothing and lifestyle outlet Urban Outfitters has taken advantage of the vinyl resurgence of the past decade big time. Calvin Hollinger, the company's Chief Administrative Officer, claimed yesterday that Urban Outfitters is the world's largest vinyl seller, as Buzzfeed reports. "Music is very, very important to the Urban customer… in fact, we are the world's number one vinyl seller," he said in a meeting with the outlet's analysts. Vinyl sales have steadily risen over the last decade. 6.1 million records were sold last year—the highest since at least 1991, according to Nielsen SoundScan, which only began tracking sales data that year. (Of course, that's a fraction of sales during the vinyl industry's heyday.) http://pitchfork.com/news/56859-urban-outfitters-says-theyre-the-worlds-biggest-vinyl-retailer/
005	[The Artic Monkeys] "didn't do it by design. At first they didn't do anything by design, beyond writing songs and gigging around Sheffield, distributing homemade demo CDs at shows. Their canny friends burned copies to leave on buses, but more importantly, uploaded them to filesharing sites and set up a MySpace page. By the time the press latched on in spring 2005, fans were already swapping bootlegs and gossip on Monkeys messageboards that they had started themselves in the absence of official avenues." http://www.theguardian.com/music/2015/oct/22/arctic-monkeys-debut-single-i-bet-you-look-good-dancefloor

	Arctic Monkeys - I Bet You Look Good On The Dance Floor https://youtu.be/pK7egZaT3hs
006	**Network Music & Data:** The recent criticism by Thom Yorke of online steaming service Spotify is the latest indicator of an industry in flux. Once upon a time the music industry had a relatively uncomplicated business model – band or artist records song, record label sells song, artist and record label make money. Now, in an era of fragmented platforms, file sharing, and non-traditional routes to market, the music industry faces various challenges. Social media presents an interesting opportunity. As music fans, most of us turn to Twitter or Facebook to keep updated about our favourite bands, whilst new tracks or videos will 99% of the time get their launch on social channels. Furthermore, social media is where music audiences naturally congregate, forming their own communities and sharing their experiences of bands and artists. But how can labels keep track of this ever-increasing volume of online conversation? https://www.brandwatch.com/2013/08/social-media-the-music-industry/ "Social media gives everyone – not only B2B companies but also consumer brands, consultants, nonprofits, and even rock bands, churches and colleges – a tremendous opportunity to reach people and engage them in new and different ways. Now we can earn attention by creating something interesting and valuable and then publishing it online for free" (Sterne, 2010, p. x). The data driven music industry model has shifted the way that the music industry thinks about marketing music and performers. Using the data gathered on social networks bands and performers are now able to breakdown information into clear demographic segments based on a relationship with the audience, rather than from a one-way broadcast or promotion model. The data-metrics that support this development have enabled bands and artists to differentiate a clearer niche audience, and has allowed some bands to enhance the longevity of their performances. http://blog.sourcemetrics.com/social-media-marketing-management-for-musicians/ **With You - Chris Brown Cover - Justin Singing** https://youtu.be/eQOFRZ1wNLw
007	**Fan interaction on social networks:** Data-metrics are used to track the number of plays, views and comments on artists' via their social media profiles, the number of fans and likes that they have on Facebook, the number of related tweets on Twitter, number of plays on last.fm or Spotify, and several other social popular networks. http://www.shadesofsolveig.com/2013/04/02/musician-google-analytics-rocket-science/
008	**Fan profile on social networks:** Data-metrics are used to analyse information about fans on social networks and produces an overview about artists' fan demographic and geographic information for example, which age group of people say that they like a band or artist, which areas they are located, and what languages they speak. This has given bands and artists that opportunity to look where demand for concerts is most concentrated so that they can play in those areas and promote albums and merchandise accordingly. http://firstmonday.org/ojs/index.php/fm/article/view/4873/3752

009	Table 1. Commonly used social CRM metrics

Metric	Description
Conversation buzz	The amount of discussion around certain topics, generally determined by the number of responses to blog posts or online discussions. A widely read news site may post a story, but if there are no comments and no readers discussing the topic, then it shows little consumer interest.
Conversation value	The revenue contribution of a conversation about a particular product or brand. Proposed by Chat Threads, this metric comes from understanding how conversations spread through different channels and the incremental value each conversation adds to the brand's bottom line.
Conversation volume	The number of social media entities (blog posts, forum discussions, tweets, etc.) discussing a topic. Volume is a stronger metric when measured over time - marketers use conversation volume to set baselines for future campaigns.
Demographic metrics	The collection of metrics making up the background details of online consumers. Listening platforms can collect data on consumer location, gender, and age. Marketers use demographic data to determine whether their campaigns reach targeted consumers.
Level of influence	The authority of an online consumer, measured by his or her overall reach online. A consumer with a highly read blog and thousands of Twitter followers is assigned a high influence score, while a commenter on a small forum has low influence.
Message reach	The number of eventual impressions of an online discussion. Measured by the number of different sources covering a topic and each source's potential page views. Many discussions start small, but once picked up by a larger source, will reach a large number of consumers.
Sentiment type	The positive or negative attitudes consumers express, scored positive, negative, or neutral. Although many online brand mentions are neutral, containing no sentiment, listening platforms track adjectives around keywords to determine consumers' tonality about a topic.
Share of voice	The ratio of discussion volume between multiple brands — often represented as a percentage pie chart. Many marketers track their brands against competitors' to determine which company has a larger share of voice.
Topic frequency	The most common themes for consumer discussion around a brand. Marketers use topic frequency data to collect insight into how consumers view their brands and how they discuss them online.
Virality	The amount and speed at which a discussion spreads, measured by the number of different entries around the same topic within a certain time period. Around a highly viral event, such as the Motrin Moms saga, hundreds of bloggers write posts in the following days.

Band and Petouhoff, 2010

(Li, Loh, Evans, & Lorenzi, 2013, p. 262)

| 010 | **Fan influence on social networks:** Data-metrics are able to tell which fans of an artist or band are most influential in terms of how frequent they interact on social networks, how many other influential friends they have and their Eigen centrality, that is the number of connections that they have and the importance of those connections. If these 'influencers' can be harnessed to champion a band or an artist within their social networks, then they will increase the profile of the artists through word-of-mouth exchange. http://www.the-gma.com/increase-your-fan-base-study-your-social-media-metrics-young-musicians-told

Fangage
"Tired of sending out Tweets, hoping someone will read them? Done spending a lot of money boosting your Facebook post to reach the right audience? With Fangage you are able to personally take fan engagement to a new level with with laser-targeted precision, communicating with your fans on the platforms they use and love the most, including email, SMS and Facebook chat."
https://www.fangage.me/?gclid=CjwKEAjwnebABRCjpvr13dHL8DsSJABB-ILJtilLX4ENDtNR8O8Er7E5BEe7BJk0eAUg_tku0B1dxxoClPfw_wcB

Next Big Sound
Launched in 2009, Next Big Sound is the leading provider of online music analytics and insights, tracking hundreds of thousands of artists around the world. As part of Pandora, we deliver powerful analytics tools used by music makers, labels and marketers looking for data and insights about artists and their fans.
https://www.nextbigsound.com/
https://youtu.be/jiBbmuDwK6k

What's Good for Fans?
"First and foremost, Twitter #Music is undoubtedly good for Twitter. The app takes something that is hugely popular among consumers — music — and intimately ties it to its own service. It also integrates with Spotify and Rdio so tracks can be streamed in their entirety from within Twitter #Music. That feature, the company is betting, will keep listeners glued to the app, where much of what they do is tied to Twitter's core |

functionality: tweeting songs and following artists."

"We Are Hunted's flagship feature was its Emerging Music chart, which analyzed a wide range of data signals to determine what music was most popular online. Twitter #Music appears to replace that more complex algorithm with something that more heavily favors Twitter's own data. That's not surprising, but it makes for a less thorough analysis and for music fans, a less useful experience."
http://readwrite.com/2013/04/18/twitter-music-great-for-artists-less-so-for-fans-hands-on-review/
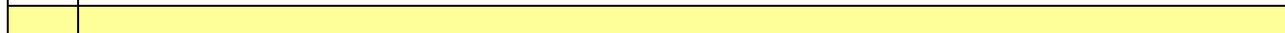
| 011 | |

Table 2. Vendors of social CRM metrics

Influencer Metrics	Scores Profiles Based On	Website
Facebook		
Booshaka	Posts, comments, likes, quality of participation, activity	www.booshaka.com
Twitter		
TwitterScore	Number of friends and followers, tweet frequency	www.twitterscore.info
Twittalyzer	Follower, mentions, retweet frequency, tweet frequency	www.twitalyzer.com
Tweetrank	Tweets, follower, followees, retweets, replies, mentions, shared links	www.tweetrank.com
Tweetreach	Reach, exposure, impression	www.tweatreach.com
Multiple Site Metrics		
Peerindex	activity, authority, audience	www.peerindex.com
Klout	True reach, amplification, network impact	www.klout.com
Sirank	Activity, true reach, engagement	www.sirank.de
Proliphiq	engagement, credibility, audience	www.proliphiq.com

(Li et al., 2013, p. 263).

012	**Who is central to a social network? It depends on your centrality measure.** "One important feature of networks is the relative centrality of individuals in them. Centrality is a structural characteristic of individuals in the network, meaning a centrality score tells you something about how that individual fits within the network overall. Individuals with high centrality scores are often more likely to be leaders, key conduits of information, and be more likely to be early adopters of anything that spreads in a network" http://www.activatenetworks.net/who-is-central-to-a-social-network-it-depends-on-your-centrality-measure/

013	**Fan opinions on social networks:** Data-metrics analyse reviews, blogs, comments, tweets of professionals and fans on social networks and the whole world-wide-web to produce an overview of what Internet users think about artists' latest tracks, albums, concerts, etc. This information can be examined for its qualitative content and allow performers to focus their communication and language to those that will be syncopated with the audience's expectations. This could mean the alignment of a political message as well as shared and common cultural and media references. http://www.telegraph.co.uk/culture/music/music-news/5595221/Top-40-chart-calculations-will-include-free-music-listening-compilers-say.html

014	The first singles chart to include streams will be aired on Radio 1 on 6 July, with data from Spotify, Deezer, Napster, O2 Tracks, Xbox Music, Music Unlimited and Rara factored into the chart calculations, with 100 streams the equivalent of a sale. The BPI is on board with the changes, tweaking its own Platinum, Gold and Silver certified awards programme to include streams as well as sales. The changes come at a point where British music fans are streaming 260m tracks a week, up from 200m at the start of 2014. http://musically.com/2014/06/23/uks-official-charts-company-adding-streams-to-its-singles-chart-from-july/

015	Independent labels trade body WIN has accused YouTube of trying to force its members to sign the contract with threats that their videos will be blocked on its free service if they do not. The contract's publication sheds more light on the terms at the heart of this dispute. The most controversial clause concerns the ability of major labels to influence the rate of royalties paid to independents: "To the extent that any major label

	agrees to any rates for the Google Services that are lower than the rates set forth in Exhibits C or D, including with respect to bundling, Google will have the right to reduce Provider's analogous rates accordingly, following thirty (30) days written notice (via email will be sufficient) to Provider." Independent labels are worried about this due to the potential for major labels to accept lower royalty rates for streams of songs, in exchange for advances – upfront payments. This clause suggests that indies could then be forced down to the lower per-stream rates without getting the advances. http://www.theguardian.com/technology/2014/jun/24/youtube-music-contract-indie-labels?CMP=twt_gu
	Recap:
016	It is therefore incumbent on those who wish to understand the digital realities that we are able to make sense of the "distinction between commercial competition and amateur appropriation; between creative re-purposing and piracy" (Gallagher, 2013, p. 95). http://www.theguardian.com/music/shortcuts/2013/jul/15/spotify-musicians-money-thom-yorke
017	A number of Swedish artists are threatening to sue Universal and Warner Music over the paltry royalties they get from people streaming their music. If record labels don't agree to increase the share of the royalties distributed to artists from services such as Spotify, the artists will start demanding that their music is removed from the service, says Swedish Musicians' Union lawyer Per Herrey. http://www.theguardian.com/media/2013/oct/25/spotify-artists-sue-labels-music-streaming Spotify added 10 million new users in the last two months of 2014, taking it to 60 million at the end of the year - despite its much publicised row with Taylor Swift. 15 million of those users were paying subscribers, up from 12.5 million in early November, when Spotify last released figures at the height of its dispute with the musician. However, it comes as Apple is believed to be preparing to relaunch the Beats Music service it bought alongside the headphone maker as an iTunes streaming service. http://www.dailymail.co.uk/sciencetech/article-2907588/Spotify-shakes-Taylor-Swift-row-reveals-hit-60m-subscribers-15m-paying-streaming-service.html I've been using the streaming music service since it launched in 2008, and since about 2011 it's been my main music player – including for songs and albums that I've bought from other sources like iTunes and Bandcamp during that time. Spotify has my big music data, just like it does for all 50 million of its active users. In 2014, it bought a music technology company called The Echo Nest to help it make sense of all this data, and understand its listeners better. So, does it understand me? I asked the company, which agreed to compile a report of my "taste profile" and talk me through it. A quick caveat: nobody should care about my individual tastes other than myself: this isn't a look-how-cool-I-am show-off article. http://www.theguardian.com/technology/2015/jan/06/spotify-music-streaming-taste-profile
018	**The Album is Dead** The latest victim, and perhaps the most depressing when it comes to the slow but steady bludgeoning of creativity within the field, is the album. Though fans cleave to it as a format, producers, presenters and industry pen-pushers know the writing is on the wall. Lana Del Rey's latest topped the UK charts with only 48,000 in first-week sales under her belt. http://www.theguardian.com/commentisfree/2014/jul/30/album-is-dead-long-live-playlists Adele's long-awaited new album 25 won't be available for streaming when it's released tomorrow. The New York Times reported on the British superstar's decision in an article this afternoon. "The major digital services have been told that 25 will not be made available for streaming, according to three people with direct knowledge of the plans for the release," wrote reporter Ben Sisario. The Verge has independently confirmed the report. http://www.theverge.com/2015/11/19/9695984/adele-25-not-streaming-new-album-spotify-apple-music Beats Music is finally closing down: The Apple-owned music subscription service will cease operations on Nov. 30. Users were informed of the deadline with a post on the Beats Music support website, which said that remaining subscriptions will be cancelled. Apple acquired Beats Music as part of its $3 billion Beats Electronics acquisition in early 2014. The company used the Beats team to build its own Apple Music

	subscription service, and has been urging remaining Beats Music subscribers to switch to the new service ever since it launched this summer. http://variety.com/2015/digital/news/beats-music-closure-shutdown-1201640022/
019	"The language that frames our experience of the world and with which we write our histories has changed dramatically over the last few centuries. Not only have words and meanings altered, but the entire domain of language has altered. Rather than arising out of local, human experience elaborated through conversations with other people, language now comes pre-packaged and reflects not the needs of human beings but the values of capital, the machine, and the technological system" (Krug, 2005, p. 11).
020	**DOWNFALL - Vinyl v Digital** https://youtu.be/FY4dCs5GNXs
	References:

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Krug, G. (2005). *Communication, Technology and Cultural Change*. London: Sage.

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