

CURRENT TRENDS AND MARKETING STRUCTURE OF THE MUSIC INDUSTRY WITH REFERENCE TO INDIAN MUSICAL INSTRUMENTS' MARKET AND FORECASTS (2022 - 2027)

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ABSTRACT

Not only does music transcend the limitations of language and culture, but it also has the power to enliven us by connecting with our feelings and striking a chord directly with those feelings. Rejuvenating and bringing people together are only two of the many benefits that may be reaped by listening to music. Roy Ayers, who referred to himself as a messenger, once made the profound observation that "the true beauty of music is that it unites people." It is a vehicle for communication, and we, the musicians, are the bearers of this message. This paper provides a concept of music industries and marketing of the music industry. It starts with a blueprint of the three music industry, marketing structure of the music business, Mergers, mixtures and coming about drives and Developments in the Technologies of Music Industry. It then provides a comprehensive overview of the In Developed Market Economies, Standard Music Industry Practices The Consequences for Newcomers of the Existing Music Industry Value Chain's Stability have been discussed in which we include the potential for e-commerce revisited, Building national competitiveness is a challenge due to a lack of flexibility in the value chain and Big and Small Industry Dynamics. Further in this paper we discuss the Music Streaming Trends and Music Services in India, India Musical Instruments Market - Growth, Trends, Impact and (2022 - 2027) Forecasts and Recommendations for Music Industries in Developing Countries and Transformation

Keywords - Music Industries, Developing Countries, Marketing Structure, instruments, forecasts.

The Indian culture places a significant emphasis on music. The majority of the Indian music industry may be broken down into the following subgenres: Bollywood, Classical, Folk, Independent, and Devotional, with Bollywood accounting for approximately 80% of total consumption. It is a market that is loaded with potential that many foreign corporations have set their sights on because there are more than 800 million internet users in the country. However, the competition in India is on a regional level, and catching the attention of India's rural population has proven to be the single most important factor in the success of companies such as TikTok (even though it is now illegal) and YouTube. However, while having a large number of users, the music sector is only rated 15th in terms of market share around the world. With its current rate of expansion, experts in the sector anticipate that it will break into the top 10 by the year 2022. (some delay may be expected due to the pandemic). As per a new report that was distributed by the Indian Music Industry (IMI), the pinnacle body that addresses the kept music industry in the country, the Indian recorded music industry is passing up likely income of between Rs 2,000 crore and Rs 3,000 crore consistently because of strategy holes, old principles and guidelines. This information comes from a report that was published by the Indian Music Industry (IMI). (Meler, Marcel & Škoro, Miroslav (2013)

In 1999, the world's recorded music industry was coming off of a phase of expansion that had been going strong for over a quarter of a century at that point. In 1974, over one billion records were sold all across the world, but by the time the century came to a close, the number of recordings sold had increased by more than three times as much. Barely any record name chiefs at the time expected that a gathering of teen Internet programmers, drove by Shawn Fanning (who was an understudy at Northeastern University in Boston at that point), would light the tempestuous cycle that ultimately would subvert the underpinnings of the business. Toward the finish of the nineties, the spirits of record name chiefs were high, and barely any music industry leaders right now expected that a gathering of young Internet programmers would show others how its done. (Alagoa, Hans 2015).

Henry (2008) identifies the music industry as a dynamic subset of the creative business sector. The music industry is predicated on the manufacturing and dissemination of musical works (Music Industry, 2021). It accomplishes its objectives by laying out accomplice networks between those associated with the creation of music (vocalists and

lyricists), those engaged with the utilization of music (audience members), and those engaged with the commercialization of music (marks, administrators, and specialists) (Pastukhov, 2019). As per the IFPI Global Music Report, 2020, the all out income of the worldwide recorded music industry arrived at 21.6 billion USD in the earlier year. This figure is anticipated to keep extending because of the multiplication of music streaming stages. As per Swanson (2013), music streaming makes it feasible for musicians to disperse their work to the overall population through paid music administrations like Spotify, Apple Music, YouTube Music, Tidal, and others. The reception of this peculiarity is the main change that has happened in the music business in the previous 10 years (Moore, 2021). This reception has totally moved the way that the music business works, from the way that purchasers experience music to the way that craftsmen get by off of each stream they get. (The Music Business in 2021)

As indicated by Graham (2004), the music business is constrained by five large companies: EMI Records, Sony, Vivendi Universal, Time Warner, and Bertelsmann BMG. Otherwise called "The Big Five," these record names control 90% of the world's music market (The Global Music Machine, n.d.) and have proprietorship stakes in Spotify, the organization that was quick to spearhead music streaming (Pendlebury, 2021). These organizations have the objective of energizing the development of the music business by making interests in different entertainers. As per Benner and Waldfoegel (2016), huge record names are famous for utilizing expensive marketing methods with expectations of accomplishing a palatable profit from their ventures. To achieve this, we approach a far bigger market to get to that degree of income potential. What's more, record marks are liable for advancing and dispersing crafted by specialists; notwithstanding, the quick advancement of innovation lately has essentially decreased The Big Five's significance in the digitized music industry. The utilization of web-based entertainment, which empowers specialists to foster self-advancements at their own speed and in their own style, has arisen as a very valuable instrument as of late. On the other hand, music real time features make it practical for craftsmen to straightforwardly post their substance into various stages without the contribution of record names. In view of these contemplations, a many individuals would prefer to pick the less common direction and work independently than sign an agreement with an organization (Daniels, 2019).

Organizations and people who create income through the creation and offer of music are by and large alluded to as the "Music Industry." The musicians who make and play out the music, the organizations and experts who make and sell recorded music, (for example, music distributors, makers, recording studios, engineers, record marks, retail and online music stores, execution privileges associations), those that present unrecorded music exhibitions (like booking specialists, advertisers, music settings, and street team), and experts who make and sell music recordings are a portion of the numerous people and associations that are engaged with the business. Others and associations that are engaged with the business incorporate experts who make and sell music recordings.

RESEARCH FOCUS

In this, we provide you with an in-depth analysis of the current state of the music streaming market in India. This will address the ways in which the introduction of the Internet has had an impact on the three primary sub-industries that make up the music business, as well as the ways in which the Internet has altered the size, strength, routines, and relationships that exist between the sub-industries. The primary focus of our study is to discuss the CURRENT TRENDS and Music market and its structure In India.

THREE MUSIC INDUSTRIES

It is important to initially recognize that the music business is definitely not a solitary industry yet rather an assortment of unmistakable industries that are firmly connected with each other yet which, simultaneously, depend on different rationales and structures. Solely after making this acknowledgment will understanding the elements of the music industry be conceivable. The development of music-related scholarly properties and their ensuing commercialization structure the groundwork of the entire music industry. Writers and musicians are answerable for the production of melodies, verses, and game plans that are either played live in front of an audience, recorded, and offered to clients, or authorized for another sort of purpose, like the distribution of printed music or use as ambient sound for different types of media (promoting, TV, and so on.). Due to this essential structure, three essential industries have arisen inside the domain of music: the recorded music industry, which centers around the recording and circulation of music to buyers; the music authorizing industry, which principally licenses syntheses and game plans to organizations; and the unrecorded music industry, which centers around the creation and advancement of live amusement like shows, visits, and other comparable occasions. Other businesses, such as those that specialise in the production of musical instruments, software, stage equipment, music merchandising, and so on, are sometimes considered to be part of the music industry's extended family. However, despite the fact that these are significant sections of the industry, they are not typically considered to be essential components of the core of the industry.

Before the advent of the Internet, recorded music was the most lucrative subgenre of the three categories of the music industry. It also held the largest market share. Most of aggressive musicians and groups in the customary

music industry have the desire of marking an arrangement with a record name eventually in their vocations. At the point when a craftsman marked a recording contract with a record name, it implied that the name would pay for an expert studio recording to be made of them and would permit them passage into the record name's worldwide dissemination framework. These were benefits that were difficult to reach to by far most of unsigned groups. The recorded music industry area was far bigger and more breathtaking than the music permitting area, which was the second area that made up the music business. The music distributing industry at the time was predominately a business-to-business one, with very little commitment occurring between the general population and the actual organizations. Their primary duty was to oversee the collection of licence payments whenever a song was performed in any setting and the subsequent distribution of these fees among the song's songwriters and composers in an equitable manner. Ticket deals were the essential type of revenue for organizations working in the unrecorded music subsector of the music business. In spite of the way that unrecorded music has a long and distinguished history, during the 20th century it was consigned to a supporting job in contrast with the recording industry. Record deals were undeniably the main wellspring of cash, and record names normally saw show visits as a vehicle to advance a studio collection. Record marks were not extremely stressed over whether the visit was worthwhile. At times the record name would try and pay visit support, which would permit groups to go on visit and advance the collection notwithstanding the way that the actual visit was losing cash.

This structure of the music business, including the connections between the three industries, was created during the center of the 20th 100 years and was profoundly solidified when the Internet arose to challenge the whole framework. This structure incorporates the connections between the music recording industry, the music distributing industry, and the music streaming industry. The dissemination of recorded music to end clients was the essential focal point of the transient impact that the Internet had on the music organizations. This shows that the other two areas of the music business, to be specific live execution and music distributing, were at first left pretty much safe by the deficiency of appropriation control and widespread web-based robbery, while the recorded music industry was severely influenced by the two elements. In mark of truth, albeit the recorded music industry has been battling throughout the past 15 years, the other two industries have become undeniably more remarkable and noticeable. There are a couple of variables that have added to the steering of the results toward this path.

One of the essential reasons is basically that as one income stream is lessening, the music business is expected to reconsider its different organizations and endeavor to make up for the lost incomes from recorded music by expanding incomes from music permitting and unrecorded music. This is one of the essential reasons.

For instance, during the beyond 15 years, incomes from music permitting have dramatically increased. This is to some degree owing to new and more dynamic permitting rehearses, yet it is likewise owing to the way that the media industries have changed in a way that is tantamount to how the music business has changed. When contrasted with only twenty years prior, the quantity of TV stations, radio channels, videogames, sites on the web, and different outlets has altogether expanded, and most of these outlets require music as either their essential or auxiliary wellspring of material. With regards to fulfilling the need from new media settings, music distributors have, as a rule, demonstrated that they are more spry than record organizations. One clear illustration of how music distributors changed their strategic policies is the way they endeavor to secure themselves as an all inclusive resource for musical scholarly properties, where news sources can get all free from their music licenses with a solitary agreement. This is an unmistakable illustration of how music distributors changed their strategic policies. This would appear to be a conspicuous help, however in the more regular music industry, it wasn't generally the situation that this was the situation. All things considered, there was one legitimate substance that held the privileges to the creation, and one more lawful element that controlled the freedoms to the recording of the musical work. Together, these two lawful substances held the privileges to the arrangement (the expert). It is turning out to be more normal for music distributors to have command over both the expert keep and the structure nowadays of computerized appropriation, which makes the authorizing strategy more viable. In the beyond 15 years, the music authorizing industry has formed into the most productive area of the music business. It is additionally every now and again viewed as the area that is both the most creative and the most dexterous of the three.

Live music has overtaken recorded music as the most important component of the music industry, despite the fact that music licencing generates the most revenue. There is a sensibly basic clarification for why there has been a particularly critical expansion in unrecorded music throughout the span of the past 15 years. Unrecorded music, then again, is more easier to coordinate than recorded music. A band that is popular can help their income from live exhibitions of their music by performing more shows and charging higher rates for admission to those gigs. Regardless of the way that the worldwide monetary emergency of 2007-2008 caused an imprint in the extension of the unrecorded music industry, it has in any case surpassed the size of the recorded music industry. After the change of the music business welcomed on by the ascent of the Internet, the biggest music organization on the planet is

presently Live Nation, which is an unrecorded music organization situated in the United States and was veered off from Clear Channel in 2005. During most of the last part of the earlier 100 years, the biggest music organization was a record organization. This is one more sign that the power elements in the music business are moving in huge ways. It is vital to note, in any case, that the lines that used to outline every one of these three organizations are not quite so particular as they were before the approach of the Internet. Music organizations, for example, Live Nation, go about as an overall colleague to musicians and lyricists, and they support the exercises that musicians and musicians take part in, whether or not those exercises include live shows, stock, permitting, or the circulation and advancement of recorded music to purchasers. This implies that it is as of now not completely simple to put a music organization into one of the three industries, however on account of Live Nation, most of its income is as yet produced through live shows, so it is as yet proper to allude to them as basically an unrecorded music organization. Live Nation is the world's biggest advertiser of unrecorded music occasions.

MARKETING STRUCTURE OF MUSIC INDUSTRY

Mergers, amalgamations and resulting initiatives

Current changes in the music business are the outcome of a blend of mechanical, financial, and social reasons, with the last option containing both social and legitimate aspects, as they do in all media areas. As we move into the domain of data circulation by means of advanced networks, the music business is of extraordinary significance. Many muddled media creations are kept intact by the paste of music. Music is every now and again the region picked by the media organizations for trial and error despite questionable fates, following the idea that it could be smarter to gain from botches with media items that simply consolidate sound instead of extravagant speculations like component films. On the opposite side, the music business has encountered a time of possession combination by transnational companies, with assets focused on fewer overall geniuses. (Peter Gouzouasis and Danny Bakan (2011).

These consolidations have been reflected by an accentuation on globally reasonable geniuses, an example that has become more predominant in the worldwide music industry because of bigger direct front uses in ability. Along these lines, it is unavoidable that bigger players will put a need on the security of such significant beginning speculations, looking for market control through the advantages that accompany their scale. Subsequently, more modest players might have less opportunity to participate on the lookout, given that their advantages are not firmly safeguarded by hostile to trust guideline as well as fair free mediators among makers and shoppers (Wallis,1990; Choi and Hilton 1995, Burnett 1996).

Then again, there aren't many individuals in the business who might debate the way that most of imaginative work, rather than the monetary gamble taking, happens in the large number of more modest organizations (otherwise called "The Independents"), which address a wide assortment of societies and subcultures. Experimentation is what leads to the formation of new ideas at this stage. When it comes to research and development, many less developed countries have tremendous resources at their disposal, but these resources can only be utilised to their full potential with the provision of help at this stage of the creative process. This support can take many shapes and be of varying degrees; it can encompass a wide variety of domains, such as the provision of technological expertise, the development of products, and the provision of aid and advice pertinent to the preservation of ownership rights (such as IPRs or Intellectual Property Rights)..

Over the course of the last few decades, "vertical integration" has come to characterise the international music industry. This refers to the practise of exerting an increasing amount of control over the various phases of the production and distribution process. Because of this, a number of notable mergers have taken place both inside and between the many subfields of the media industries. This includes the consolidation of firms that create recorded music (record or "phonogram" endlessly organizations that own the copyrights to recorded music delivered by different endeavors (music distributors). These propensities have added to the development of a more united modern scene.

During the 1980s and mid 1990s, there was a rush of consolidations and takeovers in the media business, which brought about a couple of worldwide media associations "possessing" a large portion of the big names and an extremely immense repertory of music copyrights. This happened in the business. Sony (Japan), Universal-Vivendi (France), AOL Time Warner (US), EMI-Virgin (UK), and BMG (Germany) altogether represent 70-80 percent of the absolute deals of music all over the planet. As per starter figures for deals of actual music items during the first a half year of 2001 in quite a while (Australia and the United Kingdom), the five Majors controlled 74% of the market in Australia and north of 90% of the market in the UK (source: MBI - Music Business International - , October 2001, London).

The term of copyright security has been reached out to at least 70 years after a creator's passing in the European Union (EU) and 75 years in the United States because of late advancements under the General Agreement on Tariffs and Trade (GATT), the North American Free Trade Agreement (NAFTA), and in the European Union (EU). These

expansions were made conceivable because of late turns of events. Because of these new lawful changes, interests in such privileges are currently really engaging on a drawn out premise. The extension of the law in the United States was likewise matched with a progression of the assumptions put on some music clients. Specific kinds of eateries and bars were excluded from the necessity to pay for the utilization of music in their foundations because of this adjustment of the law. This, thus, caused a fracture between the European Union and the United States, and the World Trade Organization later decided that it disregarded its principles and was consequently unwanted.

The endeavor that was made in 2000 to consolidate the music organizations of Time Warner with those of AOL (which at the time was the biggest Internet specialist co-op on the planet) and EMI was unquestionably spurred by and large by improvements in the assurance of licensed innovation, notwithstanding the dangers introduced by new advanced innovation. Concerns in regards to what the controllers allude to as "aggregate predominance," for example the ramifications for both vertical coordination and by and large market predominance in specific music business regions, were the essential motivation behind why the proposed consolidation among EMI and Time Warner didn't clear the administrative obstacles in the EU. The proposal for a merger that had been submitted by EMI and Time Warner was withdrawn. If they had combined their publishing companies, they would have held a market share of approximately fifty percent in Sweden and closer to seventy percent in Finland if they had done so. Both EMI and Warner enjoyed market shares of approximately 13 percent on an average worldwide, despite the fact that these figures varied greatly depending on the location. Both EMI and Time Warner have long held a strong position in their respective markets: EMI in Europe and Time Warner in the United States.

The proliferation of mergers in the music and entertainment industries that has been observed over the course of the past several decades is the consequence of a number of different drivers:

- the longing to decrease vulnerability in a market that is innately hazardous
- the craving to achieve economies of size and degree (selling overall hits in a worldwide market)
- the plan to both a) further develop command over creation and circulation by overseeing the two rights and techniques for double-dealing, and b) simultaneously, forestall losing existing levels of control in "unmanaged" computerized organizations like the Internet.

It is easy to understand the size of the effect that these motivators have on big name writers and musicians who have proactively secured themselves in their fields and appreciate rewarding agreements with record and distributing enterprises. The connecting of privileges proprietorship to freedoms double-dealing, then again, can possibly adversely affect the monetary states of by far most of creators, especially the individuals who are monetarily reliant upon new gathering social orders that don't address a lot of collection (and consequently despise a, strategic, influential place globally). It is even disputable whether "packaging" the copyrights of creators and entertainers with double-dealing freedoms (creation and dissemination) is smart for rivalry or in any event, for the business' drawn out development. Vertical joining and aggregate strength both can possibly seriously confine makers' admittance to various courses prompting an imminent crowd. This is maybe the absolute most basic variable that should be available for imaginative essentialness in a social market.

These kinds of vertical integration might lessen the amount of competition, which can then lead to collusion and other anti-competitive behaviours, which are a significant contributor to the inefficiency of the market. On the other hand, one cannot deny the major labels' preeminence when it comes to the distribution and advertising of their products on a global scale. They will have a hand in any national or global success that occurs in the music industry. It is consequently necessary for musicians, business owners, music organizations, and even the governments of developing nations to establish and supervise fair ties with the worldwide music industry.

Access points for end users - Alongside these tendencies toward consolidation and integration, there has also been a significant shift in the channels that are used to transmit music. In the 1980s, several governments in the West made efforts to deregulate the media, which led to an explosion in the number of new radio and television stations in local markets, as well as the introduction of cable and satellite television. In a number of developing countries throughout the 1990s, a pattern that was quite similar to this one could be seen. Recent years have seen an explosion in the use of the Internet as a communication medium across the developing countries. Even in countries where having access to a telephone, let alone a computer, is not particularly prevalent, these countries nonetheless have the power to make cultural goods available via the Internet. Availability, on the other hand, does not ensure protection or a steady flow of revenue. However, the possibility of international publicity cannot be disregarded.

The increasing value of intellectual property rights - These ongoing advances are significant in light of the various ways in which music and culture are being disseminated, which are always evolving. The arrangement of benefits got from protected innovation privileges (IPR) is perhaps of the main improvement that has as of late occurred. In this conversation, protected innovation freedoms (IPRs) allude to the privileges of makers or their delegates to control and request pay for the double-dealing of their manifestations. Furthermore, IPRs allude to the

expansion of security to cover entertainers and makers in countries that have marked the 1961 Rome Convention on "Adjoining Rights." Assuming that the record was created in a country that has marked Rome, the somewhat in excess of ten bucks each moment is parted between the maker of the recording (the record organization) and the entertainers when a record from a "Rome" nation is played, for instance, on public radio in Sweden. This is the case regardless of whether the record was created in a country that has not marked Rome (Malm and Wallis 1992).

To summaries, the most significant ongoing trends in the music industry are as follows:

- ✓ The widest possible use of emerging digital technologies for recording and distribution, which enables a greater number of people to have access to technology of a suitable quality at a cost that is within their means.
- ✓ The liberation of prior simple directs notwithstanding the extension of the Internet and new computerized channels as overall means for the dispersion of music to customers and organizations.
- ✓ The elimination of national borders in distribution (by means of dissemination through satellite and the Internet), which led to the globalization of media products.
- ✓ Extended possibilities for creating income streams from theoretical sources connected with licensed innovation freedoms (IPR), when contrasted with substantial sources. Simultaneously, numerous observers have obviously overstated the elimination of actual transporters like the CD and the prerecorded tape. These actual transporters incorporate music that was recorded on tape.
- ✓ An increased level of integration between the ownership of rights and the exploitation of rights (creation, distribution) by the world's largest media companies.

Developments in the Technologies of Music Industry

The deregulation that was discussed earlier has had a significant effect on the industries that deal with media. The removal of regulatory constraints has contributed to and been contributed to by advances in technology. Sometime in the distant past, the transmission of TV and radio required critical direct front monetary interests in capital hardware. It is currently conceivable to send off a local area radio broadcast for just \$10,000, a digital TV channel for not considerably more than \$30,000 US dollars, gave that the important conveyance infrastructure is set up, and web circulation for close to nothing. In a similar vein, new technology has arisen that makes it simple to produce CDs and cassette tapes, which has implications for users who are doing so legally as well as illegally. Materials stored in digital format can be duplicated indefinitely without suffering any degradation in quality, in contrast to analogue recordings.

The technology that is necessary for the operation of the music industry is becoming increasingly accessible on a global scale. Evidence from the 1980s demonstrated that recording technology based on multi-track cassettes spread rapidly to nearly every nation (Wallis & Malm 1984). At the same time, however, the economics of the music business have become more global as a result of the growth of conglomerates brought about by a variety of mergers and acquisitions. Despite this, the majority of the actual business of producing music begins at the local level, where a wide variety of creative endeavors can flourish in their various forms.

Let's take a look at how the advent of digital technology has changed the game, not just on a global scale but also on a local one. An overall perception that can be made is that the presentation of new innovation that is broadly accessible (even in low-pay countries), combined with the development of an enormous worldwide modern oligopoly, diminishes the distinction in open doors for more modest players in both rich countries and countries with lower wages. This is valid despite the fact that new innovation is generally accessible (even in low-pay countries).

This is due to the fact that digitalization is currently spreading throughout the whole industry at an exponential rate, from the stage of creation all the way through manufacturing and into both physical and non-physical modes of distribution (Wallis et al 1998, Kretschmer et al 2000).

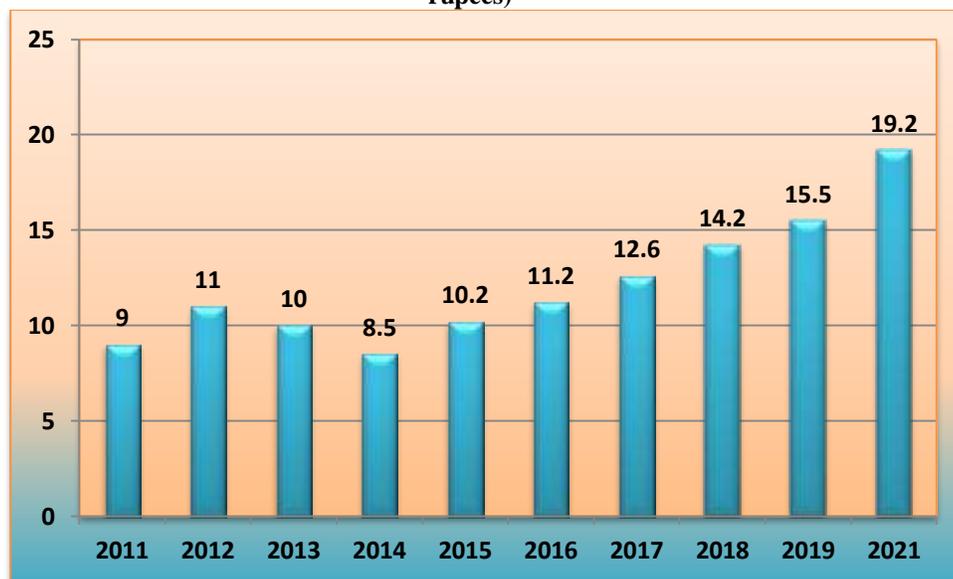
- ✓ **Technology for production:** The price of high-quality digital recording equipment is continuing to drop, which has resulted in its increased availability. The reliance of studio producers on the services provided by live musicians has been reduced because to advancements in digital sampling and simulation techniques. These tendencies are noticeable pretty much everywhere in the world.
- ✓ **Production process:** The input that is used in the manufacturing process of the most common physical products (recordings on CDs, printed materials) is increasingly in the form of digital data. In other words, the removal of traditional manufacturing expenses would be possible through the use of digital distribution provided the "distance" that exists between the producer and the consumer could be reduced.
- ✓ **Technologies for the distribution of goods:** The networks and related software that, in theory, enable the creative to meet an audience from anywhere in the world is growing more advanced while also becoming easier to use. Distributed record sharing systems, for example, those used in Napster, make it feasible for potential clients who are keen on trading music tests at their tact. There is recounted proof to recommend that a measure of musical gatherings in Africa have made their own "networks of interest" in Finland predicated on distinct

individuals who've previously found them after one has made accounts accessible through Napster or comparable record sharing projects. The technique of framing fan networks, otherwise called subcultures, in reality is, somewhat, fit for being imitated in web-based settings. Regardless of whether data transmission limitations keep on presenting limits in conveyance speed and quality, there is as yet the chance for development. In any case, similar advancements can permit clients to dodge limitations connected with installments of incomes for IPRs (Intellectual Property Rights). This is the reason for the customary business' endeavors to hinder such advancements, which depend on the way that these advances permit clients to keep away from such limitations (or control them by purchasing in).

- ✓ **Different Ways That the Music Industry Makes Money:** During the whole decade of the 1990s, developed markets experienced a transition away from tangible sources of revenue and toward intangible sources of revenue. As soon as 1992, the greater part of the music business' net income in Sweden came from sources other than the offer of actual things like CDs. These sources, which were essentially distributing and execution privileges, represented most of this income. Distributing exercises (creating income by means of taking advantage of or exchanging Intellectual Property Rights allocated to EMI by authors) represented 17% of the EMI gathering's turnover however something like 47% of net income in the year 2000, as per later figures given by one of the five key part in the business, EMI (Music and Copyright 2000). Regardless of a decrease in record organization incomes from deals of CDs in 2001, "incomes of music distributors rose by 4% to 3.5 billion US dollars," as per Music and Copyright # 220, January 2002. This was notwithstanding the way that the aggregate sum of cash procured by music distributors in 2001 was a record high. These information help to comprehend the tremendous amounts of cash that are traded while distributing indexes are bought and showcased, a cycle where the singular creator has totally little control.

Figure 1

Music industry revenue across India from 2011 to 2021 broken down per market segment (in billion Indian rupees)



This measurement gives an outline of the size of the market for the music business in India from 2011 to 2021. It was guessed that the market size of the music business the nation over would stretch around 19 billion Indian rupees in the year 2021, which is an increment from the market size of roughly 14.2 billion Indian rupees in 2018. (Ogden, James and Ogden, Denise and Long, Karl. (2011)

In Developed Market Economies, Standard Music Industry Practices

Various intermediates are engaged with the traditional music industry esteem chain. It is expected that an essayist makes a work of music and awards a distributor the option to take advantage of the work. Putting resources into and circulating printed music, the distributor was at first a piece of the creation cycle. Due to the distributor's speculation necessities for assembling printed music, a 50/50 income split with the writer was considered proper. The distributor would likewise search for musicians and record names that may be keen on recording and circulating the author's work. The record business would make the recording, fabricate phonograms, promote the item, and disseminate it once a blend of material and specialists had been chosen.

Physical and non-actual types of revenue are utilized to procure pay. At the point when musical works are repeated on actual transporters, for example, CDs, mechanical freedoms alludes to the cash paid to arrangers and distributors. At the point when accounts are acted in broad daylight, execution freedoms pay authors/distributors and, in many regions, entertainers and makers. The United States is an exception in this sense, yet that might change with the section of the new Millennium Digital Copyright Act in the United States.

Despite a number of significant changes in the way the music industry operates, the value chain has largely remained intact. Disintermediation has not been achieved to a large extent as a result of new technology (the removal of intermediaries). When one considers the following, this observation becomes even more startling:

- a) **The Roles of the Creators** -In numerous musical sorts, the jobs of arrangers and specialists have would in general obscure. In numerous Western pop sorts, the joined artist lyricist (an entertainer playing out their own music) is progressively the standard as opposed to the exemption. This has been the situation for a really long time in many developing countries, especially where local tunes are viewed as local area property. In these countries, it is standard practice to pay the craftsman/maker a level expense that covers both the music and the exhibition privileges ("packaging of freedoms"). By marking such agreements, the writer has basically begun a cycle in which his creation privileges can be moved voluntarily to other lawful elements, guaranteeing them a part of the income produced however long he lives in addition to as long as 70 years (contingent upon region). At the point when intellectual property regulations and organizations are feeble, and makers sell their freedoms for a one-time frame installment, their capacity to produce future profit is fundamentally more fragile, if not non-existent.
- b) **The role of Publishers** - Most major music publishers in the industrialised world no longer produce sheet music as their primary business. In the LDCs, this was never the case. Many IT literate composers have chosen new software programmes for writing music, obviating the necessity for a publisher to engage in a manual procedure.
- c) **Technical know-how and access to technology** -In view of the openness of innovation that is somewhat easy to utilize, numerous imaginative creative gifts have fostered an elevated degree of IT education, bringing about the introduction of the consolidated studio maker/essayist calling. Max Martin of Sweden, for instance, is the author and maker of most of melodies delivered by entertainers like Britney Spears. This has been a vital part in taking income back to Sweden through the IPR system.
- d) **Intermediary mergers and acquisitions** -Some publishers have steadily delved into traditional record business activities, particularly A&R, which involves matching repertoire with artists. They have pushed higher up the worth chain toward the customer by making their own studios and employing vocalist musicians to create and deliver demo accounts (which could conceivably be delivered and sold by a record mark). The numerous consolidations that have coordinated responsibility for distributing and recording interests can be credited to the way that this expected wellspring of contention has stayed stowed away.
- e) **Implications for new value chain entrants** -For new players/nations wishing to flourish in the international music market, understanding the business rules that apply in established music exporting nations is crucial. Market factors in the United Kingdom and the United States, for example, have allowed composers to boost the amount of copyright revenue paid to them from other jurisdictions. This necessitates international legal and management capabilities, which are typically lacking at the local level in many developing countries.

Consequences for Newcomers of the Existing Music Industry Value Chain's Stability

The potential for e-commerce revisited

According to the findings shown above, the music industry appears to be in the process of undergoing a significant overhaul. This transformation should inevitably strengthen a move in favour of the ecommerce aspirations presented earlier in the article. It ought to be feasible for vocalist lyricists and the studio makers who work with them to dodge the current music industry and find their own crowds anyplace in the globe utilizing the Internet (as long as they can spread the word and heard in all the commotion in this appropriation channel).

Jupiter Communications, a market research firm, made a forecast in 1998 that the five main music firms will soon lose their oligopolistic monopoly over the production and distribution of music. "Even if a workable model for distribution is still quite a ways off from being established, development is still continuing." The conventional distribution domination of the big record companies is being challenged by players in the online music industry, who are gradually taking control of the rights (Jupiter Communications 1998)

The expectations of experts were not upheld by the occasions that truly occurred. The five biggest music organizations, otherwise called the "Majors," were generally reluctant to take on the Internet as a dissemination technique. These organizations incorporate AOL-Time Warner, Universal-Vivendi, Sony, EMI, and BMG. Once music was distributed freely via this "unmanaged" network, their primary concern was that they would no longer

have control over their copyrights. While they were deliberating about whether or not to participate in the online environment, others were already participating in it in a variety of various ways. MP3.com and other such companies did nothing more than make music available to consumers in a manner that was patently in conflict with the laws governing intellectual property. Napster quickly followed with what would turn out to be a "killer application," which was an application that was surprisingly easy to use and allowed users to share access to music that was saved on their own hard drives. Napster was a success.

The most widely publicised effort made by the music business to provide a safe digital environment for the distribution of music was known as the Secure Digital Music Initiative (SDMI). At the beginning of 1999, a group of different businesses, including organisations that specialise in digital security technologies, telephone companies, consumer electronics companies, banks, and others, came together to form the SDMI consortium. The production of watermarking standards that could be followed by the software industry as well as the hardware industry was the goal of this project (Prast,J. 1999). The extensive variety of members' individual goals, which characterised the SDMI consortium, is likely the reason why the initiative did not come to fruition. The codes were broken in a matter of hours by researchers from Princeton University in the United States in response to a challenge issued to hackers in the late year 2000.

The Major Labels are currently working on developing new technology that will prevent consumers from copying CDs or even "burning" their own CDs from digital downloaded files. This new technology will prevent consumers from doing either of these things. The available information suggests that they will not find a technological solution that is perfect for any of the business difficulties that are caused by new technologies. The growth of online commerce has not been particularly spectacular so far. In 2000, the percentage of the music market held by online sound carriers in the United States was 3.2 percent, representing an increase of 0.8 percent over 1999. The London-based "Music and Copyright" pamphlet, in detailing these figures from the Record Industry relationship of America (RIAA), noticed that the figures: "upheld the view that postpones by the significant global record organizations in developing their web-based methodologies have dialed back the extension of the US online market" (Music and Copyright 2001).

A second kind of response should be visible on account of more modest free recording firms (the "Indies"), which have been anxious to attempt the new innovation. This type of response is portrayed by a more inspirational perspective. They considered the Internet to be a fantastic opportunity for music producers to track down the most brief distance to a planned crowd anyplace on the planet, and they accepted that this chance could be tracked down on the Internet. Because these companies frequently collaborate with lesser-known artists or musical genres that are less popular, it is only logical that they found possibilities to sidestep the mainstream market to be particularly appealing. Even in this instance, though, the level of success was restricted. The customers' ability to pay for computerized downloads of recorded music was exceptionally low. Their readiness to pay diminished significantly further because of the coming of document sharing programming, for example, Napster and locales, for example, MP3.com that made recorded music accessible "for nothing." Having said that, there is information recommending that an expansion in the accessibility of music in a virtual structure, for example, MP3 records prompts an expansion in the utilization of actual items like CDs. For example, in a location given to the yearly PopCom music exchange fair Germany in the year 2000, the exploration and examination firm Jupiter introduced discoveries proposing that 26% of the people who utilized Napster while looking for music online really expanded their acquisition of CDs, though the comparing figure for the people who didn't utilize Napster was just 16%...

Building national competitiveness is a challenge due to a lack of flexibility in the value chain

All consolidations inside the area and backing for strategic policies connected with the regular worth chain are the two most significant purposes behind the proceeded with presence of the conventional worth chain in the music business, including its intermediates. Long haul contracts and monetary advances every now and again tie authors to the framework as it currently stands. An amount of cash "front and center" for a melody combined with a "existence of copyright" contract, frequently known as an agreement with a distributor or record name that goes on however long the writer lives in addition to as long as 75 years, is the most fundamental sort of an existence of copyright game plan (contingent upon region). The total turns into a development as a trade-off for all that the writer makes during a predefined timeframe, which is still in many regions of the planet under "existence of copyright" legally binding terms. As the arranger turns out to be more important, the aggregate turns into a development as a trade-off for all that the writer makes. The subsequent accumulation of the writer's sytheses could then be made available for purchase dependent upon the situation. The idea of remarkable, dynamic advancement for every single work turns into a misnomer as they converge with different works in a tremendous distributor's colossal collection. This is a direct result of the manner by which the works are introduced. Then again, the gigantic distributor's size manages the cost of them a huge measure of weight in the space of copyright. This strategy isn't as direct in more evolved music

trading countries like the United Kingdom or the United States. In this present circumstance, makers and their lawyers have had the option to further develop their bartering influence, or keep up with control, by shaping their own distributing organizations (for their own works). This sort of legitimate and monetary shrewd is every now and again missing in a considerable lot of the world's more unfortunate countries.

The "distributing" contract in numerous LDCs is of a kind known as "50/50 Receipts," which, fundamentally, implies that each time cash is elapsed starting with one distributor then onto the next in a chain driving back to the writer, then, at that point, 50% in addition to a charge for organization is deducted from the aggregate sum. Additionally, if the composer dies, the composer's estate receives the remaining 50 percent. As a consequence of this, a composer registered in a country such as Kenya who has a song that becomes successful in the United States may wind up keeping less than twenty percent of certain copyright revenues obtained in the United States. When one considers these factors in conjunction with the provisions of a contract known as "life of copyright" (the life of the composer plus 75 years in the United States and 70 years in Europe), it is easy to see why publishing has evolved into one of the most lucrative aspects of the global music industry.

Despite the fact that most of music distributors are little to medium-sized organizations, the five biggest control roughly 80% of the business. This is similar in the record business, where the same record organizations are possessed by similar partnerships and control practically a similar portion of the market. On the off chance that the proposed consolidation among EMI and Time Warner in 1999/2000 had been finished, the outcome would have been the production of a distributing realm that possessed in excess of half of all works that were distributed in Sweden and no less than over two thirds of that industry in Finland. Because of this dominance, a publisher has the ability to more or less set the terms of exploitation in the market. It is possible that certain works will undergo active promotion, while others may remain inactive, and a third category may even be eliminated from the market in order to generate demand at a later time. It becomes more difficult to view them as independent intermediaries when they get larger since rights exploiters can more easily manipulate them. The "bundling" of rights is a widespread practise. This allows a singer-songwriter to receive a recording contract from a company in exchange for handing over his or her publishing rights to that same firm. These kinds of procedures are more the norm than the exception in less developed countries, many of which are a veritable creativity mine.

Big and Small Industry Dynamics

The powerful collaboration between the Big and the Small plays had a fundamental impact in the improvement of the music business from its earliest days (the little gathering of global combinations which control very nearly 80 - 90 percent of the worldwide music business, and the plenty of more modest ventures what capability as ability hatcheries from one side of the planet to the other). Most of craftsmen and writers are in a difficult situation in this relationship with regards to the discussion cycle. This is partially due to a lack of information or access to competent advisors, and partly due to the tendency of the allure of becoming a celebrity to cloud wisdom and common sense. On the other hand, the Big play a significant part in all aspects of the worldwide commerce involving music items and performers. For example, subsidiaries of Sweden's most prominent publishers have developed the connections and relationships required to make it possible to offer Swedish compositions to prominent artists in the United States. Because of the extraordinary level of success that has been achieved in this line of business, major international artists such as Britney Spears now travel to Sweden to record at recording facilities that are controlled by small groups of local songwriters and technicians. The independent label receives the recording business, the international publishing company receives a portion of the copyrights, and a mix of big and independent record labels is responsible for the manufacturing and distribution of the recordings.

It is highly likely that prosperous enterprises involving international trade will involve collaborations between local businesspeople and corporations from other countries. Expertise in the field of "fair transactions," which includes a solid awareness, on the part of creators, of the disadvantage of handing away rights in exchange for a little down payment, is a precondition for achieving such a level of success. For the purposes of the DCs, it is of the utmost importance that sound principles and practises be able to be formulated with regard to the interactions that exist between participants in local and national businesses and their worldwide equivalents. On the off chance that a public music industry doesn't know about the principles that are used in, for instance, laid out music sending out countries, then that industry will be in a difficult situation. This is valid no matter what the value of the imaginative resources that the business has.

The philosophy that "little is beautiful" has always been appealing to musicians, despite the fact that it has a number of drawbacks. Without some type of marketing aid, such as aggregation with other comparable works that search engines can pick up on, it is quite improbable that a creator will find an audience for the recorded works they release into the wilderness that is the Internet. The smaller operator will still require some kind of middleman that is able to discover works, collect revenue, establish appropriate prices, and accurately divide income.

The main applicants as far as works information bases are the gathering social orders that are interlinked globally through virtual data sets. Phone organizations have what it takes essential for miniature charging, however they are by all accounts not the only competitors. Assuming the huge distributors' piece of the market were let to develop a lot further, then, at that point, they could guarantee the option to rival or try and thoroughly sidestep the gathering social orders assuming that they were offered the chance. In light of the close connections that the significant distributors have with the most impressive copyright exploiters, this would be a calamity for the lesser members in the business (record organizations and other immaterial types of dissemination). In this specific setting, the way that Time-Warner converged with the biggest Internet Service Provider (ISP) on the planet, AOL, isn't something to be neglected.

Music Streaming Trends and Music Services in India

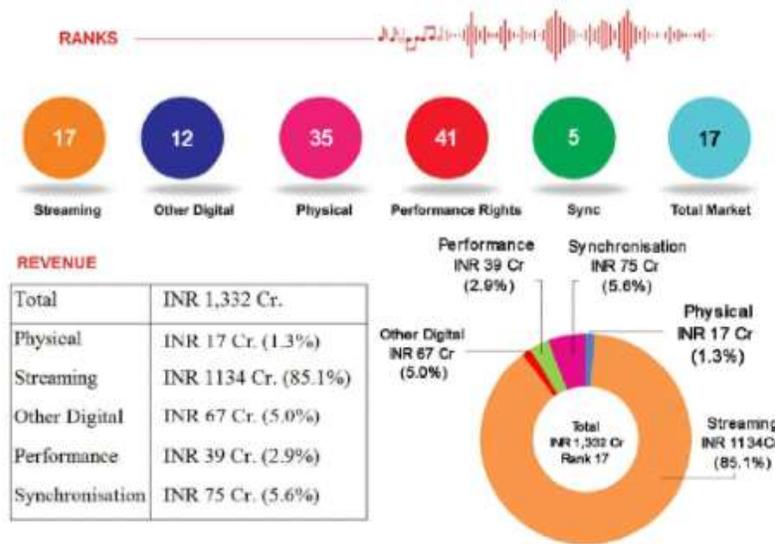
During the past three to four years, India has seen a significant increase in the popularity of music streaming due, in large part, to the introduction of 4G technology, the decline in the price of data, and the proliferation of smartphones.

There is a large amount of untapped potential in the music sector of this country. Even the largest number of people who listen to Korean pop music on Spotify are located in India.

In the year 2020, the recorded music industry in India experienced growth of 4.9 percent. This should not come as a surprise given that the yearly compound growth rate over the previous five years was 12.25 percent.

During the first half of the year 2020, streaming services had a forty percent increase in the number of listeners as a direct result of the pandemic caused by the coronavirus. As a consequence of this, the music streaming services held 85.1% of the market share in the Indian music sector during that year.

Figure 2
Indian trends



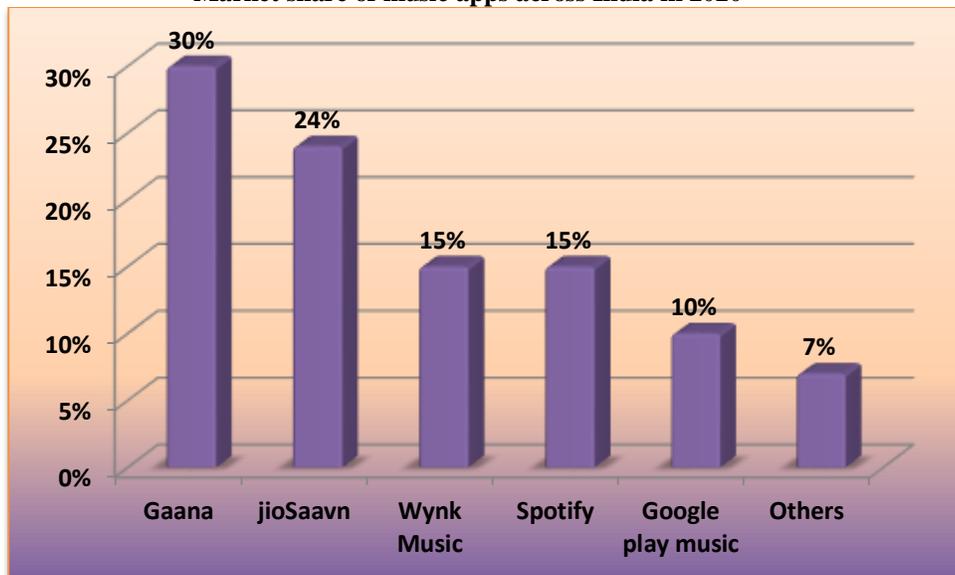
Source: Indianmi.org

Music streaming trends in India

- The majority of the music that is streamed on Indian streaming services comes from film soundtracks (mostly Bollywood). However, due to the pandemic, there has been an increase in the streaming of what is known as "non-film music," which refers to music that is not composed specifically for use in movies.
- Pop music is considered to be the most popular form of "non-film music" in India. Additionally, there appears to be a growing demand for this style of music both from the Indian music industry and from the consumer side.
- The impact of major record labels in India, such as Sony Music and Universal Music, must have played a role in this as well: over the course of their first few years of operation in the country, both of these companies have placed a strong emphasis on non-film music in an effort to foster expansion within these subgenres.
- One of the most significant and rapidly developing trends in music streaming in India is the rise of regional music. Taking into account the listener's location, streaming applications connect users with music that is from their area, and then market that music so that it can be discovered by those users. This is one of the reasons why this is the case. The fact that it is written in their native tongue contributes to its success.

- The expansion of regional music can be seen most clearly on YouTube, which counts India as one of its most rapidly expanding markets. (Kumar, Sumit & Jain, Vipin. (2021)
- Gaana, an Indian music streaming service, revealed that in the year 2020, 85 percent of its customers listened to Indian cinema and pop music in Hindi. On the other hand, Spotify saw a larger share of its listeners stream international bands.
- According to a survey that was published by Spotify in February 2020, people between the ages of 35 and 44 were the demographic that streamed the most music from Indian musicians. However, international artists were also gaining popularity.
- At the end of the year 2020, overseas albums accounted for six out of the top ten most played albums on Spotify. Still, BTS and Justin Bieber are the only two international musicians to make it into Spotify's top 10 artists list.
- Pop, "filmi" (music soundtracks), and hip-hop were found to be the three genres of music that were being streamed the most frequently according to the same survey that was conducted in February of 2020.
- The number of people listening to K-Pop continues to grow. Over the course of the previous year, India ranked in the top 22 percent of all of Spotify's markets internationally for K-Pop listening.
- The most prominent online music streaming services available in India
- During the month of March 2021, the social streaming networking platform Flyx conducted a survey among individuals in India who were between the ages of 18 and 65 and lived in major cities and regions such as New Delhi, Mumbai, Bengaluru, Chennai, Pune, Hyderabad, Kalkota, and the National Capital Region. These locations were chosen at random.
- It was requested of the participants that they choose their preferred music streaming provider.
- The clear winner was YouTube (82 percent), which was followed by Spotify in a distant second place (48 percent). JioSaavn came in as the fourth most popular service with 25 percent of the vote, while Gaana finished in third place with 38 percent.
- According to Statista, Gaana dominated the market for music apps in 2020 with a market share of thirty percent. JioSaavn held the 24 percent market share, Wynk Music held the 13 percent market share, Spotify held the 15 percent market share, Google Play Music held the 10 percent market share, while the remaining 7 percent was split amongst various music apps.

Figure 3
Market share of music apps across India in 2020



Source: Statista

Gaana (2010)

Gaana is the most popular online music streaming service in India. It features music from throughout the world, including Indian songs sung in 24 different languages.

JioSaavn (JioMusic and Saavn, 2007)

JioSaavn is an Indian music company that operates as a digital distributor of Bollywood music as well as English, Tamil, and Telugu music as well as music from other Indian regional genres. JioSaavn provides a variety of features, such as artist radio, an integrated lyrics section, and high-quality audio selections. It is also possible to download music and listen to it without an internet connection if you have a Pro account..

Wynk Music (2014)

Wynk is an app that allows users to listen to music from Bollywood, regional India, and other countries without being limited in their ability to download or stream songs. Users have the ability to search for music based on their mood, artists, or tune into live radio.

Spotify (2019)

After Apple Music, Spotify finally made its debut in the Indian music business in 2019. The majority of Indians who are interested in listening to music from international artists subscribe to this service.

Apple Music (2015)

Apple Music is the most significant streaming service for Indian indie music, despite the fact that it concentrates on music from all around the world. Spotify has a significant lead over Apple Music, which is unfortunate for Apple.

India Musical Instruments Market - Growth, Trends, Impact and (2022 - 2027)Forecasts

Electronic Musical Instruments, Stringed Musical Instruments, Wind Instruments, String-based Instruments, Percussion Instruments, and Other Musical Instruments (Parts and Accessories) make up the India Musical Instrument Market (Online and Offline).

Figure 4
Market Snapshot



- Over the forecast period, the Indian musical instruments market is expected to grow at a CAGR of 11.5 percent (2021-2026). The amount of aerosol produced by playing woodwind and brass instruments is smaller than that produced by vocalising, according to the Aerosol Science and Technology Journal (speaking and singing). It's similar to the sound made by breathing. This had a huge impact on client purchase behaviour during the epidemic era. As a result of technical improvements, the Indian musical instrument industry is expected to grow. As modern technology becomes more extensively employed, major players are motivated to design and develop a wide range of enhanced musical instrument versions. The addition of built-in software to musical instruments improves sound quality and allows for better performance. Furthermore, there are other advantages to using these technologically advanced instruments, including ease of use, a complete and pure tone, and better volume regulation.

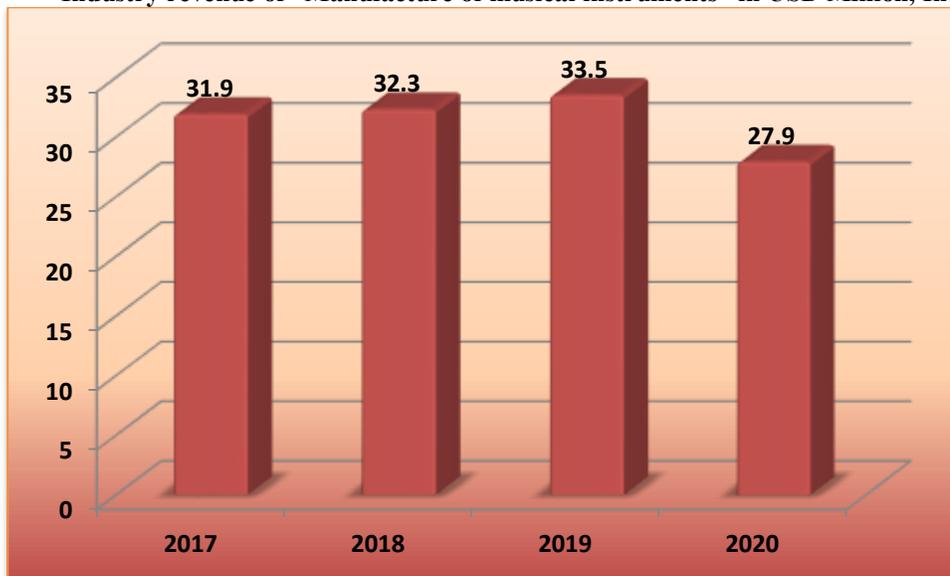
- Yamaha Corporation recently opened its first musical instrument manufacturing in India, with the goal of turning it into an export hub. The first phase required an investment of INR 380 crore. At the moment, it's making portable keyboards. Each year, the plant produces 1.50 lakh portable keyboards and two lakh acoustic guitars.
- The growing popularity of live musical performances and concerts in India is driving the market for musical instruments. Instead of watching recorded music or new releases on television, audiences are more drawn to live music performances. Furthermore, the popularity of live musical performances and concerts is growing as a result of greater penetration of social media platforms such as Facebook, Instagram, and YouTube, as well as advances in audio technology.
- As a result, a number of musicians have gained international recognition. In recent years, the number of self-employed musicians has expanded, resulting in the formation of various musical ensembles and crews. As a result, the number of concerts and live performances has expanded dramatically, increasing demand for high-tech and expensive musical instruments.

Key Market Trends

Electronic Musical Instruments are Observing a Significant Growth

- ✓ Customers can customize their electronic musical instruments by selecting from a selection of high exotic and conventional hardwood options, designing inlays and guitar necks, and choosing from a variety of shapes and sizes. Customization and personalization of electronic guitars will significantly increase the growth of the electronic musical instruments market throughout the forecast period.
- ✓ The national electronics policy, according to the Minister of State for Electronics and IT, sought to develop a USD 400 billion electronics manufacturing ecosystem by 2025. This could have a significant impact on investments in electronic musical instruments. People have long experimented with sounds, musical textures and combinations, as well as shape and structure, in electronic music. This is due in part to the composer's capacity to create music independently and the availability of the appropriate tools. Composers' need for more control over their sounds led to the invention of the synthesiser, a machine specifically built to make electronic music.
- ✓ Fender, for example, announced a formal merger with PreSonus Audio Electronics, a live-sound/studio hardware and software company, in November 2021. Fender's new move underlines the company's aim to grow and keep up with the music industry's ever-changing landscape, which is increasingly stressing DIY and at-home recording techniques.

Figure 5
Industry revenue of “Manufacture of musical instruments” in USD Million, India



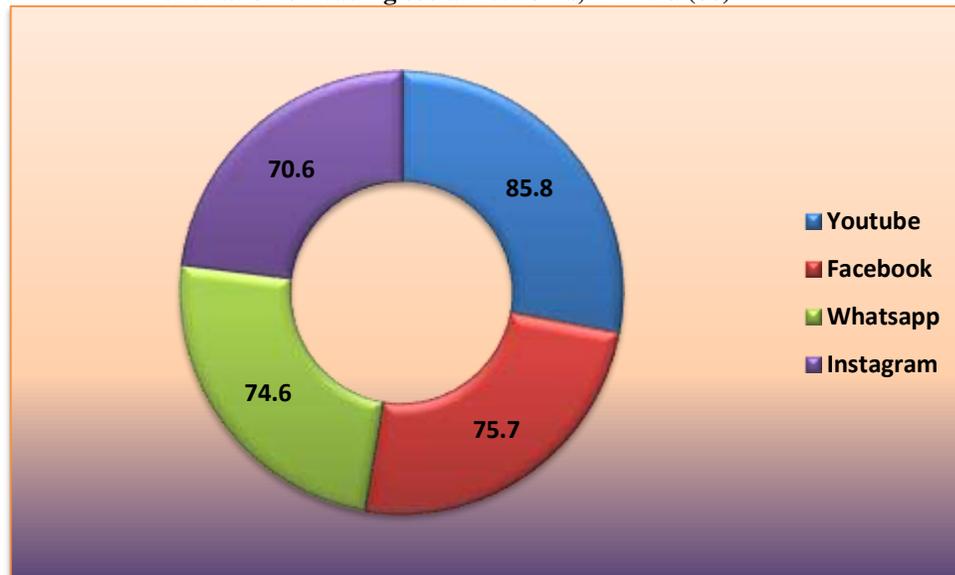
Online Distribution Channel will Observe a Gradual Growth

- ✓ By providing an opportunity to acquire access to the live experience through the use of virtual reality technology, the music industry may be able to tap into a market consisting of attendees as well as non-attendees.

Live music events are becoming more accessible to people in more remote regions as a result of the increasing demand for globalisation of live events and the rapid advancement of technology (such as drones and virtual reality, amongst other things). Because of this, there is a possibility that there will be a gradual increase in demand for electronic musical instruments whose software is compatible with VR equipment.

- ✓ DIY methods are becoming an increasingly popular option for artists seeking to advance their careers. According to MusicWatch, ninety percent of consumers claim they look for and listen to new music as well as hear about local music events via social media platforms such as Instagram.
- ✓ For example, in the year 2020, musicians from Chennai named Pratika Gopinath and Sharad, as well as the vocalist for Easy Wanderlings known as Jbabe (who is also the solo act for The F16s frontman Josh Fernandes), Malavika Manoj alias Mali, and many others performed whole shows in isolated, silent settings. These performances were later streamed "live" on Instagram a few weeks later. The new music platform in Chennai, Circle of Love, is putting forth an effort with their Centre Stage series to make their regular Instagram Live sessions more polished and streamlined.
- ✓ The pandemic had a large and unprecedented impact on the music business, notably on the performing arts and on artists. The entire sector did some soul-searching for an entire year. Musicians and musical ensembles have adjusted to the new normal and found new strategies to keep their listeners connected to them despite these changes.

Figure 6
Penetration of leading social networks, in India (%)



Competitive Landscape

The market for musical instruments in India is highly competitive and concentrated, with only a few significant companies present. To increase their market share, the corporations are continually pouring capital into the formation of strategic partnerships and the creation of new products.

The Yamaha FX280 and the Yamaha FSX80C were the two newest additions to the Made in India guitar portfolio that was released by Yamaha Music India in September of 2021. The models were developed to have an amazing acoustic tone and resonance, which help in replicating the genuine tone and dynamics; as a result, they are suitable for use by both beginning and experienced performers.

Major Players

1. Cort
2. Fender
3. HMI Guitars
4. Ibanez
5. Yamaha

Recent Developments

The Core Brand, a new premium brand of all-solid acoustic guitars from Cort, was released in February 2021. These guitars included the highest quality craftsmanship, materials, and components available for musical instruments. The set had three different tonewood options, including mahogany, spruce, and blackwood.

Recommendations For Music Industries In Developing Countries and Transformation

Developing countries (DCs) should participate in the community of copyright holders, but they should also demand fair circumstances that will enable them to set up institutions that are effective. In the majority of instances, this will require:

- Where applicable, modernization of their copyright laws
- Encouraging musicians and composers to join common-interest organizations that can participate actively in the management of local copyright management societies (e.g., the Rome Convention on Neighboring Rights).
- Providing the required start-up financing for the establishment of effective and transparent copyright management institutions.
- Wherever possible, encourage authors to keep their original rights at home (via a domestic original publisher), with "fair" terms in contracts for foreign exploitation
- Seeking information and technology transfer as well as operational assistance from other developed-world countries that have successfully established local, independent copyright management institutions (e.g. Ireland, Sweden).
- Collaborating with international organizations such as the World Intellectual Property Organization (WIPO) to improve the knowledge of local musicians/composers and music business entrepreneurs.

The Music Industrial Transformation

The recorded music industry has changed decisively throughout recent years, yet there is still far to go before the business makes the following stride and leaves the actual world. This part takes care of a portion of the parts of how this shift is advancing, as well as how access-based music administrations assume a critical part in it. The part likewise talks about how recorded music is turning out to be less significant as a pay source, and how other industry regions, for example, unrecorded music and music permitting are turning out to be more significant. At long last, it has shown how crowds' associations with music shift because of this change, as well as how administrations and elements that permit clients to connect with music as opposed to simply play it have moved to the bleeding edge of the music business in the advanced age.

10 things we learned about India's music industry

With the film business on hiatus for much of 2021, the focus this time was on "regional, indie, and non-film music," which saw a surge in popularity, helping the industry get through another trying year.

Unlike past years, when they were all lumped onto a single panel, this year there were 14 separate sessions that focused on the workings of the Indian regional-language music industry. Here's what we discovered after seeing practically everything there was to see.

a) The next generation of music streamers won't have to be comprised entirely of young people.

Vikram Mehra, the chairman of the recorded music trade body the Indian Music Industry and the managing director of Saregama, said that there was a "silver lining" to the pandemic lockdowns that took away many of the sources of revenue for the country's music business in the opening keynote speech he delivered at the beginning of the conference.

"People in their fifties, sixties, and seventies" who have been previously "very anxious about adopting digital technology" got "forced to start consuming content on their devices, not just music [but] short format video [and] long format video," according to Mehra. "People in their fifties, sixties, and 70s" are people who've been previously "very apprehensive about incorporating technological technology."

According to him, this is "excellent news," as "all the things that went wrong for us, such as gigs not happening, theatres not opening, and public performances not happening, are all reversible." However, the positive change that occurred as a result of older individuals jumping on the bandwagon of digital technology is an irrevocable development.

He also suggested that streaming platforms "understand that the product functionality and user interfaces for smaller towns," which is where the next round of digital consumers will come from, "have to be different," taking into consideration the fact that these customers are not the most tech-savvy people. They are not the same as people who are 25 years old now. It's possible that they're 50 years old in Ujjain."

b) The democratization of music dissemination through digital means could be considered an urban phenomenon.

During the panel discussion titled "The Live Music Business in Times of Uncertainty," it was revealed that musicians in smaller cities, towns, and villages were unable to connect with their audiences as easily as their tech-savvy counterparts in larger cities, who were able to reach out to fans by live streaming performances over the course of the past 18 months.

"If you speak to Sanjoy Roy [the MD of production company Teamwork Arts], who works with a lot of cultural artists in Tier-II [and] Tier-III [cities], he said that earlier language [and] access was already a divide, and now you've added a third layer, which is the quality of the internet, access to the internet, and quality of the recording equipment," said All About Music curator Roshan Abbas, who is the current president of the Event and Entertainment Management Association. "Sometimes when we look at democratisation, we do so through the lens of a highly urban perspective."

c) The market share of international music is decreasing, but overall consumption is increasing

The proportion of the market that is occupied by international music is shrinking, while the absolute number of people listening to it is growing. The Managing Director of Warner Music India, Jay Mehta, stated that "Right now, international music contributes around 13 percent of overall audio music consumption." Over the course of the past three years, the contribution as a percentage of total volume has decreased, but the absolute volume of contributions has only increased. When a business expands into Tier-II [and] Tier-III cities, it is inevitable that some of its new customers would speak Hindi or one of the regional languages as their first language, with English serving as their secondary language. There has been an increase in consumption, but it is not at the same level of intensity as it was in the past.

Mehta, who was a participant in a panel discussion titled "Breaking India," also attributed the rise in the listenership to short video sharing platforms, which led to the discovery of older international songs. In addition, Mehta attributed the rise in listenership to other socio-economic and cultural factors, such as changing lifestyle trends, including the proliferation of clothing and F&B brands, and English medium schools located all over the country. Because India has a population of over a billion people, even a relatively modest percentage of that audience equates to enormous quantities. "If you take the top 20 artists in the world, you will find India in their top five or top ten markets," said Padmanabhan NS, the head of artist and label partnerships at Spotify India. "If you take the top 20 artists in the world, you will find India in their top ten markets."

d) There is not yet a strong demand for international musicians to perform in India as a touring market.

During Scooter Braun's keynote conversation with Universal Music India MD and CEO Devraj Sanyal, Scooter Braun made the observation that "Here's the thing that is interesting about India." "It's this huge populace that absolutely adores entertainment and music. They can't get enough of it. Why is it that you guys are able to construct studios and Bollywood and everything else, but there aren't enough excellent venues? That's something I've never understood.

He said, "It's very difficult to tour properly with a global celebrity who, as you can see by streaming, deserves to be there a lot more." "Each and every time we arrive, the infrastructure is not set up in the appropriate manner. It's not as if there isn't enough money in the world to make it happen. I'm keeping an eye out for when that's going to take place because I believe the international music market will enter that space in a very different way once live performance becomes simpler.

e) Acquiring streaming rights from Indian record labels might be a difficult process.

"With Jim Beam, we did a ten-part series where we were getting Indian artists to perform their rendition of their favourite international artists' music," said Varun Khare, the business head of Live Entertainment (IPs and Partnerships) of ticketing platform and promoter Paytm Insider, during a panel discussion called 'Streaming Concerts Live – A Zero Sum Game?' "With Jim Beam, we did a ten-part series where we were getting Indian artists to perform their rendition of their

"One of the reasons we pivoted to an idea like that in the first place was because it was really difficult to sit across the table with publisher-labels in India. This was one of the reasons we chose to shift." When we went through the foreign publishers, sure, it did come back to these same label heads in India, but despite that, we were able to achieve success. We were able to negotiate a price that was fair for everyone involved, and it granted us the rights to not only live stream the event, but also post it on YouTube for an entire year. (Kuyucu, Mihalıs. 2020)

"In order to hone in on ten musicians, it also meant that we had to go out and secure rights for approximately 25 artists. In a few instances, we had to inform the [performing] artist that we had acquired rights for another artist and apologies for the fact that they would not be their preferred performer. In India, the system is very different from that in the West due to the fact that publishers also function as labels.

f) Buying views on YouTube is such a common practise that it has even made its way into regional music industries.

"It's like a well-kept secret." Everyone is aware of it. What's wrong with giving a music a little boost if it's good?" When asked about improving the longevity of songs in the Kannada music industry, Anand Chabria, partner of regional language record firm Anand Audio, remarked

"Take, for instance, 'Pogaru,' from [the 2020 film] Karabuu, which was truly promoted. On YouTube, the video received around seven or eight million views. That song has 256 million views as of today. Isn't it true that we can't spend 256 million views? However, that initial push was necessary. Only the first 78 million views were compensated. "Once YouTube picked it up, it was picked up by other apps, and the shelf life instantly extended."

g) The faces of "non-film" regional music songs are still actors.

During a debate about the Telugu music industry, playback and pop singer Rahul Nambiar, who performs in Tamil, Telugu, Malayalam, and Kannada, remarked, "I've had at least four Telugu non-film music recordings recently." "People are attempting new things. The video included songs that were not included in any film but were recorded by professional artists, TV serial artists, and up-and-coming actors. Even in the Tamil film industry, this is a tendency."

h) There is an increasing reliance on Instagram Reels.

On a panel discussion regarding the north Indian regional language's music industry, Haryanvi rapper and singer KD Desi Rock said, "Earlier, musicians used to want their entire song to be very good, from the start to the end."

"If a song is good, it will gain popularity through word of mouth." There is now only one means of promotion, which is primarily Reels. Since then, every artist, whether a songwriter or a vocalist, has said to themselves, "Fifteen to twenty seconds of my song should suffice; I don't need anything extra." The song will go well on YouTube if it is picked up by Reels.' Many of the songs on Reels are big, but when you see them on YouTube, the rest of the song is lifeless."

He also bemoaned Haryanvi musicians' proclivity for showboating. He explained, "If I spend Rs3 lakhs on Reels marketing, another musician would spend Rs4 lakhs on his next song." "The labels take a hit. It is especially harmful to new artists. Labels put their money into performers who have previously [proved themselves] in the marketplace. When artists who aspire to be famous are faced with the prospect of needing Rs3 lakhs for promotions, their morale suffers, and they believe this isn't the field for them."

i) Musicians aren't taking advantage of the recent surge in short video apps.

Though short video apps have become a key element of most artists' and labels' marketing plans and budgets, Soumyajit Modak, director of music at MX Takatak, argues that many are only thinking of them as another distribution platform rather than tools to boost their own celebrity.

During a panel discussion headlined 'Short Format Means Big Business,' he said, "Music creators are looking at short video platforms with a very restricted perspective." "They're only interested in releasing music and assisting non-music creators in picking it up and making it viral."

"What they don't realise is that they have the potential to become truly insane creators." Consider the case of Yashraj Mukhate. He only did one video last year, but he's now advanced from musician to music creator. That is an example for all young musicians who need to accomplish a lot more with their songs. While distributing [it], how do you become that star? You're a playback vocalist if your song is playing in the background. At the end of the day, if Shah Rukh Khan [performs] your song, Shah Rukh Khan is the one who gains renown."

j) In the north-east of India, independent bands enjoy a captive fanbase.

"We play a lot of [Indian independent] artists who make music in English [who] are not going to get their songs [on stations] in Mumbai and Delhi. These artists from the national scene will find their home in small stations in Shillong and Aizawl where their music gets played three-four times a week," said K. Mark Swer, executive producer and music manager for national radio network Big FM in the north-eastern Indian city of Shillong.

His station airs a drive time show six days a week, which is dedicated to introducing indie music from seven of India's north-eastern states and across the country to listeners within the region.

Conclusion

National and even regional music industries have not been rendered obsolete, according to this paper's findings on globalization. Satellites, the Internet, and other global distribution channels demonstrate little regard for national, territorial, or cultural (linguistic) boundaries in terms of technology. In contrast, they don't just serve to publicize an ever-shrinking pool of global entertainment celebrities and items. Napster has proved the human capacity to find new forms of music with the correct technology. Napster has also shown how difficult it can be to get paid for this activity if the music industry uses standard business structures. Small local players and established global players will still need to work together, however. There is a lot of potential for a business to grow if it has a solid foundation, an understanding of international rules of play, a respectable degree of backing from the local

government and media, and is well-established. It is much more difficult to turn a businessman into a musician than the opposite is true, as we've said before. You have the chance to seize it.

Directions for Further Research

- Understanding the history of international copyright regimes and how it applies to least developed countries (LDCs). In order to encourage local industry and the return of funds, should some of the restrictions be changed???
- An increase in the number of rights holders' eligible to receive IPR income. Depending on the circumstances, how quickly or quickly should LDC include them into the process?

It's not just poorer countries that will benefit from the above, but all cultural sectors around the world. There must never be a brutal exploitation in order to reap the benefits of the richest countries' cultural treasures for the rest of the globe. Equally and fairly, they must be exchanged for each other. Equitable conditions are necessary for this, as is enough international knowledge even at the local level.

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