



Music Making Money Redux

February 4, 2011 by Bob Tarantino

- From the "old, but new to me" file, the Future of Music website has an interesting post listing The 29 Streams: twenty-nine streams of revenue which "music" can "generate". Some are a bit of a fudge - "government grants" isn't really what I'd consider a "revenue stream" - but the post offers a handy, and nicely-detailed, explanation of how composers, performers and owners of sound recordings can monetize their "assets".
- *The Economist* offered a brief overview of changes to the concert-pricing paradigm in Live music: pricing the piper. A couple of interesting innovations appear to be afoot: dynamic pricing (where tickets become more expensive closer to the date of performance, or prices fluctuate in accordance with demand) is particularly interesting, and seems to be similar to what the airline industry already does (meaning that concert-goers will now get to enjoy that unique feeling of never being quite that you didn't just overpay for your ticket...). It's also worth remembering what the Economist notes: "At least four players are involved in putting on a live-music show: an artist, a promoter, a ticket-seller and a venue."
- With a tip of the hat to Entertainment Law Reporter, Richard Watt has written a fascinating article (of course, I can't claim to understand much of the math used in the article) on the "correct" price for music licenses for radio broadcast (in other words, how much should a radio station have to pay in order to license music for use on air?): Fair Copyright Remuneration: The Case of Music Radio. The article is of interest for anyone considering how the Copyright Board of Canada sets tariffs for music exploitation. (Slightly frightening point from the article's conclusion: radio play appears not to increase the sale of music.)
- Chris Castle offers a lengthy consideration of How Not to Monetize File Sharing.

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