



THE JAZZ SERVICES  
**GUIDE TO**  
**INTERNET &**  
**DIGITAL MUSIC**  
BY MAISIE WHITEHEAD



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## ABOUT THE AUTHOR



Maisie Whitehead trained as a contemporary dancer at Laban (now Trinity Laban Conservatoire). After graduating in 2005 she worked for Basho Music and Jazzcds and whilst there began taking on other freelance work with musicians, particularly advising artists on the copyright collection societies and supporting them with registering their work.

Maisie now works freelance as a dancer and continues to work with musicians and record labels in an advisory and supportive role. She also organises and runs the annual 'What's Your Story' jazz summer school, led by saxophonists Tim Whitehead and Tony Woods.

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## FOREWORD - FRAN NEVRLKA, CHAIRMAN & CEO, PPL

It is a pleasure for me as Chairman and CEO of PPL to write the preface for The Jazz Services Guide to the Internet and Digital Music.

At PPL we take our work very seriously and we fully appreciate the responsibility entrusted in us by all musicians of all genres of music. In today's fast changing world the revenues we collect on behalf of our members become increasingly important and I get many letters from musicians who wish to stress this simple fact of life. Hearing personal stories makes me, particularly as a former musician myself, even more aware of the scale of the role and the full requirements of the first class service PPL must always offer.

If you are just starting out on your recording career I simply offer you my very best wishes for success, fun and enjoyment in your profession. I would also ask you to ensure that all the recordings on which your performances are featured are fully registered with us here at PPL. If we do not have that basic information we simply are unable to pay you on a timely basis the important revenues that are rightfully yours. The Member Services teams (Record Company Services – 0207 534 1122, [recordcompany@ppluk.com](mailto:recordcompany@ppluk.com); Performer Services – 0207 534 1234, [performer@ppluk.com](mailto:performer@ppluk.com)) are on hand all through the working day and are happy to answer your queries. They are committed to providing first class services and support and they are keen to do so in a thoroughly collaborative and user friendly way. This, indeed, is true of all the departments right across PPL's entire business. You can find out much more about the company on our comprehensive website ([www.ppluk.com](http://www.ppluk.com)).

According to recent statistics, it appears that 90% of British musicians earn £16,000 per year or less from their music activities. I believe this is a sad reflection on today's society. I have said to countless politicians and others with influence that performers remain loyal to their profession simply because of their talent and passion for music. They certainly are not driven by some misplaced desire for martyrdom in this life in the hope that a better deal will follow hereafter!

We are active in lobbying Governments and other authorities in London, Brussels and Washington in seeking improvements in the current copyright legislation. We also provide leadership and strategic direction in global collective rights management and specifically the licensing of recorded music usage. In addition, with the full support of your Performer Board, it is also imperative for us to continue to implement and maintain first class processes, systems and data. We are proactive in marketing PPL and its essential services to ensure maximum awareness of what we do. Our marketing team together with the

PR department deal with countless enquiries from the media and other sources throughout each working week.

I am also proud of the support that PPL has been able to provide specifically for jazz musicians in our joint endeavour to highlight the creative and cultural importance of jazz as an artform. We are now in our eighth year of sponsorship for APPJAG (the All Party Parliamentary Jazz Appreciation Group) and its Jazz Awards, held each year in the House of Commons. These are now the only formal Jazz Awards that take place in the UK. The Awards have the full support of Jazz Services to whom I would like to pay my full thanks and compliments in recognition of all the hard work they do. These Awards recognise many areas of the jazz community, especially the musicians but also the recordings, venues, journalists which represent just a few of the categories on the night. At the 2011 event we were proud to have, amongst many guests and honourees, Dame Cleo Laine, Lord Steele and Jamie Cullum.

PPL also supports the Yamaha Jazz Scholars chosen annually from each of the UK Conservatoires offering a full time degree course in jazz music, who each receive a £1000 Bursary Award. The aim is to highlight the important contribution that these institutions, their staff and students make to the high level of creativity within contemporary jazz music in the UK. In addition we support the APPJAG Youth Jazz at Portcullis House. This event is to celebrate youth in jazz and we are delighted to have the opportunity to celebrate and showcase the vibrant youth jazz orchestra scene in the UK today. Each year via PPL's donation, a youth jazz ensemble has the opportunity to work with a major guest artist culminating in an exciting live performance.

We also work with a range of charities and foundations related to music and particularly young musicians.

It is critical that jazz music and the musicians and rightsholders that sustain it in the twenty first century get the due recognition and just reward that is your due.

PPL has grown enormously this century and I am delighted to report that, together with VPL, we have collected over £1.2 billion since 2000. This is more than the company collected in its entire previous 65 year history. There is no doubt that all these income streams from broadcast, public performance and other usage of sound recordings are becoming increasingly important to the performer community. We have passionate staff who work for the company and I conclude by saying that PPL exists to serve you and welcomes you to visit us any time you find yourself in London. In the meantime, we shall strive to do an even better job on your behalf and to do more and do it faster.

**FRAN NEVRKLA**  
**Chairman & CEO, PPL**

## INTRODUCTION – HOW TO USE THIS GUIDE

In writing this guide, I have tried to start from scratch, assuming each person who reads it potentially knows nothing about the Internet or digital music. It doesn't tell you everything there is to know about these phenomena, but it should give you the information you need to be able to understand their impact on the music industry and apply their uses in your working life. At the same time, the guide is laid out in such a way that those who do know the difference between a simulcaster and a narrowcaster should be able to skip the basics and still gain some useful information and tips on how to make the most of the tools the Internet provides for musicians, and on the impact of the Internet and digital technology on the music industry today.

The first chapter deals with the basics, the building blocks on which all of this is built: the concept of digital, its application to music and exactly what the Internet is.

The second chapter builds on this and looks at the functions of the Internet in relation to the work of a musician. We'll look at relevant Internet uses, explain what they are and discuss how you might exploit them, as well as explaining the terminology associated with digital music and the Internet.

Once you've mastered the basic knowledge, in chapter three, we'll go on to look at a number of different websites and Internet services that may be relevant to you in different ways, from social networking sites to digital distributors to search engines. Again, this is designed to allow you to read exactly what is relevant to you, whilst allowing for the fact that some readers may think Google is what happens to your eyes if you watch TV for too long.

Chapter four looks at some key issues in the current picture of the digital music industry in the UK.

The summary aims to give you a quick reference guide to making the most of the possibilities that the Internet presents to a working musician, and provides some tips for staying on top of your web game, and finally we'll hear some musicians talking about how the Internet affects their working lives, for better or worse.

The pace at which everything digital is progressing is phenomenal. While the basics will, I hope, stay relevant for a fairly long time, it is difficult to predict how technology will develop and how the music industry will respond in the future. The best piece of advice I can give is to read this guide, get the fundamental principles under control, and then go forth into cyber-space and explore first hand!

## CHAPTER 1: SOME BASIC CONCEPTS

### Digital data

**Digital:** adjective, 1) of or relating to information represented as digits using particular values of a physical quantity such as voltage or magnetic polarization. 2) (Of a clock or watch) showing the time by means of displayed digits. 3) Of or relating to a finger or fingers.

**Analogue:** adjective, (also analog) based on a continuously variable physical quantity (e.g. voltage) rather than digital information.

Definitions reproduced from the Oxford Concise English Dictionary

Essentially, 'digital' refers to information that is discrete (i.e. has a specific set of values), as opposed to analogue information, which is continuous (i.e. has a range of values). The word 'digital' comes from the Latin for finger: digitus – counting on your fingers being the simplest example of digital data.

Some information is already discrete by nature; for example, with letters and digits, there are set values, i.e. a-z and 0-9, and no 'in-between' - you can say exactly what it is. 'Real world' information tends to be continuous by nature (unless you are counting sheep); for example, distance, weight, and sound and light waves.

In order for information to be compatible with a digital device such as a computer, it must first be digitally encoded (this encoded information is what we normally mean when we refer to digital data or information). All computers and other digital devices use a basic encoding system called binary code, where information is represented as a series of '0's and '1's. This 'common language' is one of the key features of digital technology: it is this that allows data to be transferred easily between different devices (e.g. from CD to computer to MP3 player), as well as allowing for the integration of different types of information (e.g. text, audio, image, video, etc.), hence the term 'multimedia'.

Discrete information (as it is already digital by nature) can be encoded easily without losing integrity, and it takes up comparatively little storage space (for example, text). Continuous information is more difficult to encode, and always involves a certain loss of integrity as it must first be approximated into a set of digital values, though current digital technologies are accurate to such a degree that this is generally not obvious to the human eye or ear.

#### **The advantages of digital:**

- **Integrity** – digital data can be reproduced exactly, without losing integrity, an infinite number of times. It is also easier to manipulate digital information without losing integrity, e.g. editing a text document.
- **Transferability** – the 'common language' of digital data means information can be transferred between different types of device.
- **Integration** – also means different types of information can be combined easily.
- **Storage** – digital data (as it is essentially just a series of codes) takes up very little space, more or less depending on the level of detail of the digital information or accuracy of the digital representation (if it was originally analogue information, e.g. sound or images).

### **The disadvantages of digital:**

- As we have already mentioned, digital reproduction of non-discrete data (e.g. images or sounds – real-world information as opposed to created initially in digital) will never be exact, due to having to approximate that information into a specific set of values rather than its original continuous range of values.
- Integrity of reproduction and transferability – the ability to exactly reproduce digital data, the accessibility of the means to do so, and the ease with which it can be transferred from one device to another, has made control of information and its distribution virtually impossible and piracy unavoidable. Whether or not this is a disadvantage depends greatly on your perspective, but it has and is continuing to have a large effect on the recording industry world wide, and is facilitating the mass abuse of musicians' and record companies' copyright works.

## Digital music

Music can be (and now is most often) recorded and stored as digital audio files. Sound waves are translated into digital signals via a digital conversion device to be stored as codes until such a time as someone wants to listen to them, when they are translated back into sound waves.

When music is recorded and stored in analogue form (e.g. LPs and cassette tapes), sound waves are transformed into electrical waves to be stored or transmitted. To be recreated into sound, this electrical waveform is amplified and then converted back to a physical waveform via a speaker.

Analogue audio signals are very susceptible to loss of integrity (through the noise present in electronic circuits) at each step of transmission or reproduction and, depending on the media, through time, temperature and magnetic or chemical issues. Analogue audio also loses quality each time a copy is made from a previous copy.

Meanwhile, digital audio signals, whilst they may lose some integrity from the original sound they capture in the process of converting to digital, can be reproduced, transmitted and stored without any loss of integrity, unless there is a break in the signal (or you sit on your CD, drop your iPod in the bath or throw your computer out of the window in a blind rage).

### **So... the advantages of digital music are:**

- **Integrity** - in reproduction and transmission, as well as the ability to manipulate digital audio files without losing quality (particularly useful in post-production i.e. editing, mixing, mastering, etc.).
- **Sound quality** - digital files tend to give a much 'cleaner' sound due to the fact that they are easily manipulated (so can be 'cleaned up' post production), as well as the lack of degradation and interference at each step of the production process.
- **Transferability** - can be stored on and/or played with many different devices, e.g. CD, mp3 player, computer, etc. and easily transferred between them (depending on DRM – see 'Other Jargon', page 23).
- **Integration** - can be combined with different media and read on the same device, e.g. MP3 players that allow you to watch films.
- **Storage** - digital audio files take up very little space (and this is ever decreasing as technology advances). There is no longer any need for the physical product; one tiny MP3 player the size of a key ring can both store and play a whole collection of music that would take up shelves of storage space as LPs or even CDs. This also makes it much easier to have music with you wherever you go and whatever you do.
- **Lower cost** - digital distribution removes the need for a physical product and therefore the need for physical distribution (shipping, transport, warehousing, etc.), as audio files are simply copied directly onto the playing device, which also acts as storage. This means a vast reduction in the cost of producing and distributing music.

### The disadvantages:

- **Sound quality and integrity:** as mentioned, the nature of digital means that a sound wave originating in the real world can never be reproduced exactly as a digital file. Many people still prefer the authenticity of analogue, such as LPs. However the rapidly advancing technologies mean that the difference to most people's ears is imperceptible, and this will continue to improve. MP3 files and most other digitally-distributed audio have now generally reached the sound quality of a CD since larger bandwidths and higher download speeds have in most cases become the norm.
- **Piracy:** as mentioned earlier, all digital files are extremely susceptible to piracy, and music is perhaps the prime example, with a large proportion of music downloads being illegal, for example via Peer to Peer networks, not to mention private CD and audio file sharing (without the use of the Internet), which is still the biggest source of piracy and virtually impossible to control.
- **Digitally distributed audio files also suffer from the lack of a physical product** – with related issues such as potentially rapid obsolescence in terms of the devices that can be used to play them back, the prospect of losing a lot of music in one go if, for example, your hard drive fails and you forgot to back them up, and the lack of a product to hold, with cover art, liner notes and, particularly for jazz, vital information such as personnel!

## Digital audio file formats

(Different ways in which digital audio is stored)

### There are 3 main types of audio file format:

- **Uncompressed files** – in the original format in which they were digitally encoded, where each second of audio involves the same amount of captured data as the next, regardless of whether that is a second of silence or a full big band.
  - The main uncompressed audio file format is PCM (pulse-code modulation), usually stored on Windows with the filename extension .wav and on Apple .aiff. CD-quality sound is uncompressed.
- **Files with lossless compression** – the file is compressed (made to take up less storage space) in such a way that it can be recreated exactly from the compressed version (i.e. does not lose integrity from the uncompressed version). In lossless file compression, silence takes up almost no space at all, whereas the sound of a full big band would take up only fractionally less space than the uncompressed original version.
  - Files with lossless compression include Apple Lossless (filename extension .m4a), FLAC (.flac), WavPack (.WV) and Monkey's Audio (.ape).
  - Files with lossless compression tend to take up approximately half the storage space of an equivalent uncompressed file.
- **Files with lossy compression** – the file is compressed in such a way that it can only ever be recreated as an approximation of its former self, i.e. some data is permanently lost from the uncompressed original version.
  - Files with lossy compression include MP3 (.mp3) and AAC (designed to be the successor of MP3 as it generally achieves better sound quality - filename extensions: .m4a, .m4b, .m4p, .m4v, .m4r, .3gp, .mp4 and .aac).
  - File sizes vary according to quality and other factors. MP3 files, for example, take up approximately one-tenth of the storage space of an equivalent uncompressed file.



## The Internet

**Internet:** noun, an international information network linking computers, accessible to the public via modem links.

Reproduced from the Oxford Concise English Dictionary

The Internet is a global network of computers allowing the exchange of digital data. It allows you to communicate and exchange data almost instantly with users all over the world and gives you virtually unlimited access to a vast amount of information. In terms of communication and distribution of information, at least, the Internet makes the world a much smaller place.

The first steps towards the creation of the Internet began in the 1960s as US military-funded research into distributed computer networks. Following this, networking technologies began to be developed across the world. Standardised protocols were implemented officially in 1982, allowing the internetworking of these networks into what would become known as the Internet. In 1991, CERN (a European research organisation based in Switzerland) publicised the World Wide Web (WWW) project, which made way for wide public use of the Internet.

The WWW is a system of hypertext documents accessed via the Internet. It is the way in which most users experience the Internet, and allows for the use of multimedia, that is, text, graphics, sound and video mixed in together (prior to the WWW, the Internet was primarily a black-and-white text-based system). As of 31st March 2011, according to Internet World Stats, 30.2% of the world's population have access to the Internet (58.3% in Europe and 82.5% in the UK) - that's over 51 million users in the UK alone.

### **Some basic definitions:**

**Apple Inc:** a multinational corporation best known for producing Macintosh computers, iPods, iPads and iPhones, as well as their iTunes store. Macintosh computers have their own operating system, Mac OS X.

**Bandwidth:** normally referring to Internet connection, the amount of data that can be transferred in a second.

**Download:** to copy data onto your computer, usually from the Internet.

**Email:** messages sent over the Internet. Some email downloads directly to your computer; for web-based mail you log into an account online, which you can access from any computer or device connected to the Internet (most email that downloads to your personal computer is also accessible online). You can attach large amounts of digital information to email, such as digital images or audio files; though there is normally a limit to how much data can be transferred in one email.

**HTML (HyperText Markup Language):** the predominant document format of web pages.

**Hypertext:** text displayed on a computer with references (hyperlinks) to other text that the reader can immediately access.

**Internet Service Provider (ISP):** a company that offers access to the Internet.

**Microsoft Corporation:** a multinational corporation best known for its Microsoft Windows Operating System (often referred to as Windows) - the operating system used in most personal computers other than those made by Apple Inc.

**Modem:** a device that connects a computer to the Internet via a telephone line.

**Search engine:** a tool for searching the Internet for specific information.

**Server:** a 'host computer' that stores the information contained in web pages and allows users to remotely access it to view those web pages. Also refers to the application on the host computer which allows users to access it.

**Web page:** a viewing page of information/multimedia.

**Website:** a collection of interlinked web pages normally devoted to one company, topic, person, etc.

### **The uses of the Internet**

The uses of the Internet are many and far reaching, but the majority can be split into four main functions:

- **Communication** – in many formats, the most commonly used being email, various forms of instant messaging systems (text chat) and voice and video real-time communication with widely available and free applications such as Skype ([www.skype.com](http://www.skype.com)).
- **Information** – access to a vast amount of information about virtually any topic imaginable, as well as business and individual websites, etc.
- **Business (eCommerce)** – buying and selling of products, services and information over the Internet.
- **Services** – access to services online; for example, filing your tax return.

(We will look at each of these in more detail in relation to music in the next section).

## CHAPTER 2: THE MUSICIAN AND THE INTERNET

The combination of digital technology and the Internet as a global distribution platform is causing a dramatic shift in the way people access music and information about music. There are two important implications here for musicians to be aware of:

1. Due to the nature of digital information (particularly in terms of transferability and capacity for integration of different media), the boundaries between traditional ways of experiencing music - broadcast, distribution, and even performance - are becoming increasingly blurred.
2. The levelling of the playing field: the Internet allows you to communicate and exchange data with anyone, anywhere (providing they also have access). Many people believe that this greatly diminishes the traditional powers of the main record labels and gives more individual artists greater potential to be successful without their seal of approval and financial backing.

Whether or not you agree that the Internet will eventually mean the downfall of the big four, and regardless of whether you believe this would be a good move for the music industry, it cannot be denied that digital technology means it is ever easier and cheaper to create your own recordings, and that the Internet gives a global platform upon which to market and distribute your music at little or no monetary cost.

It is possible to cut out the need for a physical product entirely, with some artists opting to release straight to mp3 or other digital file formats, again, greatly reducing the cost and resources needed. Currently, the quality of most digital music files is generally no longer audibly lacking as compared with a CD. However, many discerning Jazz fans still desire to own a physical product and all that comes with it in terms of design and information, which still holds value for most people.

We will go on to look at the wider picture of the digital music industry at present in more detail, but first, let's take a closer look at you as a musician in relation to the Internet and digital distribution. More information about recording and releasing your own music can be found in the Jazz Services Guide to Making CDs. Here we will look at what opportunities arise as a result of the Internet and other digital platforms once a recording is in place, as well as other resources and tools that the Internet provides, and explain some of the jargon.

**Let's look again at the four main functions of the Internet that we described earlier, this time in relation to activities you may wish to engage in as a professional musician:**

- **Communication**
  - o marketing your music to fans and potential employers
  - o communicating and networking with other musicians
- **Information**
  - o distributing information about yourself and your music, e.g. press packs, samples, etc. virtually free and instantly
  - o accessing information that you may need, e.g. directories of contacts, promoters, etc. info about specific venues, festivals, contact information and resources which may be useful to you as a musician
- **Business**
  - o digital (and physical) distribution, as well as the marketing of your music
  - o funding of projects through 'crowdfunding' websites
- **Services**
  - o access to music
  - o online registration for copyright purposes (see Jazz Services Guide to Copyright)

So, let's look at that from another angle, starting with five main activities which you as a musician might want to engage in online, and the tools available which may help you (the very nature of the Internet, as we have already discussed in relation to music, means that boundaries tend not to be clearly defined – the following is my attempt to create a structure which will help you to think more clearly about your online activities, and to ensure that you are not missing out unnecessarily):

### 1. Accessing music

- access to digital music files as a consumer – both free and paid for

### 2. Distributing your music

- physical sales online
- digital distribution

### 3. Marketing your music

- website
- email
- blogging
- other musician profiles, e.g. The Jazz Site
- social networking
- gigs listings
- raising funds for projects through crowdfunding websites

### 4. Communicating with other musicians and music professionals

- social networking sites
- email
- music job sites

### 5. Access to useful information and services

- search engines
- directories of relevant contacts
- industry body websites
- registering works online for copyright (see The Jazz Services Guide to Copyright)

Digital encoding brings a common platform for many different types of information and, as a result, there is no end to the possibilities and growth of functioning for any one web-based entity. We'll look at the different types of websites and services, under these four main activities, what they are and how you might use them as a musician, and we'll then focus on some specific sites and companies that may be of use to you, most of which offer a number of different functions.

## 1. Accessing music

### Access to digital music as a consumer

#### WHAT

We've already discussed what a digital audio file is in the first section. You also need to understand the different 'delivery methods' or ways in which you can receive digital audio files via the Internet and other digital platforms.

- **Download:** most similar to traditionally buying a product. You copy a digital file onto your hard drive or other storage device to be read at another point. It can be played at any time and transferred onto other devices (depending on DRM – see 'Other Jargon' page 23). Normally, the file can be kept forever and played an unlimited number of times, but sometimes there may be restrictions. The industry leader in this field is iTunes. Other major players include eMusic and Amazon MP3.
- **Streaming:** data is transferred to your computer or device and played simultaneously as it is received. The file generally isn't stored on your computer (if it is it's only temporarily, i.e. one track may be stored while you are listening to it to allow higher quality sound) so you need to be connected to the source (e.g. the Internet). Streaming can be interactive ('on demand' – users can choose what they listen

to, skip tracks, pause, etc. as with listening to a CD or download) or non-interactive (see webcasting below). Examples of interactive streaming services include Spotify and We7.

- **Webcasting (Internet broadcasting):** generally refers to the non-interactive streaming of digital audio files, like a traditional broadcast. There are three main types of webcaster:
  - o **Stand alone webcasters** – may have one or many different channels, e.g. Live365.
  - o **Simulcasters** – simultaneous webcast of a terrestrial radio broadcast – has the advantage of broadening the potential audience; for example, if something is only broadcast in London, an Internet simulcast means the whole world can listen to that station.
  - o **Narrowcasters** – custom made radio station for every listener depending on their musical taste, e.g. Last.fm.

If you are buying music digitally, you are most likely to buy over the Internet, but other outlets include:

- o **Mobile** – through your mobile phone and mobile service provider
- o **Gaming** – through your games console connected to the Internet
- o **Satellite and cable** – through satellite and cable television/radio services

## HOW

There is an ever-growing number of ways to go about buying music. The main methods currently are:

- o **'A la carte' downloads** – buying albums and singles as you would in a store but just a copy of the data to download to your own device. This method also allows for purchase of individual tracks from an album, e.g. iTunes, Amazon MP3.
- o **Subscription** – pay for a certain amount of time and download a certain number or unlimited tracks within that time – can be for unlimited (time) use or limited, i.e. you cannot play the music after the subscription ends without renewing. You can also buy subscriptions to interactive streaming sites and some webcasters, generally meaning you get access to the music without the adverts and sometimes with other extra bonuses, e.g. eMusic, Spotify Premium, Live365 VIP Club.
- o **'Bundles'** – music downloads included in other service packages, e.g. with broadband or mobile phone contracts, e.g. Nokia Comes With Music.

## A note on music for free:

Digital means that you can reproduce files without losing integrity, and the means to reproduce are easily available to the public. The Internet gives a global platform upon which to exchange data that is virtually impossible to monitor and control. As a result, there is an ever-growing rate of piracy and a growing expectation among consumers that they will be able to access music for free (we will look at these issues later in more detail). Piracy is virtually impossible to prevent; therefore, other legal methods of delivering music to consumers for free are appearing as a way of competing with illegal counterparts, such as Internet radio, internet streaming sites and webcasters (see live365, Spotify, last.fm). In most of these instances, although music is free at the point of consumption, it is being paid for somewhere down the line, most often by advertising revenues which allow copyright holders to be paid royalties. Currently the emerging business model for sites such as these appears to be a two-tiered (so-called 'freemium') service, with a free, ad-funded service, often with other limitations, such as poorer sound quality or a limit to the amount you can listen to, set against a paid-for, ad-free service with higher quality streaming.

## Legitimate methods of acquiring music for free

- **Ad-funded sites** - licensed, musicians are paid for use of their music
- **Free as marketing strategy for musicians**
  - o Free downloads (e.g. one song as taster for album)
  - o Free streaming (e.g. on a musician's own website, SoundCloud or Myspace page, could be samples or full tracks, etc.)

**Piracy**

- **Non-licensed sites**
- **File sharing, P2P** (see 'Other Jargon' page 23)
- **Biggest form of piracy is still private sharing and CD burning and private sharing of digital files ripped from a CD, which is almost impossible to monitor or control.**

**2. Distributing your music through the Internet****The 'Long Tail' theory**

The economics of the Internet are different to the economics of the offline world. The prime example of this is the theory of the "long tail", a concept developed by Chris Anderson of Wired magazine.

"The theory of the 'Long Tail' is that our culture and economy is increasingly shifting away from a focus on a relatively small number of 'hits' (mainstream products and markets) at the head of the demand curve, toward a huge number of 'niches' in the 'tail'" (The Long Tail, Chris Anderson).

The long tail is of crucial importance to jazz. Previously, record stores (other than specialist jazz retailers) stocked 'hits', that is, stock that would generate sales. However, online retail means that customers have almost infinite choice in the tail of the demand curve, giving musicians greater potential to distribute their recordings to a much wider audience.

**Chris Hodgkins, Director of Jazz Services**

**Physical product sales online****WHAT**

This is essentially a mail order set up: a customer visits the website, places an order, and gives payment details and then the CD (or LP or tape or whatever the product happens to be) is mailed to them.

**HOW**

You may wish to include a function on your website that allows people to order CDs from you directly. If you do this, it is important that you are able to keep up with the orders or make arrangements for someone to fill in for you, for example, if you are going to be away on tour.

There are a few websites that provide a platform for individual musicians to sell their CDs online. The biggest of these is CDbaby, which is based in the US (see CDbaby profile). Jazzcds is a more specialised store based in the UK, but that sells internationally (see Jazzcds profile).

For most of the larger online stores (i.e. Amazon), you will need to go through a regular distributor, as you would for high-street shops.

**Digital distribution – online, mobile, gaming, etc.****WHAT**

Digital distribution is the distribution of digital audio files. It's like CD distribution, but without the physical products. Instead, digital files are transferred and copied via the Internet and other digital platforms to be stored and/or read on computers, MP3 players, iPods, mobile phones, games consoles, etc. Apart from the lack of the physical product and all that goes with it (transport, storage, etc.), the main difference from regular CD distribution is the many different outputs to which a digital audio file may make its way. CD distribution is all eventually about product sales, be that through a regular shop, the Internet, or some other merchant. We have already looked at the main delivery methods and ways of buying and accessing music online (see 1. Access to music). A digital distributor will distribute your audio files to all of these

different outlets, not just digital 'A La Carte' stores, but also subscription and free streaming services and some webcaster services, and a good digital distributor should keep on top of the constantly growing number of ways digital music is monetised online.

### **HOW**

In order for you to seek digital distribution, you will need to own the rights to the recordings of your music (for more information, see Jazz Services Guide to Copyright). If you don't own the rights then whoever does (most likely your record company) will likely seek digital distribution, as they would physical distribution. If they do not do this, it may be worth you negotiating to take over the rights to your recordings so that you don't miss out on this rapidly growing sector of the music market.

You will also need International Standard Recording Codes (ISRCs) for all your tracks and a barcode for each album, and you should register all your recordings with PPL (the collection society responsible for licensing the public performance of recorded music) before release. You should do this whether or not you plan to distribute digitally (for more information, see Jazz Services Guide to Copyright).

You will need to find a digital distributor for your recordings. Some will only deal with record companies with a substantial catalogue, but there are a growing number of web-based companies that allow individuals to sign up.

Different companies offer different deals - some charge a setup fee per album; most will take a cut of your sales revenue, though amounts vary greatly; some require you to sign exclusive contracts and others don't, though you will not be able to have more than one company distributing your music to the same outlet, as with physical sales. A selection of digital distributors is profiled later in this guide.

## **3. Marketing your music**

The Internet can be an excellent resource for marketing yourself and your music, especially as it is, if not entirely free, a lot cheaper than traditional methods, e.g. sending press packs, flyers, etc. by land mail (not to mention kinder to the environment). It also brings many new resources for marketing music, one such example being the phenomenon of the social networking site, something that has only become a reality since the Internet and, more specifically, the World Wide Web come into existence.

### **Some things to consider:**

- Make sure information on you and your music is out there and is easy to find and clearly presented.
- Check what comes up in search engines when you type in your own name - remember that this is what a potential fan or promoter will also find.
- Out of date, badly presented information can be worse than no information at all! If someone wants to come and see your gig and the only ones listed on your website are from 2007, they will probably assume that you aren't doing any!
- Having the information there is not enough on its own unless all you want to use the web for is to store your press pack. If you really want to use the Internet as a marketing tool, you need to devote some time to building up an online fan base and keeping them informed about what you're doing, whether this is through email lists, social networking, blogs or other online platforms.
- Direct people to your online profiles (website, Myspace, Facebook, Twitter, etc.), print cards that you can hand out at gigs and make sure you mention them on CDs, promotional materials, etc.
- Consider funding a project using a 'crowdfunding' site such as Pledgemusic (see website profile).

For more detailed information about marketing yourself and your music, see Jazz Services Guide to Marketing Your Band.

## Website (your own)

### WHAT

See 'The Internet', page 9

### HOW

This will normally be the first port of call for people looking for information about you, so make sure it is clearly presented and up to date (especially contact info) and make sure it's fully searchable, by submitting it to Google ([www.google.co.uk/addurl/?continue=/addurl](http://www.google.co.uk/addurl/?continue=/addurl)). You may also wish to submit a sitemap to Google and consider the terms people would use when searching for you when deciding on the content of your website.

Learning how to create your own website from scratch is no small task, but possibly worth it in the long run if you're interested in that kind of thing. You will need a programme like Dreamweaver, which allows you to build and edit pages. You'll also need to buy a domain name (e.g. [www.tommillar.com](http://www.tommillar.com)) and pay a (usually annual) fee for web hosting (space on a server to store the data that makes up your website).

Alternatively, you can pay a web designer or web design company to create your website for you (you could either just pay for an initial set up and learn how to edit and update it yourself, or you can bite the bullet and pay for the whole package). In this case it is worth having a look at other musicians' websites and seeing what looks good and what works well (some websites look great but very hard to navigate; as a general rule it is probably better to be plainer and more user-friendly, though the look of your website is also important). The designer will normally have a link on the websites that they have created.

### Free options...

A more manageable option is the free DIY websites such as those offered on Google and Wix (see website profiles). These offer less flexibility in terms of layout, content and design, but are very user-friendly and, most importantly, free! You will also end up with a website address something along the lines of [www.wix.com/maisiewhitehead/thesite](http://www.wix.com/maisiewhitehead/thesite) (doesn't roll off the tongue in quite the same way as [www.maisiewhitehead.com](http://www.maisiewhitehead.com)), unless you pay for webhosting additionally. For Mac users, the bundled free software includes iWeb, a versatile and easy to use website creation programme, and many musicians are now creating blog-format websites (for example, WordPress) as their main website.

Many artists and bands use a Myspace page (or other social networking profiles) as an alternative to having their own website. One disadvantage of this is that, in order to access certain functions like viewing your photos or sending a message, a visitor will first have to become a member of Myspace, which may well put them off going any further! However, it does allow all visitors to hear your music samples and view most of your information and your profile picture. There are also many sites which offer tools to allow you to edit and personalise your profile page, as well as companies which will do this for you for a fee (for a good example, see Jamie Cullum's Myspace page: [www.myspace.com/jamiecullum](http://www.myspace.com/jamiecullum)). At the time of writing Myspace seems to have become much less user-friendly than it once was, and many musicians have realised that, surprisingly, it is now much simpler to have a proper website for vital functions such as updating your gig diary.

### What should go in?

However you choose to create your website, here is a basic list of the information and resources that should go into it:

Minimum:

- photos
- biog
- press quotes
- samples (or links to samples, e.g. on Myspace or Soundcloud or your record label's homepage)
- contact information



- links to where visitors can buy your music online
- links to your other online profiles, i.e. your Myspace, Facebook or Twitter page

#### **Added extras:**

- downloadable press pack
- gig information
- blog
- space for visitors to join mailing list
- option to buy CDs and or downloads directly from site, etc.
- One other useful thing to add to your site is a Statcounter, which gives you detailed information about who is visiting your website, for example, from where in the world they're accessing it and what search terms they are using. It can be visible or invisible, see Statcounter.com to download the code required.

### **Other musician profiles**

#### **WHAT**

Other music or jazz-specific sites that allow you to put up profile information where potential fans or employers may look for you.

#### **HOW**

Different sites operate in different ways - some may allow you to create a profile if, for example, you are selling your CDs with them, e.g. Jazzcds (see Jazzcds profile), which is primarily an online CD store, but also offers a number of other resources to musicians selling their CDs through the site, including giving you your own profile where you can upload a photo, bio, press quotes, gig dates and album info (see Jazzcds profile). The Jazz Site (the Jazz Services website – see profile) allows UK jazz musicians to create and edit their own profile.

You should make sure that any profiles you have on other websites link back to your own website, and vice versa where relevant.

### **Social networking**

#### **WHAT**

Social networking sites are essentially websites that allow users to 'join' and network with other users, creating 'online communities'. You are allocated your own 'profile' page - a web page where you can upload information about yourself that other users will be able to view. Social networking sites also allow for various different types of communication between users depending on the site itself; for example, traditional messaging (similar to email), instant messaging and 'public' messaging (where others on the network are able to read your messages), as well as having facilities for uploading pictures and music or creating blogs.

One of the main advantages of social networking sites for musicians is that they allow you to develop a bank of 'friends' – people linked to your profile who are able to view your information and updates, and whom you can contact individually or collectively. This makes social networking sites very useful for marketing purposes.

Different sites offer different specific services. Originally Facebook was primarily for sharing photos, Twitter focuses on mini- or micro-blogs (similar to Facebook updates); while Myspace (specifically Myspace Music) is particularly relevant for musicians as it allows you to post samples or whole tracks of your music for others to listen to when viewing your profile.

Some social networking sites also allow your profile to be 'public', i.e. anyone can search and view your profile without being a member of the site, and you have a specific web address for your profile, e.g. [www.myspace.com/idahollis](http://www.myspace.com/idahollis).

Some music sites also have a social networking element, allowing you to link up with fans in some cases, or with other people interested in similar kinds of music.

### **HOW**

As previously mentioned, social networking sites can be very useful as a marketing tool as they allow you to build up a bank of 'friends' – other users whose profiles link to your own and vice versa, and who are able to view your information and updates. This makes them a good tool for creating online fan bases, which you can keep updated with information about gigs, forthcoming releases, etc., and whose pages will link to your own, allowing their friends to have access to you. Most sites have the facility for you to search for people interested in the same things as you, or in the same geographical area, etc. allowing your network to develop, hopefully giving you more direct access to people who would potentially be interested in your music.

**As mentioned, you need to put in the time to build the online fan base if this is going to be of use as a marketing tool, otherwise the rest is basically a waste of time.**

(See also 'Communicating', page 21)

## **Blog**

### **WHAT**

A blog is a type of website, normally maintained by an individual, consisting of a series of text (and sometimes other types of media) entries, similar to a journal. It will normally start with the most recent and then progress in reverse date order. Blogs are sometimes personal; for example a travel diary to update friends and family, sometimes on a specific subject; such as, a musical genre; and sometimes a particular person's commentary on one or many subjects, i.e. a journalist. A micro-blog is a very small version of a blog, normally one line of text, as in social networking site 'updates'.

### **HOW**

Some artists keep blogs commenting on their work and their creative process for interested fans (or to create interest). There are thousands of music-related blogs, some of which review recordings and/or gigs. Some will accept submissions for review, as with a paper publication.

To create a blog, visit [wordpress.org](http://wordpress.org). To search for existing blogs, visit [technorati.com](http://technorati.com), [blogsearch.google.com](http://blogsearch.google.com) or [www.blogsearchengine.com](http://www.blogsearchengine.com).

## **Gig listings**

### **WHAT**

Websites that include gig listings pages, or are specifically devoted to gig listings.

### **HOW**

Some sites allow you to enter your own information, while others will need you to submit information, as with a paper publication. Examples include Jazzcds (input own information), The Jazz Site (submit by email) and Jazz in London (submit by email).

## **Crowdfunding Websites**

For a detailed explanation of crowdfunding see the example given on page 31, PledgeMusic.

## 4. Communicating with other musicians and music professionals

### **Social networking**

#### **WHAT**

See 'Marketing', page 17

#### **HOW**

Many musicians use social networking sites as a way of contacting others whom they may wish to work with, finding gig opportunities, etc. Sites like Myspace have the advantage of also allowing you to hear each others' music, whilst many musicians use micro-blogs, such as Twitter, as a way of keeping others up to date on what they are doing and spreading interest in their work, as well as finding out what others are up to and keeping updated on industry news.

### **Email**

#### **WHAT**

See 'The Internet', page 9

#### **HOW**

Email is a very important method of communication. Not only does it allow you to send text communications instantly and for free, it also allows you to transfer large amounts of digital data (e.g. music files, bio info, photos, etc.). If you are not already on email it is very easy to sign up for a free account with a number of different email servers.

It is a good idea to collect email addresses of fans and keep a mailing list with information about gigs, forthcoming releases, etc. You should only add people who want to be kept informed of what you are doing and respect people's right to drop out at any time. Also, try to keep emails short and to the point, with accurate information, and don't bombard people with several messages a day or attach large files (use web links instead). You should also put your mailing list in the BCC field so that you're not giving out others' email addresses without their permission.

You can use programmes like Dreamweaver to create complex HTML emails (like a webpage embedded in an email – they allow you more flexibility in layout and content, multimedia, links, etc.).

### **Music job sites**

#### **WHAT**

Online notice boards of jobs and opportunities available and wanted

#### **HOW**

Self-explanatory. Worth noting that a lot of this information will be unmonitored so may or may not be of relevance, e.g. UK Music Jobs, ([uk.music-jobs.com](http://uk.music-jobs.com)).

## 5. Access to useful information and services

If you know what you're looking for, you can find information about almost anything on the Internet (but as you can also add any information you like, don't trust everything you read!). However, there is a vast amount of information out there, so searching for 'UK venues' using Google could mean weeks of trawling through mainly irrelevant sites. Generally, the more specific you can be the better.

### Search engines

#### WHAT

See 'The Internet', page 9

#### HOW

Type in what you're looking for and hit search! Be specific but don't include too many words, and leave out small words such as 'and' and 'the'. Search engines allow you to instantly find information about almost anything if you know what you are looking for, e.g. a specific venue. They can be more time consuming if you are searching more generally, as there is so much information on the web, and it can often become overwhelming. It is worth noting that a search engine will organise its page suggestions in relation to how closely related it thinks they are to your search query, so the top few suggestions are likely to give you what you are looking for (if not, try refining your search), and it's probably a waste of time to read through the thousands of possible matches.

### Directories of relevant contacts

#### WHAT

Online directories of contacts, some of which allow for you to add your details as a musician.

#### HOW

Search for relevant contacts, e.g. promoters, etc. as you would in a paper directory (they should have a 'search' function which makes it quicker to find what you are looking for, though this can sometimes be misleading; for example, if you spell a name incorrectly, it may tell you that this person is not in the directory at all).

The most relevant online directory for you as a jazz musician is likely to be that on The Jazz Site (see The Jazz Site profile) which holds details of promoters, festivals, venues and musicians across the UK and, in some cases, abroad.

### Industry body websites

#### WHAT

Information about relevant industry bodies is easily accessible online. Each should have its own website with information and relevant resources, as well as members' pages on some sites, where members can access specific information, services and resources. Most will allow you to become a member via the website, or at least have details of how you can.

#### HOW

Self-explanatory (a list of relevant industry websites is included at the back of this Guide).

### Registering works online for copyright purposes

#### WHAT

Online databases holding details of copyright works (i.e. musical works or sound recordings) licensed by relevant collection societies (specifically PRS for Music, dealing with the copyright in musical works, composers, and PPL, dealing with the copyright in record companies and the performance of music). As a member of either society, you can register your works on its respective database and search for existing works.

**HOW**

You will need to use these if you are writing or recording music and you want to be able to collect royalties on others' use of your work. Without registering your works, your royalties cannot be collected on your behalf (for further information, see Jazz Services Guide to Copyright. or visit [www.musiciansguidetocopyright.co.uk](http://www.musiciansguidetocopyright.co.uk)).

## Other jargon

**DRM (Digital Rights Management)**

DRM refers to technologies that attempt to control the use of digital media, specifically copyright material such as music and film. DRM may attempt to prevent or control access, copying or conversion to other file formats. It is used by copyright holders, such as record companies, and by hardware manufacturers. Apple Inc. used only to sell downloadable music in its iTunes store with DRM to prevent customers being able to play their iTunes through anything other than an Apple iPod, but since 2009 has lifted all DRM restrictions, now selling in superior quality, restriction-free iTunes Plus format. This seems to have set a trend, with very few online stores (one such example being the now-legal Kazaa) still using DRM.

**P2P (peer to peer)**

A network allowing users to exchange digital files ('file share'). Though file sharing and P2P are not in themselves illegal, they are most often used to share copyright material, such as music files, and hence, are one of the biggest (and hardest to control) perpetrators of online piracy.

## CHAPTER 3: SOME USEFUL WEBSITES

The following are profiles on some websites and web-based businesses that I have come across that may be of use to you, and may help you to understand how it all works. The table below lists the websites profiled and the functions they perform.

	ACCESS TO MUSIC										DISTRIBUTION										COMMUNICATION AND MARKETING										INFORMATION	
	Downloads – Ala Carte	Downloads – Subscription	Streaming – Subscription	Streaming – free, ad-funded or by agreement	Webcasters – Stand alone	Webcasters – Narrowcasters	Free access to music direct from the artist	Physical sales (accessible to individuals)	Digital distribution	Social media/ networking	Public accessible profile	Share music	Share images	Share news/blogs	Share/list g ig info	Free create-your-own website	Free web-based email	Crowdfunding site	Search engine	Directories of contacts												
1. BandCamp	✓																															
2. CDbaby	✓							✓																								
3. eMusic		✓							✓																							
4. Facebook									✓	✓		✓	✓																			
5. Flickr									✓	✓		✓	✓																			
6. GLP								✓																								
7. Google																																
8. iTunes	✓								✓																							
9. Jazzcds									✓	✓																						
10. Last.fm	✓			✓					✓	✓		✓	✓																			
11. Live365					✓																											
12. Myspace	✓								✓	✓																						
13. Pledgemusic														✓																		
14. ReverbNation									✓	✓																						
15. Spotify			✓						✓	✓																						
16. Songkick									✓	✓																						
17. SoundCloud	✓			✓					✓	✓																						
18. The Jazz Site																																
19. Tunecore									✓	✓																						
20. Twitter									✓	✓				✓																		
21. Vimeo									✓																							
22. We7				✓					✓																							
23. Wix				✓					✓																							
24. Wordpress															✓																	
25. Yahoo															✓																	
26. YouTube				✓					✓									✓														

## 1. BandCamp [www.bandcamp.com](http://www.bandcamp.com)

Online music store and platform for artist promotion, catering mainly to independent artists and small labels. Not a digital distributor (See e.g. TuneCore).

### **What they do...**

#### **PRIMARY FUNCTION:**

Online store for digital tracks and albums.

#### **ADDITIONAL FUNCTIONS:**

- You can also sell physical products, e.g. CDs or merchandise, side-by-side with the digital downloads.
- Also has many other features as listed here: <http://bandcamp.com/features>, such as discount codes you can send your fans.

### **How it works...**

Simply sign up as an individual or label on the website, then upload music as high-quality, lossless digital files, which the website automatically converts into many different audio formats for sale, as well as cover artwork etc. Detailed instructions are available on the website. To sell music you also need a PayPal account. Does not use any advertising which keeps the website clean and easy-to-use, and does not demand exclusivity so you can continue selling your music through other sites at the same time. You can set your own pricing, and even set a minimum price, which customers have the option to exceed (according to the website, they pay more 50% of the time in these cases). One potential problem with the site, depending on your outlook, is that you have to allow all your tracks to be streamed, for free, in their entirety (in 128k mp3 format).

### **The deal for musicians...**

The basic service is free, with no signup costs or subscription fees. They take a 15% cut on sales, dropping to 10% as soon as you reach \$5000 in sales (this stays there, provided you've made that much in the last 12 months – and is calculated by label, so there is power in numbers). The share on physical sales is currently discounted to 10%. Payment processing fees, typically between 6 and 8%, are charged additionally, through PayPal. Payments are made directly from the purchaser to your account, and when the amount you owe is equal to the cost of one of your CDs or downloads, that money goes straight to them.

## 2. CDbaby [www.cdbaby.com](http://www.cdbaby.com)

Largest online distributor of independent music, run by and for musicians, only deals directly with artists – no record labels or other distributors. Based in the USA.

### **What they do...**

#### **PRIMARY FUNCTION:**

CD sales, digital download sales and digital distribution for artists selling on the site.

#### **ADDITIONAL FUNCTIONS:**

- Physical CD distribution (in stores in the USA and online globally) through Super D and Amazon.
- Digital distribution through iTunes, Rhapsody, eMusic and many more.
- Artist page with biog and list of their CDs/downloads, samples of tracks, recommendations based on similar artists/sounds encouraging customers to explore new artists.
- 'DIY Musician' site offers advice and information for independent artists on selling their music through CDbaby and using the tools of the Internet to boost sales.
- Facility to sell barcodes to artists selling on the site.

- Provides credit card swiper so you can take card payments at gigs (subject to refundable deposit)
- Sells batches of 'download cards', customised with your album artwork, which you can then sell on at gigs or give away free and customers can use it to redeem a download of your album from CD baby.
- CD duplication service
- Website hosting including easy to use website building tools (1 month free trial then paid subscription)

#### **How it works...**

- Register as an artist on the site and it will take you through the steps of what you need to do
- CDbaby stocks and sends out all CDs, distributes your music to its download partners if you choose this option and makes it available to its physical distribution partners if you choose this option (stores can then order your CD from the distributors catalogue if they wish)

#### **The deal for musicians...**

- \$39 per album to set up to sell as CD and/or downloads.
- You set the price for your direct CD and download sales on the site, less \$4 per CD sale (the customer pays postage on top) and 25% of revenues from downloads sold.
- For digital distribution they keep 9% of the revenue they receive from their download partners.
- For credit card sales on gigs they keep 9% plus 3.8% credit card fees (12.8% total)
- For physical distribution sales through their partners they keep \$4 per CD, after the original seller's cut.

### **3. eMusic [www.emusic.com](http://www.emusic.com)**

Initially launched as a CD retailer in 1995. Launched world's first digital music subscription service in 2000. All music is DRM-free. Describes itself as 'the Internet's corner music store'.

#### **What they do...**

##### **PRIMARY FUNCTION:**

Music downloads by subscription.

##### **ADDITIONAL FUNCTIONS:**

Editorial, social media and recommendation technology.

#### **How it works...**

Subscriptions start at £9.99 per month for 24 downloads (42p per download – works out cheaper than most other stores on a per track basis but you have to sign up to a subscription).

#### **The deal for musicians...**

Revenues are paid based on download statistics, via your digital distributor.

### **4. Facebook [www.facebook.com](http://www.facebook.com)**

Founded in 2004, the current most popular social networking site. Originally focused mainly on sharing photos but has since expanded to include countless other tools and applications.

#### **What they do...**

##### **PRIMARY FUNCTION:**

Social networking.



**ADDITIONAL FUNCTIONS:**

Many! One particularly worth noting is the ability for users to create 'pages' – fully searchable web pages with their own web address (e.g. [www.facebook.com/pages/Juliet-Kelly/23557922987](http://www.facebook.com/pages/Juliet-Kelly/23557922987)) devoted to a particular subject or person, which users can become 'fans' of, meaning their profile is linked to the page and visible to their friends. Useful for creating artist or band sites.

There is also an option to allow your profile page to be searchable on Google etc.

The site has come under a lot of criticism for constantly changing its privacy settings without warning you, so generally be on your guard about this, and probably don't put up anything on public display you would mind others (e.g. USA immigration) reading.

**How it works...**

Sign up for an account on the website, you can then log in and access your 'profile' page and edit your information, upload photos, create pages and network with other users.

**5. Flickr [www.flickr.com](http://www.flickr.com)**

Image and video hosting website, owned by Yahoo. In September 2010, it was hosting over 5 billion images.

**What they do...**

Allows users to embed and share photographs. Has an official app for iPhones, BlackBerrys and Windows Phone 7, but not other mobile devices. Also has social networking element.

**How it works...**

Sign up on the site or via your Google or Facebook account. The site then invites you to personalise your profile, upload photos or find friends on Flickr. When you upload photos you are offered various privacy options, as a musician it is probably best to allow everyone to see them! It also asks you to submit tags which describe the photos you are uploading. There are various other options for grouping photos together. Flickr offers a tiered service, with the basic free version allowing photostreams of up to 200 photos, 300 MB total photo uploads per month and 2 videos. Pro accounts offer unlimited bandwidth, storage and uploads, ad-free browsing, HD video and access to account statistics, for \$24.95/year or \$47.99 for two years. Generally a useful website to host photographs for easy access to venues, promoters, journalists and so on.

**6. GLP (Groove Laboratory Productions) [www.myspace.com/groovelaboratoryproductions](http://www.myspace.com/groovelaboratoryproductions)**

Funk, soul, R&B and Jazz label also offering digital distribution for individuals and some affiliated record labels, established in 2004.

**What they do...**

Record label and digital distributor, also physical distribution through Amazon.

**How it works...**

GLP strike individual exclusive deals with artists and record labels, involving a percentage cut of download sales. They place a great deal of emphasis on originality and musicianship. Contact them by email for more information or if you are interested in a distribution contract: [glp@caprimusic.co.uk](mailto:glp@caprimusic.co.uk).

**The deal for musicians...**

Contact GLP direct for more info.

## 7. Google [www.google.com](http://www.google.com) or [www.google.co.uk](http://www.google.co.uk)

Began in 1996 as a research project by two PhD students of Stanford University in California and has since grown into giant Internet Corporation.

### **What they do...**

#### **PRIMARY FUNCTION:**

Search engine

#### **ADDITIONAL FUNCTIONS:**

- Web-based email server – Google Mail
- Free website hosting and create and edit tools – Google Sites
- Maps and satellite images – Google Maps and Google Earth
- Video sharing – YouTube (see page 34)
- Photo sharing – Picasa
- Blog hosting – Blogger
- Online calendar
- And more...

### **How it works...**

The search engine is fairly self-explanatory. For email you simply sign up using the 'mail' link at the top of the main Google homepage. To create a website use the 'more' link at the top of the page and go to 'sites', for blogging, [www.blogger.com](http://www.blogger.com). You can sign into any Google-owned site using one overall username and password, so if you have already signed up to YouTube, your login details will work for Google Sites and Blogger too.

Google Sites allows you to create fairly comprehensive websites, with an address in the form [sites.google.com/site/website](http://sites.google.com/site/website) name. It is fairly easy to use though may take a bit of practice before you get used to it. It is certainly a lot easier than building a site from scratch.

It is possible to include videos by first loading them on YouTube and linking from the website. You can upload music files but there is no streaming device so users will have to download them to their computer to play on their audio player (e.g. windows media player). You should be aware therefore that you are effectively giving tracks away for free, so you might want to only upload samples, or one track from an album.

Google is by far the predominant search engine worldwide, so it is important to ensure that your webpage ranks highly. To do this, submit your URL to Google via [www.google.co.uk/addurl/?continue=/addurl](http://www.google.co.uk/addurl/?continue=/addurl), and to help its robots 'crawl' your site more easily and quickly, sign up for webmaster tools on [www.google.com/webmasters/tools/](http://www.google.com/webmasters/tools/) and submit a .xml sitemap, using <http://www.xml-sitemaps.com/> and uploading the resulting file onto your website's domain route folder.

## 8. iTunes [www.apple.com/uk/itunes](http://www.apple.com/uk/itunes)

Market leader in digital music sales, part of Apple Inc.

### **What they do...**

#### **PRIMARY FUNCTION:**

A la carte music download store and desktop music application which will sync to an iPod or iPhone.

**ADDITIONAL FUNCTIONS:**

You can also buy or rent video files and buy audio books from iTunes and the application is compatible with video as well as audio files. There is a social media element called Ping, which allows users to network and create and share playlists, recommendations etc.

**How it works...**

Download the iTunes application (free) to your desktop in order to use it with your existing digital music files (and video) and browse the store and buy downloads.

**The deal for musicians...**

Revenues are paid on a per-download basis, via your digital distributor (iTunes won't strike deals with individuals).

## 9. Jazzcds [www.jazzcds.co.uk](http://www.jazzcds.co.uk)

Founded by Christine Allen (the woman behind Basho Music and Basho Records) who has worked with artists such as Gwilym Simcock, Tim Whitehead, Kenny Wheeler, Martin Speake, Huw Warren, Liam Noble, Kathleen Willison, Stan Sulzmann, Nikki Iles and many more.

Already very much involved in the jazz scene, Allen realised that many musicians were struggling to find distribution for their CDs and their only outlet was gig sales, and so Jazzcds was born, created as a platform to allow individual artists to sell their CDs direct to customers online, cutting out the need for a distributor and hence allowing more money to reach the artist themselves.

It has now expanded to include independent jazz record labels and CDs bought in through distributors to allow the presence of higher profile artists to bring in more customers and hence increase exposure for the lesser known artists selling through the site. They currently have over 1800 CDs on their catalogue by over 800 artists and the new site is fully interactive, allowing artists to log in and edit their own information, upload gig info etc.

**What they do...****PRIMARY FUNCTION:**

Online CD sales, many shipped directly from the artist themselves, helping to cut costs and get more money to the artist.

**ADDITIONAL FUNCTIONS:**

On the site...

- Individual artist profile pages with image, biog and press quotes as well as artist news and gigs and links to all CDs available by them or on which they feature
- Most CDs allow you to listen to samples and have general information on the CD as well as press quotes and links to relevant artist pages
- Overall gigs listing page for gigs posted by artists on the site to their own profile page
- Overall news page with artists' news updates
- 'Top 10' and 'Latest releases' pages

**Other services to artists selling CDs on the site...**

- Digital distribution through IODA
- 'Co-operative' advertising in the main jazz magazines
- Monthly email updates
- Barcode available to buy (if you are using them as a digital distributor)
- Link from your website directly to your CD on Jazzcds
- Can provide you with cards to hand out at gigs to drive people to the site to buy your CD

**How it works...**

As an artist wishing to sell through Jazzcds, you need to register as a user on the site and then post them a copy of your CD, stating your name and contact details and explaining that you wish to sell the CD with them. Your CD must be professionally packaged and produced and have an MCPS licence (you should have this anyway – see Jazz Services Guide to Copyright) and the music must fall somewhere within the jazz category.

They will then allocate you an artist page which you will be able to log into and upload all your information including information about the CD(s) you wish to sell. Once your information is complete, contact Jazzcds again to let them know which deal you wish to go ahead with (whether you wish them to stock and send out your CD or you want to send it out yourself - see below) and they will make your CD active so you can start selling.

If you choose to send out CDs yourself you will receive email alerts and be able to log into the site to print off delivery information.

**The deal for musicians...**

Artists are paid every two months in arrears, according to sales. Artists set their own price for their CDs, though it is strongly recommended that you pay attention to the prices of other CDs on the site and other sites offering your CD for sale (particularly if you have a distributor) and don't overprice yourself. All prices on Jazzcds include postage and packing to anywhere in the world.

**Physical sales...**

There are two deals available for physical sales: if you choose to send out the CDs yourself, Jazzcds takes £2 per sale commission and you have to pay for the postage and packing yourself. If you choose to use their stocking service they will take £5 per sale, send out your orders for you and pay for all postage and packing.

**Digital distribution...**

Jazzcds have digital distribution through IODA. You receive 70% revenue – IODA take 20% and Jazzcds take a further 10%. They also charge a £25 set up fee per CD you wish to distribute digitally. You will need to input certain additional information into your area of the site: ISRC codes, barcode, copyright ownership and copyright year. Jazzcds require you to sign an exclusive digital distribution deal with them.

**10. Last.fm [www.last.fm](http://www.last.fm)**

London based narrowcaster. Uses 'scrobbling' technology to learn what you like by tracking what you listen to (both on last.fm and on your computer) and suggest other listening based on this information.

**What they do...****PRIMARY FUNCTION:**

Creates individual radio stations per user based on and continually learning from what you like and listen to. Also creates individual radio stations per artist etc, featuring similar artists/sounds. Social media function allows users to share music they enjoy and discover new music.

**ADDITIONAL FUNCTIONS:**

Stream individual tracks, limited free 'promo' downloads (direct from the artist), artist information and profiles and more...

Also links to a partner download site to allow you to purchase downloads of tracks available to stream as well as other tracks, e.g. the rest of an album where only one track is available to listen to for free. Also links to sites where you can buy the CD.

Ad-free subscription service also available.

### **How it works...**

Record labels and unsigned artists upload their own tracks for free streaming (so most only upload one or two per artist per album) and the occasional free download. Digital distributors also upload tracks. Users can listen to tracks and stations without signing up, but in order to start creating your own station based on your listening you need to register and log in. Option to have the site tap into what you are listening to on your computer, to further inform your 'radio station'.

Artists can sign up for an artist profile and upload tracks that they own to allow users to 'discover' their music, via the sites recommendation and 'scrobbling' technology.

### **The deal for musicians...**

Ad and subscription-funded licensing allows artists and copyright holders to be paid royalties for the use of their work.

## 11. Live365 [www.live365.com](http://www.live365.com)

Broadcasting continuously since 1999 and based in Silicon Valley, Live365 offers thousands of Internet radio stations, featuring 260+ genres of music produced by 6,000+ broadcasters and music tastemakers from over 150 countries, with jazz alone served by over 400 stations.

### **What they do...**

#### **PRIMARY FUNCTION:**

Stand alone webcaster: ad-funded free service and ad-free subscription service, also allowing you to download a desktop application (looks like a little radio on your computer desktop).

#### **ADDITIONAL FUNCTIONS:**

Link from any track you hear to buy CD from Amazon.com or download from iTunes.

### **How it works...**

Visit the website to browse and listen online, no need to register or log in. Pay for subscription to access the ad-free service and download desktop application (you still need to be connected to the Internet to listen).

### **The deal for musicians...**

Licensed by collection societies in the USA so artists and copyright holders earn royalties from the use of their music (UK collection societies have reciprocal agreements with the USA societies).

## 12. Myspace [www.myspace.com](http://www.myspace.com)

One of the older social networking sites, initially launched in 2003 and bought in 2005 by Rupert Murdoch's News Corporation. Now under serious competition with sites like SoundCloud as a music website, and by the now-ubiquitous Facebook as a social networking site, and has been in continuous decline since 2008.

### **What they do...**

#### **PRIMARY FUNCTION:**

Social networking site with a specific emphasis on music and now also on comedy and film.

Particularly relevant is the Myspace Music section. This allows musicians and bands to sign up for a different kind of profile to the regular user profile, where artists can upload MP3 samples or whole tracks, which others visiting their profile will be able to listen to (streamed). Myspace Music users also have direct web addresses for their homepages, e.g. [www.myspace.com/idahollis](http://www.myspace.com/idahollis), which can be accessed by non-users, and many artists use it in place of a website of their own, particularly because of the music function. It has recently become so difficult to use and bug-ridden after many redesigns that frustrated musicians have been turning to other means to promote themselves, such as SoundCloud, Wordpress blogs or their own websites.

#### **ADDITIONAL FUNCTIONS:**

Again, as with Facebook (their main competitor), there are many additional functions.

One worth noting for Myspace Music users is the SNOCAP application that allows unsigned artists to sell downloads of their music through their profile page (<http://www.Myspace.com/snocap>).

#### **How it works...**

Register on the website as a musician or band and log in to edit your profile page and network with other users. There are also a number of websites which offer easy tools for you to 'customise' your Myspace page (see previous example, [www.myspace.com/idahollis](http://www.myspace.com/idahollis)).

To customise your Myspace page try [www.wix.com](http://www.wix.com) or [www.pimp-my-profile.com](http://www.pimp-my-profile.com).

#### **The deal for musicians...**

Musicians and bands can only upload music that they own the rights to, and they opt to give away free streams (some artists choose to put up samples rather than whole tracks). Using online distribution services like TuneCore you can get paid for streams on Myspace.

## 13. Pledgemusic [www.pledgemusic.com](http://www.pledgemusic.com)

'Crowdfunding' website, similar to the US-only [www.kickstarter.com](http://www.kickstarter.com) (through which Tim Garland has successfully funded an album with his trans-Atlantic Storms/Nocturnes), except exclusively for music.

#### **What they do...**

Musicians looking to raise funds to record an album, or for another project such as a tour or curating a concert series, set up a page on the website outlining the project, explaining the budget and setting out different rewards for different levels of support, and a time-limit by which the target must be reached. There is no risk involved for musicians or fans because no money changes hands until the target is reached, and those pledging money are not 'investing', so you keep all rights and creative control to your music. It is fully integrated into Facebook and Twitter. 77% of projects reach their funding target of which 90% exceed their goal by 25% or more.

#### **How it works...**

Sign up on the website, or via Facebook Connect. Simply choose a target amount you need to raise for your project and set up rewards for different levels of pledging (use your imagination – on the US site [Kickstarter.com](http://www.kickstarter.com) Mark Guilliana was offering to clean your kitchen for \$350!) The site also encourages charitable tie-ins in addition to fundraising directly for the project.

#### **The deal for musicians...**

They charge a flat-rate commission of 15% on all money raised, which covers all costs, such as credit card fees, hosting and mail out costs, and various forms of free support, including a customer service team (see the website for more details). There are no upfront fees so you only have to pay commission if you

make enough money to fund your project. You receive payments by PayPal or bank transfer, and people can pledge via credit card or PayPal (PayPal means they need to pay upfront, but if the full amount isn't reached by the deadline they will be refunded automatically).

## 14. ReverbNation [www.ReverbNation.com](http://www.ReverbNation.com)

Launched in 2006, the site focuses on the independent music industry, aiming to provide a central site for musicians, producers and venues to collaborate. Offers digital distribution.

### **What they do...**

General repository of tools for musicians, including:

- Publically accessible ReverbNation Profile page.
- Provides marketing tools for Myspace, Facebook, Twitter, blogs and your website.
- Offers the facility to create slick email newsletters.
- Locate venues to play at with Gig Finder.
- Comes with a customizable press kit.
- Offers statistics for various different online outlets and social networks where people may be listening to your music.
- Tracks what people are saying about you on the internet with Buzz Tracker.
- Offers digital distribution.

### **How it works...**

Sign up on the site or via Myspace or Facebook. You then get a fully customizable artist page with all the features outlined below. Premium features need to be paid for individually.

### **The deal for musicians...**

The free version offers:

- Profile page
- Web buzz
- Facebook app
- Detailed statistics
- Free banners
- Blog
- Gig finder
- Widgets
- Twitter integration
- Reverb store
- TunePaks (to send songs over email or instant messaging services)
- Street teams

Premium features need to be paid for individually, and include:

- iPhone app
- Digital distribution
- FanReach pro
- Press kits
- Site builder
- More song storage
- Pro widgets

See 'Manage Premium Services' tab from your artist homepage for pricing. See 'Earn Money' tab for details about Digital Distribution, selling merchandise and sharing advertising revenue from your profile page.

## 15. Spotify [www.spotify.com](http://www.spotify.com)

Founded in 2006 and based in Europe with parent company in Luxembourg, headquarters in the UK and R&D in Stockholm. It is currently only available in Finland, France, the Netherlands, Norway, Spain, Sweden, and the UK, but plans to launch in other countries in the future. It has over one million paying subscribers across Europe, since it operates a two-tiered, freemium service.

### **What they do...**

#### **PRIMARY FUNCTION:**

Free ad-funded music streaming via a desktop programme.

#### **ADDITIONAL FUNCTIONS:**

Ad-free subscription service. Also has social media element, linking up with Facebook, for example.

### **How it works...**

As a user you need to register with the site and download a desktop programme which functions a lot like iTunes (but you need to be attached to the Internet to use it – it doesn't store any music on your computer other than the track you are listening to for the time you are listening to it, as a free user). You can search for artists, bands and albums, create playlists and network and share music with other users, and also add to your 'Library' any music files you have on your hard drive. Spotify Open and Spotify Free members can listen to up to 10 hours of music a month, and each track up to five times. You also need to listen to frequent advertisements, as on a commercial radio station. New users can stream unlimited music for six months before being limited like existing users.

There are two tiers of subscription service. Spotify Unlimited, which gives you unlimited music with no adverts, for £4.99/month, and Spotify Premium, at £9.99/month, which gives unlimited music, online and offline mobile phone access, offline mode, no advertising, and enhanced sound quality.

### **The deal for musicians...**

Advertising and subscription revenue pays for licensing so that copyright holders are paid royalties for the use of their work. It also links up with online store 7digital.com, selling DRM-free individual tracks at 99p (pays royalties through your digital distributor).

## 16. Songkick [www.songkick.com](http://www.songkick.com)

Founded in 2007 in Shoreditch, this is a website and service providing personalized news about live music events.

### **What they do...**

#### **PRIMARY FUNCTION:**

Gig listings. Lists more than 100,000 upcoming concerts. It allows users to track their favourite artists and receive email alerts when a tracked band plays near their favourite locations.

#### **ADDITIONAL FUNCTIONS:**

Provides more than 2,000,000 'gigographies' which are listings of historical concerts with user contributed data including reviews, set lists, videos and photographs.

### **How it works...**

As a user, you sign in via Facebook Connect and then simply click on the artists you want to follow to get gig invitations.



Musicians can add gigs by signing in and then clicking 'Add an event', which is at the footer of all pages. Songkick should add most of your gigs automatically, however. You can also add a photo to your artist page. If you're on BandCamp (see above) Songkick will synchronize gigs to that site as well.

## 17. SoundCloud [www.soundcloud.com](http://www.soundcloud.com)

Social networking tool designed for musicians, allowing you to post tracks online, established in August 2007. Challenging the dominance of Myspace thanks to its simplicity and easy integration with other platforms.

### **What they do...**

#### **PRIMARY FUNCTION:**

Social networking tool allowing you to post tracks online accessible to anyone, not just members.

#### **ADDITIONAL FUNCTIONS:**

- Unlike MySpace, tracks have a unique URL. This allows sound files to be embedded anywhere, for example on Twitter or your personal website. (See <http://soundcloud.com/101/widgets> to find out how to do this).
- Distributes music using widgets and apps, to allow SoundCloud to automatically tweet every track uploaded.
- It also has apps for smartphones such as iPhones and those running the Android platform.
- Can be used as a social networking site à la Facebook or Twitter, with the option to 'follow' or be followed.

### **How it works...**

Register and log in on the site (or log in using Facebook), then upload sound files in almost any format, or record on the fly using your iPhone. Easy-to-follow start up guides are available on the website. Anyone can visit the site to listen, without registering.

### **The deal for musicians...**

Musicians and bands can only upload music that they own the rights to, and by default they are freely available as streams (some artists choose to put up samples rather than whole tracks). You can sell your tracks too, using apps such as SoundRain, available to download from the site's app gallery (<http://soundcloud.com/apps/category/share-distribute>).

## 18. The Jazz Site [www.jazzservices.org.uk](http://www.jazzservices.org.uk)

Jazz Services' website, offering comprehensive information on British jazz musicians, venues, promoters, educators and more.

### **What they do...**

#### **PRIMARY FUNCTION:**

Extensive database of contacts: musicians, venues, promoters and festivals.

#### **ADDITIONAL FUNCTIONS:**

- News articles from JazzUK magazine
- Live gig listings
- Jazz business resources and handbooks
- Information on Jazz Services touring support scheme and application form
- Education section allowing you to search for courses, tutors etc

**How it works...**

Visit the site to access and search directory and other information. Musicians, promoters, venues, tutors etc can log in to edit their entries in the database (register via the form on the website). Gigs listings can be submitted by email, see website for details.

**19. TuneCore** [www.tunecore.com](http://www.tunecore.com)

Online digital distributor offering distribution to individuals from as little as one track and allowing you to say exactly which digital retailers you want them to distribute your music to.

**What they do...****PRIMARY FUNCTION:**

Digital distribution

**ADDITIONAL FUNCTIONS:**

- Weekly newsletter
- Exclusive iTunes Artist Ping Page
- Ten full-time Artist Support Reps
- Free barcodes, digital cover art, UPCs, TuneCore Song Identifiers, CD artwork for Amazon's disc on demand store, and media player

**How it works...**

Register and upload your music directly to the site, then choose who you want them to distribute it to.

**The deal for musicians...**

You get 100% of revenues BUT they charge not insubstantial setup and annual storage and maintenance fees: either a flat rate of \$9.99 per single track or ringtone per year, or \$49.99 per album. So it really depends on whether you can be sure you're going to sell enough to cover the costs, though if you are selling a lot digitally, it may be a good option due to the lack of commission.

**20. Twitter** [twitter.com](http://twitter.com)

Founded in 2006, social networking site focusing on micro-blogs, similar to Facebook status updates. Often used in a professional context and amongst creative people as a way of generating interest in work and keeping peers and fans updated on current projects, events etc.

**What they do...**

Social networking with a focus on micro-blogs. Profiles can be accessed by people outside the Twitter network with individual web addresses, e.g. <https://twitter.com/#!/jackdaviesmusic>.

**How it works...**

Register with the site and log in to access and edit your profile, 'tweet' (write a micro-blog) and decide whom you want to 'follow' (whose 'tweets' you want to be updated with on your homepage). You can also sync with Facebook, SoundCloud and Myspace.

**21. Vimeo** [www.vimeo.com](http://www.vimeo.com)

Video sharing website, similar to YouTube (see below). It does not allow commercial videos, gaming videos, pornography or anything not created by the user to be hosted on the site.

**What they do...**

It is the highest quality video hosting on the Internet, allowing HD video. Music is thriving with over 74 thousand videos, 22 thousand channels and 8000 groups. Free accounts allow for 500 MB storage per week, it accepts several formats and it provides tools to embed your videos into a website or blog. There is a facility to share your videos with whomever you want, and privacy controls so you can decide who sees the video. There is a social element as well, you can make contacts and subscribe to other people's work.

**How it works...**

Sign up for an account on the website. This then gives you the option to invite friends, share videos, customize your profile page, add contacts, upload videos etc. The Vimeo Plus+ account offers 5GB upload per week, no banner ads, embedded HD video, priority uploading, unlimited HD uploading, higher quality video, advanced statistics and more, for \$59.95/year.

**The deal for musicians...**

There isn't one. According to the terms and conditions, Vimeo can use any public content you post for the purpose of promoting its site, without compensating the submitter, but not for any other commercial purpose, and this is immediately revoked if you take down the video.

**22. We7 [www.we7.com](http://www.we7.com)**

UK-based company launched in May 2007 and co-founded by ex-Genesis front man and digital pioneer Peter Gabriel.

**What they do...****PRIMARY FUNCTION:**

Free, ad-funded streaming through the website.

**ADDITIONAL FUNCTIONS:**

Offers high quality 'a la carte' MP3 downloads and a few free, ad-supported downloads (these change regularly). All downloads are DRM-free. It also has an online magazine, news blog and various charts according to genre, artist, track, album etc, and is integrated with social media sites.

It has joined the 'freemium' business model, similar to Spotify. £4.99/month getting you ad-free listening and exclusive content, £9.99/month getting you, in addition, on demand and offline music on your mobile..

There is a section for unsigned artists to upload their music, called We7 Presents. The We7 team and industry professionals choose what goes on the site. See <http://www.we7.com/#/help/unsigned-artists>.

**How it works...**

Listen to free streams direct from the website without having to sign up or download any software. You can create playlists and network and share music with other users, but for this you will need to sign up (free) and log in, or use Facebook Connect.

A short advert is 'grafted' onto the beginning of each track you listen to. The adverts are specifically targeted at you, the listener, according to your usage.

**The deal for musicians...**

Revenue from advertising and subscriptions pays for licensing so that copyright holders are paid royalties for the use of their work.

## 23. Wix [www.wix.com](http://www.wix.com)

Launched in 2008 and based in New York, free and very user-friendly Flash-website creation tool and hosting.

### **What they do...**

#### **PRIMARY FUNCTION:**

Free easy to use online Flash website creation software and free hosting on the Wix website (example address, [www.wix.com/amysmith/examplesite](http://www.wix.com/amysmith/examplesite)). Also allows you to embed your creation in a Facebook or Myspace page (or other social network profiles) or in your own website, and is search-engine friendly unlike many Flash websites. Also see competitors such as [yola.com](http://yola.com).

#### **ADDITIONAL FUNCTIONS:**

Also offers premium paid service which allows you to use your own domain, remove the Wix ads that go with the free version, and gives you higher storage, bandwidth and various other additional features. Their eCommerce premium plan allows you to create an online shop.

### **How it works...**

Register and log in to create and edit existing sites (you can create several different sites). The online creation programme is very easy to use and has excellent help facilities. You can easily upload photos, videos and music which can be played directly on the site. The design features are easy to use and look great. At the 'Publish' stage you are given the option to publish the site on the Wix domain or embed it in a Facebook or Myspace page or one of many other social networking, blog etc. sites. It also contains a beta HTML Widget allowing you to incorporate HTML into your Flash-based website.

### **The deal for musicians...**

You should only upload tracks which you own and be aware that these are being offered for free, so you may wish to only upload samples (tracks are streamed).

## 24. Wordpress [wordpress.com](http://wordpress.com)

Open source blogging tool and publishing platform used by over 14% of the world's million biggest websites, founded in 2003. Each new release is code-named after a well-known jazz musician!

### **What they do...**

It is an easy-to-use template for designing blogs and websites without knowledge of HTML code. It has a clean, search engine-friendly structure and supports tagging. It also allows users to extend its functionality beyond that of its base install. It also has native applications for Android phones, iPhone/iPod Touch, iPad, Windows Phone 7 and BlackBerry.

### **How it works...**

Sign up online. Everything you need to know is illustrated in baby steps here: <http://learn.wordpress.com/get-started>.

### **The deal for musicians...**

You should only upload tracks which you own and be aware that these are being offered for free, so you may wish to only upload samples (tracks are streamed).

## 25. Yahoo! [www.yahoo.com](http://www.yahoo.com) or [www.yahoo.co.uk](http://www.yahoo.co.uk)

Initially created in January 1994 by Jerry Yang and David Filo, Electrical Engineering graduate students at Stanford University, as “Jerry and David’s Guide to the World Wide Web” and re-named Yahoo in April 1994.

### **What they do...**

#### **PRIMARY FUNCTION:**

Search engine (Yahoo! Search) and web-based email server (Yahoo! Mail).

#### **ADDITIONAL FUNCTIONS:**

- Yahoo! Directory
- Yahoo! News
- Online mapping (Yahoo! Maps)
- Video sharing (Yahoo! Video)
- Instant messaging (Yahoo! Messenger)

### **How it works...**

Fairly self-explanatory, you can sign up for free email on the homepage. Submit your website (so that it comes up in search results) here: <http://search.yahoo.com/info/submit.html>.

## 26. YouTube [www.youtube.com](http://www.youtube.com)

Video sharing website founded in 2005 and bought by Google in 2006 for \$1.65 billion.

### **What they do...**

#### **PRIMARY FUNCTION:**

Allows users to upload videos which can then be searched and viewed by the general public.

#### **ADDITIONAL FUNCTIONS:**

Also allows users to rate videos, create playlists and network with other users.

It’s worth noting that it is possible to link (embed) your YouTube videos to your website, allowing visitors to watch your videos directly from your website, by streaming them from YouTube.

### **How it works...**

You can view videos on the site without registering. If you want to upload videos you need to register and log in, you can then create and edit your profile information and upload video footage.

### **The deal for musicians...**

After a controversial dispute over royalties resulting in thousands of videos being removed, YouTube have now negotiated a new licence with PRS for Music, meaning that copyright holders can again earn royalties from the use of their music on YouTube.

## CHAPTER 4: CURRENT CONTEXT

### THE DIGITAL MUSIC INDUSTRY NOW AND MOVING FORWARD

#### Some key facts and figures:

- 29%:** Proportion of record companies' global revenues from digital channels
- 13m:** Catalogue available digitally (compared to only 1m in 2004)
- 17.5%:** Proportion of UK album sales sold as digital downloads
- \$4.6 billion:** Industry's digital revenue (compared to \$420 million in 2004)

According to IFPI Digital Music Report 2011

#### Death of the physical product?

Despite a clearly rapid increase in music acquired digitally, most industry professionals agree that physical product ownership of music remains, and will continue to remain important to the majority of consumers.

***“The death of the CD has been overstated, though it is clearly in decline, obvious from the fact that MCPS revenues have seen a sharp decline in the last couple of years. The recent UK Music report (music consumption in 14-24 year olds) shows that physical ownership of music is still important to people and there is encouragement in that. Of course part of the reason they want to buy the CD is so they can share with their friends so it’s a double-edged sword.”***

Will Lines, Music Publishers Association.

In fact, at the same time as CD sales are falling, vinyl is seeing a not insignificant comeback, suggesting a renewed enthusiasm for its superior sound quality and album artwork, compared with low quality MP3 files.

How things will progress in the future for CDs and vinyl remains to be seen, as advancing technologies mean faster download speeds and higher quality digital sound files will become the norm. There is, of course, much besides sound quality alone which seems to fuel people's desire to own a physical product.

#### Ownership to access

The Internet and the digital distribution of music are still very much in their infancy and the music industry is still adjusting to the changes and vast possibilities opening up for new ways to bring music to consumers. However, there have been encouraging signs over the past couple of years, including changes in government policies, and music is performing much better than other industries in adapting to the digital marketplace:

***“New licensing models helped take the digital share of music industry revenues to an estimated 29 per cent in 2010. To put that in context, the film and book industries’ equivalent shares are only one and two per cent respectively”***

IFPI Digital Music Report 2011

The idea of 'access' is an important shift from the traditional revenue model of the recording industry, and 'monetising' has become the big buzzword. The old model of CD sales (and even a la carte download sales) is being joined by 'subscription' and 'bundle' services.

According to the UK Music report on music consumption in 14-24 year olds, illegal file sharing is currently not showing any signs of decline and consumers, particularly the younger generation, have grown to have an expectation of being able to access music for free. Since you can't fight free with paid-for, attention has shifted to finding other ways of monetising music which is free at the point of consumption (POC) namely through advertising. Licensed 'free' music services include streaming services like Spotify and Last.fm as well as social networking sites like Myspace Music and video streaming sites like YouTube.

It is still early days for services like these and new lowered licensing rates have been introduced to allow them to get established. Many industry professionals are confident that these services could eventually provide the necessary alternative to online piracy, allowing consumers to access music for free whilst artists and rights holders are paid for the use of their work, but we have yet to discover if they will take off and if so how much, and whether they will raise significant funds to compensate the artists. Of course, in these cases sites are licensed only to stream music to listeners and though this is the intent of the services in question, the tools exist (and are very easily accessible) to rip music and video streams creating illegal downloads of recordings.

### Online music piracy: whose responsibility is it anyway?

The majority of those who download music files illegally are probably aware that it's illegal. The fact is, online piracy, and indeed music piracy in general, is so widespread that most assume they won't get caught, and generally speaking they have been right, despite widespread efforts by many industry bodies.

Estimates of the cost to the economy and employment vary. According to the IFPI Digital Music Report 2011, the global recording industry declined in value by 31% between 2004 and 2010, and Tera Consultants projects 1.2 million job losses in the European creative industries because of piracy by 2015, with estimated accumulated lost retail revenues to European creative industries from piracy of 240 billion euros between 2008 and 2015.

With such vast losses the question has to be asked, whose responsibility is it to monitor, control and essentially halt music piracy? This is of course not a simple question to answer. Consumers need to have their awareness raised on issues of copyright and the real effects of piracy on artists and the music industry as a whole. The music industry needs to continue to respond and change its business models to meet consumer demands and the shifting and expanding nature of the Internet and digital distribution. Artists also have their role to play, being aware of how and where their music is being used and making informed choices about when and how much to give away for free, if any. Then we come to the ISPs (Internet Service Providers).

ISPs earn money from music piracy, as larger bandwidths are needed to allow for fast downloading of large files like digital music and video, and greater download allowance. In 2005 the music industry first proposed to extend the responsibility for copyright protection to include ISPs. In 2008 the UK government (along with France) led the way internationally in requiring ISPs to work with the music industry to help to bring piracy on their networks under control. A 'Memorandum of Understanding' was brokered between the music and film industries and the six major ISPs in July 2008, which has become part of the Digital Economy Act (DEA), implemented in 2010. The DEA identified a need of ISPs and right holders to take a cooperative approach against online piracy involving site blocking, and notifications to illegal downloads. However, it remains to be seen how this plays out with TalkTalk, one of the major ISPs, publicly stating that they will not go along with the requirements even if they become law.

## Fighting the tide, or finding another way round...

Whilst the battle against copyright abuse continues, some businesses, often fuelled by artists themselves, are trying to find new ways to work with technology and allow consumers to support artists' creative process, without having to struggle head on against the oncoming tide of illegal downloading.

We have already discussed an important example of this, which is the emergence of ad-funded free streaming services like Spotify. One thing that such services do not address is that essentially, giving everything away for free is likely, in the long term, to lower people's perception of the value of music.

Artistshare ([www.artistshare.com](http://www.artistshare.com)) is a company that addresses this issue, whilst taking on an entirely new model for the business of recording music. Begun in 2003 with just one artist on their books, Maria Schneider, Artistshare recognises the value in the artist's unique creative process and allows fans to financially support the recording in return for access to this, for example being able to attend a recording session or sometimes having credits on the album cover. Their aim is to put the artist at the centre of their model, whilst giving fans a new and richer experience of the music and the artistic process and allowing them to support the creation of the music they love. Whilst it could be said that this model only works once an artist already has a substantial fan base, it cannot be denied that the need to look for new ways to fund a recording process, and harness the new technologies for the betterment of this, is a reality that the industry has to face. It is currently quite a niche market and it remains to be seen whether such concepts will take off in a big way, though Artistshare themselves have grown in the last 6 years from a company releasing the albums of just one jazz artist to now working with about 50 artists, and continuing to grow. Their projects have won numerous awards including four Grammys and eleven Grammy nominations, so they must be getting something right! Artistshare is invitation-only but you can fill in a new artist survey here: [http://www.artistshare.com/home/getting\\_started.aspx](http://www.artistshare.com/home/getting_started.aspx) so that the company knows about you. The website listed above, Pledgemusic, operates on a fairly similar model but open to all.

## SUMMARY

The following is intended to be a quick reference guide: a reminder of the basic steps you need to take to make best use of the Internet alongside tips on how to use it successfully.

### 1. Accessing music

- Understand the different ways in which you can access music on the web...
  - o You might receive a music file as...
    - i. a download
    - ii. an interactive stream
    - iii. or you might listen to a webcast (non-interactive stream)
  - o You might buy downloads...
    - i. 'a la carte'
    - ii. as a subscription
    - iii. or receive them as part of a bundle when paying for another device or service
  - o ... or you might pay a subscription to an interactive streaming service or webcaster
  - o You might listen to music for free...
    - i. on ad-funded sites
    - ii. or receive some tracks direct from the artists as part of their marketing plan
- If you are going to access music files for free, support your fellow artists and do it legally! All the free music sites mentioned in this guide are licensed by the relevant collection authorities, or feature only music given away by the artist by choice.



## 2. Distributing your music online

### Digital...

- Make sure you have a reliable digital distributor for your music who will keep up with current developments in the market. When choosing, take into consideration:
  - The cost – how do the upfront costs weigh against the percentage cut the distributor will take?
  - Is it an exclusive deal (if so you will need to be sure that they will cover all the important digital outlets)?
  - Which outlets do they currently have partnerships with?
  - Other musicians' experience of the distributor – ask around!
  - There are lots of digital distributors out there on the Internet who will be 'open to all' – don't forget that with upfront charges this can be a great way for them to make money out of you with no guarantee of a decent return so be wary
  - If you have a physical distributor you may also like to look into whether they offer digital distribution as well
- Make sure there is a link on your website or Myspace page to where your music can be downloaded, e.g. to your albums on iTunes

### Physical...

- Make sure your CDs are available to buy online. If you don't have a physical distributor who will make sure your CD is available on Amazon, consider a site like Jazzcds.co.uk or CDbaby (or both – in fact you may want to consider these sites anyway as they offer a much better deal to musicians and your distributor won't cover them).
- Make sure there is a clear link on your website or Myspace page to where people can buy your CD, for example a link to your Jazzcds page.

## 3. Marketing your music

- You should have a website, or at least a decent publicly accessible profile with a fairly memorable website address, like a Myspace page. Make sure...
  - the information is clearly laid out, accurate and up to date
  - there are links to where visitors can buy your music online
  - The basic important bits of information are there (see websites, page 17)
  - it looks professional
  - it's easy to use and all the links work
- If you want to use social networking as a marketing tool here are a few tips:
  - Put in the time to develop your bank of 'friends' – without this all the social networking sites in the world will not get you anywhere.
  - Be choosy, remember that each site you join needs to be kept up to date and needs a separate bank of 'friends'. Bear in mind that it is now possible to 'Sync' your Myspace, Twitter and Facebook so that when you update your status in one site it updates the others automatically.
  - You may find it useful to keep separate profile pages for 'personal' and 'professional' use, so that your fans don't get bored of trawling through your holiday photos and messages to friends.
  - Keep people interested! Update your profile regularly; keep people informed of your projects, gigs, releases, direct them to video clips of recent gigs on YouTube.
  - Make sure they link back to your website.
- Remember, anything that features a profile on you, especially if it can be publicly accessed, should be KEPT UP TO DATE, especially your contact details, or else it may work against rather than for you.
- Consider funding a project using a crowdfunding website such as PledgeMusic to harness your online fanbase.

## 4. Communicating with other musicians and music professionals

- If you are going to use social networking sites, be wary of other bands and musicians using your profile to advertise their gigs – it may pay to be choosy about who you accept as ‘friends’, particularly in the case of Myspace.
- Don’t just have social networking profiles for the sake of having them – use them! Even if you don’t intend to use it as a marketing tool, if it’s going to be about your music then it should at least be kept up to date.

## 5. Access to useful information and services

- The information is out there – stand by your search engine, be specific with your search queries, build your own database of useful contacts (e.g. promoters) so you don’t have to keep searching for the same things, and keep me posted about other useful directories you come across.
- Read the Jazz Services Guide to Copyright for more information about online registration of works.

### **REMEMBER:**

- Make sure the information on you and your music is...
  - o ... There!
  - o ... Up to date!
  - o ... Clearly presented!
  - o ... Easily searchable!
- Make sure your music is available to buy online and...
- ...there are clear links that work from your website/profile pages to where it can be bought.
- Direct people to you and your music online! Have cards printed to give out at gigs, directing people to where they can buy your CDs and downloads and include your website and any relevant social networking profiles.
- Put the time in to building your ‘online fan base’ and then...
- ... Keep them interested with regular updates!
- Watch out for your music being exploited on unlicensed sites – if you discover that it is, try threatening them with legal action (that generally does the trick); if threats don’t work go for the real thing – it is your legal right not to have your work exploited without permission and payment.

Don’t let the Internet take over your life! There is a huge amount of information and vast numbers of potentially relevant services out there. Keeping profiles and websites updated, communicating with online fans, and trawling through all the information that’s available can take up a huge proportion of your time without you even realising it. Try and keep tabs on the time you put into various online activities and how much effect it is actually having on your working life (though be aware it will take a bit of time for some things to get established) and remember that these hours count as part of your working day. Be selective; try to focus your time on what will give you the most back.

***Make it work for you and not the other way round, good luck!***

## SOME THOUGHTS FROM MUSICIANS

### How is the Internet affecting musicians' working lives?

Statements from three musicians at different stages of their career.

#### Cai Marle-Garcia

Everything that led up to and has followed the making of my debut world jazz fusion album 'Mr. Ears' has been rooted in how invaluable the Internet is as a resource for musicians. 'Mr. Ears' features ten other musicians, three of whom I'd never met or spoken to before the actual day of the sessions. Using a combination of Myspace and Facebook I was able to easily get in contact with these players to try and get them involved. Such is the prominence of 'social networking' sites like these that they are as efficient as email or phones for getting in contact with people, especially for musicians, as they both also serve as an important vehicle for promotion and publicising. The mastering of the album happened in New York – but the recommendation of the engineer and all my contact with him came through a combination of Facebook and email. Without these this wouldn't have been possible.

The 'soft' launch of 'Mr. Ears' was an online-only release, in the form of a digital download pack. There were big benefits of this over an immediate straight CD launch. It's substantially more cost effective, it's available to anybody anywhere in the world with a computer and it has also served to build interest leading up to gigs and my CD launch. Using the Internet I've been able to get press and radio coverage and quotes from fantastic musicians.

The combination of emailing, social networking websites and the wealth of information available make the Internet a tool which can help musicians reach any level they want. It's all down to the effort you put in and how you take advantage of the numerous platforms there are out there for you to make a name for yourself. Whether it's booking a gig for yourself, trying to get in contact with press, promoting your new tracks or simply getting to know some of the happening players, the Internet can help with all of these things.

With the Internet you're connected with so many more players in the world, which can help show you how much more there is to learn and how much more work there is to do. Use it as inspiration like I do!

#### Liam Noble

Firstly, I have done gigs with two people I met on Myspace who I would never have come across otherwise, both from New York; both occasions were strangely magical in that we were complete strangers and the music had a particular kind of energy because of that. Access to social networking sites and recordings of people's music combined with cheap and frequent flights (for better or worse!) means that these kinds of things happen a lot more frequently I think. And it gets under the radar of the bigger companies, who seem destined for failure at the moment... hopefully... or not, can't decide if that's a good thing or not. The endless choice of modern life seems to have one good consequence, which is that you can search out anybody with similar interests in music, and in any country. Often, people will send out messages about flat sharing, or looking for a gig on a day off between scheduled gigs, which means people can now afford to do gigs for not much money more often... (that might not be a good thing financially and for the general respect in which jazz musicians are held, but it seems most of the really good gigs happen in the intimacy of smaller rooms).

Secondly, I suppose this is obvious, the CD business is looking shaky and I guess some kind of change of approach will come from the major labels soon: better packaging/artwork/liner notes/sound quality... all of these things I miss out on when I download stuff from iTunes or eMusic, but the availability is better, things don't need to be "released" (with all the cost that goes with it), so many out of print albums crop

up on downloads, particularly on eMusic. Also, because of individual tracks gaining the focus of people's appreciation of music, maybe the "art of the concept album" is dying a death, maybe to be resurrected in the change of approach to packaging mentioned above.

The danger of all this is, I suppose, that there's too much music around. People don't seem to listen to anything for very long before they want the next thing. I think perhaps live music will take off a bit as people get saturated with bad quality audio files of unknown origin; kids in schools are always amazed at someone who plays a real instrument.

## Tony Woods

There are such rapid changes occurring all the time that it's hard to keep up, but in some ways things have got easier. It's easier to find information, about venues for example, using search engines like Google. Using email as a way of promoting gigs to promoters is a mixed blessing – promoters get billions of emails from bands looking for gigs and so it's still really important to use the old fashioned method of picking up the phone, though email can be a good way of getting the ball rolling and it's also very useful for sending promotional material like photos. I don't think it makes it any easier from a point of view of getting more gigs, and that's the aim isn't it?

If you know what you're doing in terms of self-promotion on the Internet it can be a great tool, but I'm floundering really. I think if you grew up with computers you can see how to use them more naturally – I should probably go on a course!

## WEBSITES AND ORGANISATIONS MENTIONED IN THIS GUIDE

<b>Amazon</b>	<a href="http://www.amazon.co.uk">www.amazon.co.uk</a>
<b>Apple Inc</b>	<a href="http://www.apple.com">www.apple.com</a>
<b>Artistshare</b>	<a href="http://www.artistshare.com">www.artistshare.com</a>
<b>BandCamp</b>	<a href="http://www.bandcamp.com">www.bandcamp.com</a>
<b>Blog Search Engine</b>	<a href="http://www.blogsearchengine.com">www.blogsearchengine.com</a>
<b>CDbaby</b>	<a href="http://www.cdbaby.com">www.cdbaby.com</a>
<b>CERN</b>	<a href="http://www.cern.ch">www.cern.ch</a>
<b>eMusic</b>	<a href="http://www.emusic.com">www.emusic.com</a>
<b>Facebook</b>	<a href="http://www.facebook.com">www.facebook.com</a>
<b>Flickr</b>	<a href="http://www.flickr.com">www.flickr.com</a>
<b>GLP</b>	<a href="http://www.myspace.com/groovelaboratoryproductions">www.myspace.com/groovelaboratoryproductions</a>
<b>Google</b>	<a href="http://www.google.com">www.google.com</a>
<b>IFPI (International Federation of the Phonographic Industry)</b>	<a href="http://www.ifpi.org">www.ifpi.org</a>
<b>Internet World Stats</b>	<a href="http://www.internetworldstats.com">www.internetworldstats.com</a>
<b>ISRC</b>	see IFPI
<b>iTunes</b>	<a href="http://www.apple.com/uk/itunes">www.apple.com/uk/itunes</a>
<b>Jazz In London</b>	<a href="http://jazzinlondon.net">jazzinlondon.net</a>
<b>Jazz Services</b>	<a href="http://www.jazzservices.org.uk">www.jazzservices.org.uk</a>
<b>Jazzcds</b>	<a href="http://www.jazzcds.co.uk">www.jazzcds.co.uk</a>
<b>Last.fm</b>	<a href="http://www.last.fm">www.last.fm</a>
<b>Live365</b>	<a href="http://www.live365.com">www.live365.com</a>
<b>Microsoft Corporation</b>	<a href="http://www.microsoft.com">www.microsoft.com</a>
<b>Music Publishers Association</b>	<a href="http://www.mpaonline.org.uk">www.mpaonline.org.uk</a>
<b>Myspace</b>	<a href="http://www.myspace.com">www.myspace.com</a>
<b>Nokia Comes With Music</b>	<a href="http://www.nokiamusic.co.uk">www.nokiamusic.co.uk</a>
<b>Pledgemusic</b>	<a href="http://www.pledgemusic.com">www.pledgemusic.com</a>
<b>PPL</b>	<a href="http://www.ppluk.com">www.ppluk.com</a>
<b>PRS for Music</b>	<a href="http://www.prsformusic.com">www.prsformusic.com</a>
<b>ReverbNation</b>	<a href="http://www.ReverbNation.com">www.ReverbNation.com</a>
<b>Skype</b>	<a href="http://www.skype.com">www.skype.com</a>
<b>Songkick</b>	<a href="http://www.songkick.com">www.songkick.com</a>
<b>SoundCloud</b>	<a href="http://www.soundcloud.com">www.soundcloud.com</a>
<b>Spotify</b>	<a href="http://www.spotify.com">www.spotify.com</a>
<b>Technorati</b>	<a href="http://technorati.com">technorati.com</a>
<b>The Jazz Site</b>	<a href="http://www.jazzservices.org.uk">www.jazzservices.org.uk</a>
<b>Tunecore</b>	<a href="http://www.tunecore.com">www.tunecore.com</a>
<b>Twitter</b>	<a href="http://twitter.com">twitter.com</a>
<b>UK Music</b>	<a href="http://www.ukmusic.org">www.ukmusic.org</a>
<b>UK Music Jobs</b>	<a href="http://uk.music-jobs.com">uk.music-jobs.com</a>
<b>Vimeo</b>	<a href="http://www.vimeo.com">www.vimeo.com</a>
<b>We7</b>	<a href="http://www.we7.com">www.we7.com</a>
<b>Wix</b>	<a href="http://www.wix.com">www.wix.com</a>
<b>Wordpress</b>	<a href="http://wordpress.com">wordpress.com</a>
<b>Yahoo</b>	<a href="http://www.yahoo.com">www.yahoo.com</a>
<b>YouTube</b>	<a href="http://www.youtube.com">www.youtube.com</a>