



RECORD of the DAY

When everything I had
Could fit into my Chevrolet

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TOP 5 MUST-READ ARTICLES

- ▶ **Sky Broadband** voluntarily blocks Pirate Bay proxy sites. ([TorrentFreak](#))
- ▶ **France** music sales fall despite three strikes regime. ([TorrentFreak](#))
- ▶ Speculation grows that **DCMS** may be axed in government Spending Review. ([New Statesman](#))
- ▶ **Apple** reportedly strikes streaming deal with **Warner** after raising publishing rate. ([Billboard](#))
- ▶ **PPL** income grew 11% in 2012 with distributable revenue up 12%. ([RotD](#))

record of the week

Ring A Ling Sneakbo

Play Hard Records
July 7

Drake-endorsed and jet ski-infatuated, 20 year-old south Londoner **Sneakbo** has turned his flair for phrase-making into a business in its own right, as renowned for his JetSki Wave range of streetwear as for his talents as a rapper. With *Ring A Ling*, the follow up to chart-troubling *Zim Zimma* and Radio 1-playlisted *The Wave*, the earworm hook and dancehall vibes are inspired by Shabba Ranks, given a 2013 electro spin courtesy of producers Ill Blu and laced together with Sneakbo's distinctive flow. Dancefloor love for the track - *Ring A Ling* is currently number 12 in the Music Week club chart - is translating into radio adds, a Choice FM C-list and 1Xtra B-list now building to a healthy brace of Radio 1 spot plays, including one from Sara Cox. A sunny [video](#) just posted to his YouTube channel is showing ripples of reaction, which - if his impressive channel count of over 20 million total views is anything to go by - could well build to a tsunami. Sneakbo is definitely waving, not drowning.



P3 Stooshe



P7 Mongrel's pic of the week



P8 Radkey

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CADIZ MUSIC

WORLDWIDE SALES MARKETING AND DISTRIBUTION

What's the future for mobile music?

Oisín Lunny, Senior Market Development Manager at **OpenMarket** looks at where mobile music is at these days and what opportunities are available

The music industry has been transformed to near total integration with digital technology. Retailers such as HMV have fallen by the wayside, and smartphones have made the portable MP3 player all but extinct. Today's super connected music fan expects all content in all places with a variety of discovery, purchase and sharing tools in the palm of their hand.

Fred Bolza, VP of Strategy & Innovation at Sony Music Entertainment gives us his perspective on the changing industry. "The relationship between the artist and the audience is sacrosanct, people who want to help bridge this gap have to add value but no one has an automatic right to be there simply because of history." Bolza is also clear about how this impacts on the role of major record labels in the new digital ecosystem. "If we remain focused on

making product as our sole offering then our days may well be numbered, however as creative content partners who can help make (and perhaps just as crucially fund) meaningful and sustainable connections with fans then we have a value and that's where our future lies".

Jessie Scoullar, a Director at D2C music partners Wicksteed Works explains what's happening with consumer behaviour: "Over the past couple of years we are seeing a huge rise in access to our clients' websites from mobile devices, so much that it's actually driving a new strategy for us. We now develop for mobile first across the board." Although consumer behaviour is increasingly mobile first, MNOs and handset companies are playing catch up. Kim De Rooter, the Head of Mobile Marketing at Cheil Worldwide, explains: "For mobile

network operators (MNOs) and device manufacturers it's predominantly about music being a tool for brand engagement, and not about building the best possible digital music retail store it can be. The graveyard is littered with failed attempts at mobile music stores."

Mobibase is a global VOD and streaming TV publisher that also offers localised music portals. Their CEO, Vincent Roger, elaborates on why MNOs need to work with the right partners: "We have been working with mobile operators for years and it's just not their job to be good or successful in music, they need to work across games, videos, everything. Music depends so much on the culture, the context, and the territory. The majors are expensive, even impossible to work with. All this together makes the ecosystem difficult to grow. It is better for carriers to work with the right mobile service provider."

Alyssa Tisne is the VP of Strategic Partnerships at 7digital, a B2B company whose apps will be preloaded onto 100million smartphones

in 2013 including the "Music Hub" on the Samsung Galaxy S4. "We have to be flexible in offering API's, apps and white label options to carriers and handset companies because there is no one right model in terms of what consumers want." 7digital have in fact seen a "tenfold increase" in the number of tracks streamed using its API during 2012, and are predicting hundreds of millions of streams this year.

She continues: "There aren't that many successes to point to in the market, aside from Muve in the US. One of the ways they succeeded was on the training front, telling consumers what they were going to get while they were still in store. It's not just putting it out there, it comes down to the communication." It is clear that a thriving mobile music ecosystem depends on specialists such as 7digital. However, app innovators such as Playmytone and Soniqplay are looking to bring additional levels of interactivity to the mobile music experience. Playmytone extracts key music phrases and

Push notifications have been found to increase app engagement by 50%, and retention by up to 80%

allows applications like mashups and mood based programming.

Ohad Sheffer their CEO explains why: "Unless you can provide a powerful and compelling experience, no one is going to pay for your service. We think in order to really sell music you have to take it to a new level in terms of user interaction with the content. Our mission statement is to build apps that allow people to express themselves through their favourite music."

Martin Macmillan, the CEO of Soniqplay adds a broader marketing perspective: "If you look at brands connecting with consumers, most use music as a passion point. Traditionally everything they have done in the space has been quite reactive and passive, such as giving away a free download. It's around the music rather than about the music. Now mobile adds

a radically new dimension, you effectively have a content creation device in everyone's pocket, so brands can offer creation experiences". Soniqplay offer branded apps for the likes of Kiss FM, which can create remixes to be shared and sold in a UK chart eligible format.

Red Bull has not only been extending their brand with their excellent RBMA radio offering, but recently launched a marketing incubator for music startups, mobile in particular. "The evolution of smartphones has had a huge impact on music. It's now an integral part of pop culture itself," says Davide Bortot Red Bull Music Academy, and panellist for Red Bull Amplifier. "People use their phones to stream our live events on Red Bull Music Academy Radio, connect with their peers, and share their images and latest discoveries with their communities. We launched

Unless you can provide a powerful and compelling experience, no one is going to pay for your service

future for mobile music? (cont)

Red Bull Amplifier to support the next wave of tech innovation – and apps and other mobile products are sure to play a massive role in this.”

A frictionless upsell experience and an easy mobile payment experience are of paramount importance. My company OpenMarket has been responsible for the rollout of a well known global music streaming service for UK networks Three and Virgin. By connecting the MNOs billing APIs with our own bespoke subscription logic, mobile users are enabled to subscribe to this service and pay directly from their phone bill in seconds. This ease of use and immediacy is nothing less than today’s consumer

demands. Coming back to Tisne’s point, many end users simply don’t know what they have access to, so some form of mobile engagement outreach is essential for activation and retention. Push notifications have been found to increase app engagement by 50%, and retention by up to 80%. Meanwhile SMS is a simple yet highly effective acquisition mechanic, and is increasingly seen as a premium marketing and communication channel.

So, what’s next for mobile music? For Vincent it is all about streaming services, and about frictionless upselling “from a free experience on the web to a paid experience on mobile devices.” Kim predicts it is “absolutely about increased

levels of personalisation, to provide us really with what we want, when we want it. The mobile handset is essentially no longer a phone; it’s a portable computer. If it is going to do everything in your home from programming your TV to controlling your fridge, it will understand all your content interactions and transactions, from Netflix to Google to your supermarket. I think we are going to see that data being used more intelligently.”

Tisne concludes, “The digital transition is pretty much complete, its now time for improvement.” With so many innovative specialists in the market, these improvements can only be good news for music lovers, for mobile companies and for the future of music... see you in the front row!

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tweets we liked



Follow us at [@recordoftheday](https://twitter.com/recordoftheday)

[@pollybirkbeck](https://twitter.com/pollybirkbeck) (Complete Control PR)

Tsk. Beggars Banquet sold out of the QOTSA album. Had to go to HMV - staffer in there hadn’t heard of them. Very poor.

[@MikeDiver](https://twitter.com/MikeDiver) (Clash)

Bob Shennan’s quote about “reinventing music coverage as only the BBC can” is insulting to the wider industry and smacks of R2 ghettoism. The big BBC push on Glasto does miss a pertinent point. That most viewers would prefer year-wide music coverage with comparable commitment.

[@theQuietus](https://twitter.com/theQuietus)

“Johnny Borrell announces debut solo album ‘Borrell 1’... the horrible implication being, of course, that there will be a sequel...”

[@alexispetridis](https://twitter.com/alexispetridis) (Guardian)

Christ, the [song titles](#) on this forthcoming Johnny Borrell album are amazing: “Ladder To Your Bed”! What do you mean? The object of your affections sleeps in a *bunk* bed? How old is she?

[@yeoldemother](https://twitter.com/yeoldemother) (Michael Hubbard, MusicOHM)

I have read or heard the word ‘snapchat’ three times today. Is this now ‘a thing’?

[@alex_macpherson](https://twitter.com/alex_macpherson) (Guardian)

Why is Robin Thicke No 1? It’s a terrific song but since when does the British public send terrific R&B to No 1? How has this happened?

[@leethommo](https://twitter.com/leethommo) (Lee Thompson, BT Vision)

Good grief, that @JanelleMonae playback tonight was incredible. Dare I say one of the best I’ve ever been to in the past 20 years. Amazing.

[@Bobbarnes15](https://twitter.com/Bobbarnes15) (Bob Barnes, Millward Brown)

Peter Jamieson was at the BPI do. I wanted to shake the hand of the man that stated the NOW series – but Richard Branson wasn’t there.

[@Bobbarnes15](https://twitter.com/Bobbarnes15) (Bob Barnes, Millward Brown)

There are two ages of people, those who remember life before Now That’s What I Call Music, and those that don’t.

[@FionaSturges](https://twitter.com/FionaSturges)

You know what? I’ve no objection to PR people hoping I’m well. Or hoping it’s sunny where I am. Spread the love. CHEER UP PEOPLE

[@GeraldineDD](https://twitter.com/GeraldineDD) (Géraldine Durand)

Axel Dauchez CEO Deezer #WCS13: “fragmentation of rights holders is the cancer of the digital world”

[@nickhalkes](https://twitter.com/nickhalkes) (manager)

second time in a week that i’ve turned up at an event 2 hours after david cameron turned up. not sure quite what to make of that.

[@TheJoeHarland](https://twitter.com/TheJoeHarland) (Joe Harland, Radio 1)

Radio 1 just broke the 300k subscribers mark on their YouTube channel. Up 262k on the year.

[@theredjack](https://twitter.com/theredjack) (Seth Jackson, [PIAS])

The prime minister? Doesn’t he have a country to run? Hanging out with drunken music industry instead

[@Popjustice](https://twitter.com/Popjustice)

On Radio 1, Robin Thicke just said he didn’t know that lambs were baby sheep. He thought they were different animals.