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Classics in the Cloud

A discussion of the problems of classical music and streaming

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ABSTRACT

Streaming services have become the main method of music consumption the last couple of years, and the classical audience have moved to the cloud as well. This paper aims to uncover some of the issues that classical consumers encounter while using streaming services, what the reasons may be that there are problems, and discussing possible solution to benefit either the connoisseur or the novice listener. It brings a topic there is little literature on into the light, and includes the niche genre, and possibly “the world's oldest” genre, into the academic discourse of the music industry today. My own experience with streaming classical music led to the problem *Are the streaming services a good option for the classical audience? What can be done to take the classical audience into the digital age?* The paper is based on some previous literature, mainly focusing on the music industry, and in-depth interviews with two students at UiA and a music critic employed at NRK regarding their experience with the streaming services, as well as possible solutions.

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TABLE OF CONTENTS

ABSTRACT	I
ACKNOWLEDGEMENTS	II
TABLE OF CONTENTS	III
1. Introduction	1
1.1 Problem statement and limitations	2
2. Theory	5
2.1 Definition of the genre	5
2.2 Early developments in audience behaviour	5
2.3 The recording age	7
2.4 A (very) brief history of copyright	8
2.5 Revenue streams and business models	11
2.6 The classical discourse today	20
3. Methodology	24
3.1 Literature search	26
3.2 The qualitative interview	30
3.2.1 Conducting the interviews	31
4. Findings	33
4.1 Listening habits	33
4.2 Problems and possible solutions	34
4.3 Interviewing Eystein Sandvik	37
5. Discussion	44
5.1 Comparing experiences	45
5.2 Metadata	46
5.3 So many choices, so little time	47
5.4 Is there really a problem?	49
5.5 Solutions	50
6. Conclusion	52
7. References	54

1. INTRODUCTION

Classical music, or art music, has existed as a genre for a long time. The audience may be typecast as elderly, grey-haired women, but there are others out there as well. The genre may have been a bit set in their ways, and due to the high median age of the consumers, the adaption to the new digital market may have gone more slowly than for other genres.

In the music management world, it seems that the “hot topic” the last couple of years has been different approaches to streaming. This is of course a natural tendency, as it is, most likely, the future of the music business. When looking into what is already written, there is a clear focus on the top earning genres like pop, rock and electronic music. The classical and art music scene seems a bit forgotten, maybe it's considered too old, or maybe it's too much effort compared to potential earnings to focus on niche-genres?

I am educated in classical music and musicology, and have a feeling that all of the big streaming services focus mainly on the crowds of popular music. Fans of classical (or western art music) are left with poor choices for finding the recordings they want. This is what gave me the idea to focus my master thesis on streaming in the classical world.

The topic of classical streaming can be looked at in a number of different ways, but what interested me the most, and what resulted in my thesis problem, is the listening habits of the classical audience. My interest was sparked by an article in *Aftenposten* back in may 2015. It brings up the problem of the classical scene “falling behind” in the digital world, but that a specific (and free!) streaming service for operas might spark some new interest in the newer generations. (Ørstavik 2015)

Going from a musicology course to a music management course involves a change of perspective, going from looking at a historical view of the music scene, and an analytical view on the music itself, to have the main focus on the industry behind it. As I see it, it is just another

focus point of the historical background, and an analytical view of how the audience consume music, instead of analysis of the music itself.

This lead to the thought of how I use the various streaming services available, and how different my approach to the search-bar is when I am looking for different genres. The digital streaming platforms are arguably the most utilized method of consuming music today, and it shouldn't be so hard to find what you're looking for.

1.1 Problem statement and limitations

After some thinking about my own habits I decided to write a thesis on the problem of the classical genre in the digital world. There are off course lots of angles to attack this problem from, and I have considered many of them.

One could look at it from the perspective of the classical musicians, how they view the new digital media, why they do or don't use it, whether they get paid enough, etc.

It is also possible to dig into the music industry and streaming services treatment of the genre, whether it is something they try to focus on, whether there is enough money in it, and whether someone is willing to try to develop a system that works. This goes back to the previously mentioned article in Aftenposten, where some opera-houses are trying to make their own streaming services.

A third option is to figure out what the audiences think of the problem. Is it really a problem for the consumers, and if it is, *what* is the problem? How do they consume classical music, and how would they like to do it?

The third option seems to me the most crucial. If the industry is going to do anything, they need to analyze the possible consumers, and try to predict their wants and needs. To me, the main problem seems to be that the streaming services we use today, really don't work that well for

niche genres. I choose to focus this on the “classical” genre, which I will define later. The search engines, the royalty payments, sound quality and selection of recordings are the main problems. I have several times had problems while consuming classical music in the digital age, especially while trying to search for a specific piece of music, and have thus landed of this problem statement for this thesis:

Are the streaming services a good option for the classical audience? What can be done to take the classical audience into the digital age?

To come up with a proper answer to this, I need some limitations in the form of some other, smaller questions:

How can the search options be easier to handle?

Is there any way to properly archive the classical content, and include more metadata?

Is there a way to get the average classical listener to start utilizing the new digital platforms, as opposed to cling to their CD collections?

To answer all of these questions, I have composed this paper in the following way:

In chapter two, there will be some theoretical background of the genre, definition of the genre, a brief description of how the music industry has evolved to what it is today, and a short look on what the classical audience is like. This is to better understand the problem, and a historical background for how things have become what they are like today. In addition, there is very little writing on my main topic as I write this, and I think a proper background is needed to clarify that there is a problem.

In chapter three I will discuss the methodology of this thesis, why I chose what I did, and how I used it.

In chapter four the findings from the interviews will be presented.

In chapter five I will discuss the thesis problem in light of the theory that has been presented and the findings of the interviews.

In chapter six the conclusion of the discussion is presented, as well as a summary of the entire thesis.

2. THEORY

There is little theory specific to streaming classical music. Because of this, the background theory of this paper consists of a historical view of the consumption of classical music, as well as the digitization of the music industries, including copyright problems, audience behaviour and a look at how streaming services work. To be able to talk about it in a correct way, I will start by explaining what “classical” music is.

2.1 Definition of the genre

When doing a genre specific paper, you need to establish an understanding of what the genre is. During the entire thesis, I will refer to the genre in question as “classical”. This is a widely used term, but as for most music, the definition of it is sometimes discussed. Classical is to most people, I presume, the typical orchestral music, usually really old, and the name Mozart will be mentioned some way or another. That's the cliché. Among the “classical” consumers, many are irritated that the entire category of western art music is referred to as classical, as this, in music history usually refers to the art music in the 18th century, or often even more specifically to the era of Viennese classicism, in Vienna around Mozart's period (ca. 1750-1800). With all this in mind, the definition of classical in this paper will be that it refers to all western art music, mainly from 1600 and until today.

When the definition is clear, we need to understand how the genre developed, and has become what it is today. As the history of classical music is a long one, I see no need to go through how it has developed *musically*, but rather put the focus on how it has been consumed through the the last 400 years or so. This is necessary to understand where the background of my main problem comes from.

2.2 Early developments in audience behaviour

In the early ages of the baroque era, there were obviously no streaming, CDs, vinyls or other recordings available for your average listener. The public had to actually be in the company

of musicians to enjoy it. Music was a big part of the Catholic mass, and a lot of exposure to art music for the general public was due to the church. The upper classes often had hired composers and musicians, and could enjoy secular art music as well.

In the 18th century a new trend arises. Alongside the common private concerts that the wealthy patrons and clubs had been putting on, which were by invitation only and thus served mostly the aristocrats, the public concert emerged. As opposed to a private concert, an invitation only event paid for by the wealthy patron, the public concert was a money-making event for which one could buy tickets. This made it possible to attend concerts as long as you could afford the ticket, which were sold either individually or as a subscription service. The price point, unfortunately, was not for everyone, so the classical audience still consisted of mostly wealthy leisure and upper middle-class citizens. (Burkholder&Palisca, p. 472)

Concerts halls started to appear, and “pleasure gardens” became a place for entertainment outdoors. These were places where the public could pay an entrance fee and be entertained in various ways, like outdoors concerts. An important institution for the time was the Academy of Ancient Music. Founded in 1726, this institution focused on putting on concerts featuring music from the past, mainly sixteenth- and seventeenth-century sacred music. This practice (playing music from the past), became increasingly popular over the next couple of centuries. (Burkholder&Palisca, p. 472)

The industrial revolution caused changes also for the music industry. Suddenly making instruments became faster and easier, and the quantity of instruments that could be produced increased. In 1770s the largest piano manufacturers in Europe made about 20 pianos a year, but by 1800, John Broadwood and Sons in London manufactured about 400 pianos a year! This was done by employing a large and specialized work force. When steam power and mass-production came along in 1850, they could make over 2000 pianos a year. This made the regular square pianos inexpensive enough for normal middle-class families to own. Particularly women played the piano, composers like Chopin and Liszt made a big part of their income by giving private

lessons to upper-class women. With women often being home all day, and thus having the time to practice, this was seen as a good way to keep them occupied, but also resulted in quite a few female professional pianists in the first half of the 19th century. (Burkholder&Palisca, p. 598-600)

With the rise of amateurs, the need for sheet music became greater than ever before. This created a boom in music publishing. The number of works in the catalogues of the largest publishers in Europe grew rapidly, and from the 1770s to 1820s the numbers went from hundreds to tens of thousands! This was possible due to the invention of lithography in 1796, which made it possible to print music cheaply, even with elaborate illustrations which made them appealing to buyers. The demand for new music made it so that the amount of music we have available today is far bigger than for any previous era. (Burkholder&Palisca, p.599)

2.3 The recording age

The ability to record sound should prove another major development in how people listened to music. The first recording techniques, developed in 1877, were not originally meant for music, thus the quality of the recordings weren't great for orchestral sound, but the limited range suited voices. For a long time, the only symphony available was Beethoven's Fifth, recorded on eight discs by His Masters Voice. (Burkholder&Palisca, p. 775)

In the 1920s electricity was incorporated in recording techniques, which made it easier to record orchestras, and cheaper to record and print records, which created an eventually huge market for recorded music, as we see the result of today. This also created a new pattern in how people consumed music, in that it for many people went from being a communal activity to a quite solitary one. Earlier one listened to music with others, watching performances live, either at a concert or later in their own homes, but the development of recording made it easier and easier to listen alone. It also sparked the trend of having “background music” to other unrelated activities, as we do today as well. Just take a look at the thousands of playlists Spotify has for different

scenarios like “Music for studying”, “Ultimate cleaning music” etc. (Burkholder&Palisca, p. 774-775)

The first cassette tape was released in 1964, and over the next couple of decades it became increasingly popular. It made music “on-the-go” possible with cassette players in cars, and with the release of the Walkman in 1979 even more so. (Wikström, p.66) The cassette player also made it possible to make mixtapes, and copy music from the radio/TV or other people's cassettes in your own home, for only the price of a blank tape. This made piracy easier, and more common. At the beginning of the 80s, the Recording Industry of America Association launched a campaign with the slogan “home taping is killing music”. (Moreau 2013)

In 1982 one of the biggest format changes until then started to arise, with Sony and Phillips releasing the Compact Disc. This new shiny technology soon became the norm, and as my generation grew up, the CD was by far the most common format to consume music by. Album lengths were catered to fit the CD format.(Wikström, p.66) The record industry was afraid that the cassette had made piracy so easy that people wouldn't buy new albums to the same extent as they had earlier, and, as mentioned earlier, launched campaigns to combat piracy. But between 1980 and 1986 total sales of albums and prerecorded cassettes increased by 13%. (Moreau 2013)

2.4 A (very) brief history of copyright

The history of copyright starts in 1710 with the first copyright act, the Statute of Anne. This act created the base for both British and American copyright law. According to this act, authors maintained the rights to their own work for about 25 years. It did not include musicians yet, they had to wait longer before something of the same impact covered their works.(Frith and Marshall, p.26)

The first proper breakthrough for the musicians came with the Berne convention in 1886, which catered specifically to musicians and makes the foundation of modern copyright law. It protected musical authors and composers. (Frith and Marshall, p.40) Performers had to wait a while longer

to have a similar protection, but it did come along with the Rome convention in 1961. Copyright, a very easy principle at first, being just “the right to copy”, has gone through several changes through the years, and is certainly one of the most powerful tools of the music industry. The Rome convention of 1961 secured the performers’ rights. The Berne convention had already covered the composers, so this was a long awaited right for performers.(Frith and Marshall, p. 12-13) The USA did, however, not sign the convention. They did come along in the 1990s with some other acts with similar rights for musicians, like the Digital Millennium Act in 1998. (Wikström, p. 158)

The most influential technological change in the market the last years might be the digital media and the internet. But it did take some time to get where we are today, with streaming services like Spotify, Tidal and AppleMusic from the first presentation of the .mp3 format to the major record labels in the 1990s. It wasn’t even normal to be able to buy/download quality files legally until iTunes came along in 2003.(Moreau 2013)

The slow adaptation to digitalization may have many reasons, one of them the fear of piracy, which also came along with the cassette tape, as mentioned above. This might be because these are what some call disruptive technologies. A disruptive technology is an innovation that usually is a cheaper, easier form of the technology it “replaces”, and once evolved enough, it renders the old technology obsolete and expired. This leaves many people who were not willing to make the change without competence on the new platform and thus the new and changed market. (Moreau 2013) The problem with digitalization of the music industry has, according to some, been that the entire business model has had to change, and therefore it's not only the technology aspect that is under change, but the economic, social and legal aspects as well, resulting in an eternal circle of change, or as Peter Jenner has put it, a Revolving Wheel.

As the changes happened in the different technologies the music industry used, as did the way people could make money, and what expenses that followed with making music. To record a song in the 1960s was something completely different from what it can be today. The new

technologies have made music production way cheaper, and distribution costs are something totally different. Going from a market that bought their music on vinyl if they wanted to listen to it, musicians who had to pay for studiotime to make a simple demo and no big piracy culture, the economic side of the industry has changed a lot. Even if the technology has made it cheaper to produce and release music, so that mostly anyone with a decent computer can do it in the comfort of their own bed, there has been an increase in marketing prices. Anita Elberse calls the strategies the big companies use “tentpole strategy” or “blockbuster strategy”. This basically means that the big companies pump large amounts of money into some big acts, hoping they will be a hit and generate enough revenue to cover the cost of both them, and the acts the company in question didn’t manage to break through. In short: you need a couple of big acts as “tentpoles” in order to support all the smaller ones in your protection. (Elberse, p.24-26)

The changing behaviour in the audiences has lead to an increase in piracy, influenced by the technological advances. The cassette tape was the first taste of this, but the dawn of internet downloads is the biggest gamechanger as of yet. The invention of Napster made illegal downloads “normal”. I can honestly say that in my age group, I don't know of anyone who has never downloaded a song illegally. 10 years back most of them didn't even think it was illegal, when it was so easy and available to everyone via sites such as Napster. (Waldfogel 2011)

This suggests that people see music as a necessary consumable, in the same way that we consume electricity and the internet. This goes well in accordance with Allan B. Kruegers so called “Bowie theory”. This theory is based on a quote by David Bowie, saying that in the future recorded music is such a vital part of our lives people won't see it as something they should pay for in the same way they used to, thus leaving the artist and industry with only the live concert as the really unique experience left to monetize on. (Krueger 2015)

As mentioned earlier, the history of copyright is a long one, and the lengths of time where works have been covered has been a subject to change. Most prominently is how the Walt Disney Company has been one of the most involved parts of the copyright extensions. The last big

change in copyright is often nicknamed “The Mickey Mouse Protection act”, as it is a result of just that: Disney lobbyists succeeding in making the copyright period even longer to hinder Mickey Mouse from becoming public domain. This is a quite understandable viewpoint, as Mickey Mouse is their flagship character. It has, however, been discussed whether this length of copyright could possibly be justified much longer. (Schlackman 2014)

The 1976 act protected the little mouse until 2003, but as Disney was not yet ready to let go, they managed, with only five years left, to pull through the copyright act we know today in 1998. This act gives all works created from 1st of January 1978 protection for as long as the life of the author plus 70 years. With some simple math, we find that for now, Mickey Mouse is protected until the year 2023. This being a mere 6 years away, gives us lots to speculate on with regards to how this might affect the future laws of copyright. (Schlackman 2014)

2.5 Revenue streams and business models

To understand the ways musicians and artists get paid, we first need to have a look at the different kinds of payments, or revenue streams, that exists and have existed. There has of course been an impact from digital streaming services, in terms of what artists see as revenue streams. Today it seems that for the younger generation, streaming is the by far preferred method of listening to music. In Scandinavia the streaming services Spotify and Tidal (earlier Wimp) is dominating the market, and other parts of the world are now following. Physical sales are getting lower, and digital revenues has for the first time become bigger than physical, according to the IFPI global music report 2016.

"Streaming has the potential to create a golden era for music, with multiple players establishing a truly competitive digital landscape that will benefit artists, consumers and the industry." - John Rees, the vice president, and head of digital strategy and business development at EMEA Warner Music International is quoted saying in the report.(IFPI) This shows that there are some positive forces in the music industry who are willing to drive the technology forward, and come up with new solutions for splitting the revenue pie.

With an audience who is quick to adapt to the on-demand streaming services, we know it is here to stay. It has made so much more music available to so many people who would never have had the opportunity to consume all of it in a physical market. But so many choices does not necessarily make it better, and the way it's going, the services seem to use pre-created playlists as a solution to this. These can either be made by various people, or created by an AI. Spotify is using AI to create different channels for various moods, or give you the "Discover Weekly"-playlist, that gives you suggestions to new music you'd like based on your previous listening habits. There are also several playlists created for different moods or activities, which shows the way people have started to consume music in the recorded age, as opposed to two hundred years ago where it was a highly social activity. There is no telling what new technologies the future might add to it, but is is sure that streaming is the new big thing, and we should account for that when trying to create fairer business models. The revenue streams from streaming still needs to be sorted out.

When someone has written and/or recorded a song, there are various ways they can profit from it. The traditionally biggest, most important revenue streams for artist in the recording age, have been album/single-sales. For example, when an artist releases a CD, a fan buys it, some of the money goes to the retailer, and the rest is split with whoever has handled the making of said album. From a physical sale, the artist would typically be paid by the label or an organization that helps artists sell physical product. Other ways to get paid is of course also support from the label the artist is signed to, advances from record labels and tour support. At a tour you also could sell the artist's album, and thus get more revenue from this than if it's sold by a retailer.(42 revenue streams) With classical music, there is often some sort of public funding in the mix. Opera tickets are highly subsidised in Norway for example. All in all there are several ways of getting paid, but some have dropped in the last decade, as the digital sales or streaming revenues have taken over.

Revenues from streaming are a bit different from the physical sales, and many artists have experienced this as a drop in the revenues from recorded music. It has become a common belief that because there has been a drop in the revenues, there has to have been a drop in the costs of recording as well. This idea might be traced back to the discourses around the impact of piracy, and the argument that “production, promotion and distribution of music have all been made less expensive by new computing and information technologies.”(Waldfoegel 2011)

There are some parts of the recording process that has become arguably cheaper, but costs related to recording and mastering the tracks, are often just as large as they used to be. Artists involved in a study conducted by Daniel Nordgård and MFO felt the need to make people aware that the thought of digitization having lowered the recording and marketing costs are not necessarily true. (Wikström 2016, p.178) Daniel Nordgård actually argues that the costs may have increased in his article “Lessons from the world’s most advanced market for music streaming services”; *“All in all, the combined costs and resources for production, distribution and marketing for the artists involved in our studies have increased rather than anything else.”*(Wikström 2016, p.180)

Anita Elberse, in her book about the Blockbuster Economy, talks about the strategies the big companies use, in the recording industry that would be Universal, Sony and Warner, calling it “tentpole-” or “blockbuster-strategy”, as mentioned earlier. The expenses might have changed somewhat in the music industry with the new technologies, and so did the way one could make money off cultural content. Recording a song in 1960 was something completely different from what recording a song could be today. But there are still big recording studios around, who make their fair share of money. Today you could, in theory, record a demo in your bed, with some quite cheap equipment, and still have it be good enough quality to show people. But even though it *can* be cheaper to record today, some of the costs you need to get it “professionally” done, and maybe most importantly, promote it, are still substantial.

The majors use this “tentpole”-strategy to cover for all they might loose in signing an unknown artist. This strategy consists of pumping large amounts of funding into some of their big, “sure

thing”, acts, so that all the revenue they generate for the label will cover both the cost of promoting and supporting the big artists and the costs of supporting the artists that didn’t break through like they hoped. The big acts serve as tentpoles for the whole menagerie that is the major labels and its signed artists. (Elberse, p.24-26)

Aram Sinnreich has a good presentation of “The three most successful new direct-to-consumer music distribution models of the digital era”. According to Sinnreich, they are, measured in terms of revenue: a la carte downloads, webcasting and streaming-on-demand services. The first two, downloads and webcasting, are of course very similar to physical retail and traditional radio, none of those have stopped existing and are still generating billions of dollars in revenues.

The third, streaming, is the most interesting one to me and this exam. Earlier, I have mentioned that we took to the digital market quite slowly, and streaming is still growing bigger. We have not yet become a truly digital market, but every day we get a bit closer. Despite some of the new models resembling some of the more traditional ones, the industry has had to make their minds up on how the revenues should be distributed between all shareholders, and the new models represent a shift in the recorded music market economy. (Wikström 2016, p.159)

The first of Aram Sinnreichs three models is a la carte downloads. This refers to buying a digital copy (i.e. A .mp3 og .flac-file) of a song. This can be done via online music retailers like iTunes etc. iTunes has been the leading music sales channel in the USA for approximately 7 years. On the iTunes store a person could buy either an entire album, or a single song. A typical sale is one song for 1 USD. The seller (in this case the iTunes store) keeps 30% of the price, 70% goes to the record label, who have to pay the publisher for mechanical rights, and then the recording artist based on their contract. (Wikström 2016, p.159)

As for the webcast-model, we are talking about digital radio channels. These are different from traditional radio in terms of economics and market ecology. The laws by which they have to abide when they pay the rightsholders for the music they play, are a bit different from the traditional laws of radio. The Digital Millennium Copyright act, a copyright law made in 1998, is

enforced so that US webcasters must pay performance royalties not only to songwriters and publishers, but also to labels and recording artists. A new PRO (SoundExchange) has been organized to collect and distribute the royalties from webcasting, according to some way too complex rates negotiated through the last couple of decades. (Wikström 2016, p.160-161)

The last of the three business models, on-demand-streaming, has no clear precursors in the twentieth century, thus it has been especially challenging for the recording industry to agree upon a plan to distribute revenues made from streams. In the streaming sector, royalty rates are much more varied than they are in download sales and webcasting. This is somewhat because the streaming services typically offers both a subscription “premium” service, which require a monthly fee from the consumer and thus pay more, and an advertising supported “freemium” service, where the consumer uses the service free of charge, but with ads in the service, which pays less.(Wikström 2016, p.161)

Spotify, probably the biggest, most popular streaming service in Scandinavia, is known to keep about 30% of their monthly gross revenue, leaving about 70% to be paid to the rights holders. But this does not mean that the artists get their fair share of the revenues. Actually, it appears that often artists signed to some record labels don't receive any revenue from streaming services, or at least are not getting the rates that are in their contracts or what is considered standard practice. This is because some of the bigger labels get their revenues from streaming services, like Spotify, without passing on a share to their artists. The reason behind this dodgy behaviour is that some of these labels have negotiated their catalogue to i.e. Spotify in exchange for economic benefits like equity stakes and multimillion dollar advances. And if they get their share of the 70% Spotify don't keep, they don't have to pay royalties from that income! Those sneaky bastards. This way, the labels get the money, and the artists they have signed and the indie labels whose music they distribute dont get any of it, because the revenue technically is “unallocated”. It probably make the heads of these labels feel like they are very good at their jobs. (Wikström 2016, p.162)

The problem might therefore not be that the revenues are smaller from streaming services, rather that the labels are absorbing all the income via contractual loopholes. This sort of thing is often referred to as “digital breakage” by people in the industry, and makes it way too easy to keep all the money instead of distributing it at the stipulated rates. It is accepted due to the fact that people are used to expecting a breakage fee for physical sales, as some product was broken before it could be sold. (Wikström 2016, p.163)

The streaming revenues are getting bigger as the physical (and digital) retail is continuing to drop. This is quite simply because there is a mostly consistent level of supply and demand for recorded music, and a quite consistent set of stakeholders, if we are to believe Aram Sinnreich. This leaves the distribution of music to generate a consistent level of economic value, no matter the technological aspects of the platforms themselves.”(Wikström 2016, p.164)

The traditional recorded music industry mainly consists of two sets of creators on the supply side. These are performers and composers. (Wikström 2016, p.155) Whenever you buy, download, listen to the radio, or stream a song, these creators are entitled to revenues. There are various rights protecting them, like the mechanical rights, the copyright and the synchronization right. The problem with today's economy in the music industry is not necessarily to do with the rights of the creators, but with the business model that is conducted in the digital industry.(MMF 2015)

In his book, *The Paradox of Choice*, Barry Schwartz presents his theory of how if the audience has a great number of options available, like they do with on-demand-streaming, they often won't feel like they actually do have the amount of choices they have, but actually the opposite. The great amount of content makes it harder to make a choice, and it might get so overwhelming that people tend to either choose to listen to the things they already know, or not make a choice at all. This is where the pre-created playlists and AI helps streaming services, but it also makes “most people” even more likely to listen only to the top 50-playlists, creating an even bigger gap between the top artists and the rest, not to mention the niche genres like classical. (Schwartz)

The way Schwartz presents this, it implies a “winner takes it all” economy. This is somewhat like the “tentpole-strategy” mentioned earlier by Anita Elberse. However, in her theory she showed that this does not happen only in digital media, but that it has been a successful model in the entertainment industry for decades. It is only amplified by the digitization of media. (Wikström 2016, p.181)

If we go back to Aram Sinnreichs article, he also discusses the possible directions the industry could go in the future. He has various ideas on how the industry works and should aim to work, but like with webcasts it's not an easy task. He argues that for webcasts and internet radio, like for example Pandora, it won't make any sense to adjust the royalty rates so everyone is paying about the same, unlike today, before the various channels are able to agree upon a shared set of operating costs, and they being willing to compete fairly for advertisers and listeners.(Wikström 2016, p.168)

It is not an easy job to split the revenues fairly in the digital market, and it is clear that there are even more consumers who listen to a wider range of music today. They listen more often, and thanks to the internet, it is split between bigger geographical and cultural areas than ever before. Even if we manage to come up with an incredible business plan that most everyone agrees is good and fair, there will still be someone who wins and someone who loses. As we try to figure out the best scenario, testing it bit by bit, some of the winners in the past will try to salvage themselves by slowing down or even stop the process of the new trends. (Wikström 2016, p. 170-171)

We are a bit biased when talking about the greatness of streaming in Norway, as it is one of the markets in which streaming is growing fastest. In 2014 the market share of streaming-on-demand services exceeded 75%. As one of the pioneering countries in terms of streaming services, we have also seen a growth in our own recorded music market, with an increase from 7% to 11% only between 2012 and 2013. (Wikström 2016, p.175)

Daniel Nordgård has written an article on the streaming services and the various studies he has been a part of, and in his article *Lessons from the world's most advanced market for music streaming services*, he suggests “*that while the streaming model must be regarded as a main reason for the recent growth of the recorded music market in Norway, it must also be recognized as the main reason for a dramatic drop in the local repertoire share.*” The case of the Norwegian market can help us understand the effects a hit-oriented economy has on a market that is all about market shares and volumes, and where many artists and labels struggle with the transitional period we are in right now.(Wikström 2016, p.175-176)

While artists are quite worried about getting paid, the IFPI and major labels seem to have a much more optimistic view on streaming. This might be because they seem to benefit much more than other actors from this new streaming economy. The reason for this might be the business models the streaming services use today, which we now will take a closer look at. (Wikström 2016, p. 180)

Today services like Spotify usually distribute their revenues based on the pro-rata model. This model is based on distributing revenues according to how many streams a work has among the total number of streams from that platform. The more streams, the bigger share of revenues the rights-holder is entitled to. Basically, the entire monthly revenue from Spotify that they don't keep, is split on how many streams there have been, giving each streamed track this amount times the number they have been streamed. This means that a fan who streamed a local band only the entire month, is still paying for the millions of streams of the new Justin Bieber-song. (Wikström 2016, p.183)

Some people don't think this is the best way to do it, and have proposed a new model, the user-centric model. This model bases its revenues on the single users streams, instead of the total pool of streams. This results in your whole payment that month being split on the artists you listened

to. With this approach, small bands with really dedicated fans could earn much more than with the pro-rata model. (Wikström 2016, p.183)

“Music is art, and art is important and rare. Important, rare things are valuable. Valuable things should be paid for.” - Taylor Swift 2014

The quote above is taken from the artist Taylor Swift. It was one of the things she said when going out against the streaming services for paying too little to the artists, and pulling her entire catalogue off Spotify. As we know, the royalties on Spotify is calculated via the pro-rata model, and this way the premium users, who pay a monthly fee, pays far more to the artists on a per-listen basis than the users of the “freemium” ad based version. According to Swift, artists should be able to choose to have their works available only to the paying customers, to preserve the value of their music, both for the consumer and on the spreadsheets that calculate royalties. (Wikström 2016, p.168) Even if the pro-rata is criticised by Swift, top-tier artists like herself are not losing money on the streaming services. Actually Aram Sinnreich proves it might be almost opposite: *“To put it simply: if one fan were to buy Swift's CD and listen to it 100 times and another where to stream the same album 100 times on Spotify, She'd net more from the second fan than from the first.”*(Wikström 2016, p.170)

According to Daniel Nordgård, there have been two studies made on the possible shift to a user-centric model. One of them (Maasø 2014) used data from WiMP (now Tidal). This study came to an unexpected conclusion. It seems that changing the models does not have any major impact on the majors' market share. They actually only went down 1 percent point, from 76% to 75%. In addition the impact on local repertoire was minimal, it went up from 22,5% to 25,4%. This study thus undermines the expectations held by many that changing to a user-centric model would impact the revenue distribution in a major way. (Wikström 2016, p.183)

Nordgård concludes with summarizing what we have seen. We really do need to distribute revenues via a different model than the pro-rata model, but in order to create a sustainable

streaming-on-demand service, it needs to combine a better revenue distribution model with editorial and curated content, to fight the paradox of choice. It will do no good to wait for growth in the streaming economy, and in order for the streaming economy to become more sustainable for all parts of the music economy. (Wikström 2016, p.187-188)

It is clear that the revenue streams for artists are changing, and that the streaming services might make them appear to be decreasing. One could argue that the size of the pie is still the same, and that there is simply more people to the pie, or that there is actually less will to pay for the content among the consumer. Only one thing is certain, and that is that the new streaming services have had an impact on the way artists can expect to receive revenues from sales. The business model currently functioning is the pro-rata model, which clearly favours the big acts, but as Elberse and Schwartz proves, this is not a new concept, and all the big labels have worked with a “winner-takes-it-all” or “tentpole”- strategy for the last decades. Contracts with the streaming services makes the majors able to keep a lot of the streaming revenue without distributing it according to the artists’ contracts. Shifting to a user-centric model might not fix all the problems some hoped it will, but it might be a start, and many users might feel better about knowing their money goes to the artists they want to support. As for the time being, the only really sure way to know the artist gets most of the money you pay for their product is to buy an album directly from them, or handing them money personally.

2.6 The classical discourse today

To be able to discuss the thesis question it is important to have all this in mind, especially due to the lack of writings directly on the subject. There are, however, a few articles I would like to bring to attention that talks about the same problems I am considering.

The first, by Danish Trine Munk-Petersen, talks about how the classical audience traditionally have been slow to take to digital music services. The article is from 2014, and claims that while

about 80% of all rhythmical music is distributed digitally, it is almost the opposite in the classical genre. The sale of classical music is “*about 70% physical, like CDs or Vinyl.*” The article is written on the basis that this is about to change, that more and more people take to the internet to access their new classical music. In the article, head of classical and marketing at Universal, Mads Grimstad, says that ca. 5% of classical sales are moved from physical to digital every quarter. He claims it's due to the fact that streaming has become so common “that even the older generation can relate to it”. (Munk-Pettersen 2014)

The article also focuses on WiMP (now Tidal), and how their lossless audio quality streaming is one of the carrying factors of the move from physical to digital. When they started their lossless streaming option, they also hired a curator for classical content on the streaming service. This was to ensure the quality of the content, and they believed it helped new audiences discover the world of classical music. (Munk-Pettersen 2014)

Another article from 2014 is “The Classical Cloud”, written by Alex Ross for the New Yorker. It talks about how the culture of streaming has made having a physical album collection “obsolete” or a form of hoarding.

“Why bother with space-devouring, planet-harming plastic objects when so much music can be had at the touch of a trackpad—on Spotify, Pandora, Beats Music, and other streaming services that rain sonic data from the virtual entity known as the Cloud? What is the point of having amassed, say, the complete symphonies of the Estonian composer Eduard Tubin (1905-82) when all eleven of them pop up on Spotify, albeit in random order?” -Alex Ross

Ross raises some questions about the aesthetics and ethics of streaming. He pulls out the example of Spotify’s chaotic metadata, and exemplifies it by telling about how a recording of Beethoven’s ninth symphony contains only the chief soprano as the artist. To find out more about it, like the conductor, he had to analyze the tiny picture of the album cover to find out who it was. In addition to this, he also asks questions about economic fairness in the business models of streaming services like Spotify and Pandora. “*In 2012, the indie-rock musician Damon*

Krukowski reported that his former band Galaxie 500 received songwriting royalties of two hundredths of a cent for each play of its most popular track on Spotify, with performance royalties adding a pittance more. Spotify has assured critics that artists' earnings will rise as more people subscribe. In other words, if you give us dominance, we will be more generous—a somewhat chilly proposition.” (Ross 2014)

He, like others, is worried about the economic side of the digitalization of the industry, addressed previously in this chapter. He also mentions the various institutions and ensembles who offer their own streams of audio and video, like the Vienna and Berlin Philharmonics, Detroit Symphony and others. These kinds of streams are for the smaller, interested market only, and offers only what the orchestra that runs the stream plays. He concludes that you can have equally “intense” encounters with music via Spotify as via your CD collection, but only by buying albums you are likely helping the labels in staying in business. (Ross 2014)

The last article I want to look at is written in 2015, and asks exactly the question I started developing this thesis on, *Why can't streaming services get classical music right?. It actually boldly answers it in the very first sentence: Why is classical music so hard to enjoy on streaming services? In one word, it's metadata.* Metadata is very important, but what exactly is it? It is the information that accompanies the sound-file; in the case of classical music, important meta-data is title of the piece, the composer, the name of the album, musicians and the year it was recorded. All of this information is almost never available, sometimes it's wrong, sometimes some of it is lacking. This is called a big problem, and the author Anastasia Tsioulcas, compares it with the “three falling in the forest”-analogy, *If classical recordings can't be found and heard, they functionally cease to exist.* (Tsioulcas 2015)

After this a lengthy description of how difficult it can be to get what you want on various streaming services follows. This includes Spotify, Pandora and iTunes, all of which seem unnecessarily complicated to the author. It revolves around the exact same problems that created

my thesis problem. It also talk about the lack of sound quality that might put the classical audience off.

The size of the market is also an issue, and the article looks at IFPIs 2015 numbers, where classical and two other genres(Schlager and German folk music), makes up 16% of Germanys total market sales, where the classical only figure have hovered between 6 and 8 % the last couple of years. Germany, in 2015, still had a 70% physical market, as opposed to the US who had a quite even split between physical and digital. Sean Hickey, the vice president of sales and business development for Naxos of America says in the article:

"On the mainstream platforms, searches rely on popularity, not accuracy. A more discerning site would go the other way around." Classical punches way above its weight, percentage-wise, in terms of how popular it is on streaming services like Spotify, some of the most popular Spotify playlists on include classical-centric ones like 'Intense Studying' and 'Peaceful Piano.' And some of them have gotten streamed hundreds of thousands of times. Spotify has made rumblings many times about doing more, and being a lot more specific, but nothing's been done yet. (...)But the problem, and the frustration for classical fans is that they don't utilize the strength of all that data. They say that one day it will be as rich or robust as anyone else, including the classical specialist sites — but not yet."(Tsioulcas 2015)

3. METHODOLOGY

There are many methods I could utilize in this thesis. However, I ended up on interviewing individuals with relevant knowledge on the subject and on listening habits, and what people look for when they are searching for a recording. To try to define my methodology, I used Rowena Murray's *How to write a Thesis: "Outlining the 'method'"*

1 What did you set out to do?

2 How did you set out to do it?

3 Why did you choose that approach?

4 What were your research questions?

5 How did your method fit the questions?

6 Which topics do you need to cover to explain your methods?"

(Murray, 2006 p.187)

I will use these questions as guidelines for how to handle this chapter. The method I use is the *in depth interview*, which I believe to be a good method of understanding the audience, getting enough information for a productive discussion, and thus answer my problem. Getting to interview a few chosen people with various backgrounds and relations to listening to classical music is probably the best way of getting to understand what the audience is looking for. The "pros" of using the personal interview as a method might be that one could get more "in depth", hence the name, of each individual's reasonings for their opinions. This could give a bigger insight than say, an online query with hundreds of participants. A more personal approach is in my opinion the way to go if you want your findings to be more "human". In addition to this I have conducted a literature search, to put the thesis into the academic discourse.

The music industry discourse is still quite new in the academic world, but there are some scholars who already have published good works and articles on the subjects. Many of these

books have been on the curriculum of our master-courses at UiA, and have been great resources in writing this thesis. I hope this paper will provide a good contribution to the ongoing discourse, and gather more interest in the classical genres part in the digitalization of the industry.

To try to answer some of Murray's earlier mentioned questions:

** What did you set out to do?*

Interview three individuals on their relationship to classical music and streaming.

** Why did you choose that approach?*

As mentioned before, this might give a more “human” perspective, rather than a bunch of numbers, which might seem less personal and harder to relate to as a researcher and as a reader. It also seems like the more obvious choice, as I want a part of the question to be answered from a “real” human perspective, not as a median answer from “some questionnaire on the internet.”

** What were your research questions?*

As presented in chapter one:

Are the streaming services a good option for the classical audience? What can be done to take the classical audience into the digital age?

To come up with a proper answer to this, I need some limitations in the form of some other, smaller questions:

How can the search-options be easier to handle?

Is there any way to properly archive the classical content, and include more metadata?

Is there a way to get the average classical listener to start utilizing the new digital platforms, as opposed to cling to their CD collections?

3.1 Literature search

As I am mostly writing about a relatively “new” topic, many earlier textbooks will be outdated. Therefore I have tried to find a couple of articles published within the last 10 years, and hopefully as recently as possible. In addition to this, I have some theory books that will be my “groundworks”, and have looked at earlier master theses that might bear some similarity to what I am interested in. There isn’t very much about my problem exactly, but here is some info on the articles that sparked my interest in the problem, and helped me develop this thesis:

The first article I want to look at is the Danish one, “Streaming af klassisk musik hitter” written by Trine Munk-Pettersen in October 2014. This makes it a bit dated, and this already causes a problem. The main service the article discusses, WiMP, is now bought up by Tidal and is not the same. So this is not an article it is possible to use for updated data or facts.

I believe no question about the future can ever be answered without looking at the past. Therefore I want a part of my answer to be a historical view of the changes in music consumption. This is not a new thing, changing in the way we listen to music and what we are willing to pay for it, and it is neither the first time we are facing piracy. The transition to the digital market might seem more drastic than the changes some remember from when the CD format was released, but it is still not the first change we face.

“De, der lytter til klassisk musik, har traditionelt været tøvende med at tage de nye digitale musiktjenester til sig. Mens cirka 80 procent af al rytmisk musik i dag formidles digitalt, er forholdet nærmest det modsatte, når det kommer til den klassiske musik.”

(Munk-Pettersen 2014)

This article shows that the classical listeners were behind the rhythmic listeners already from 2014, and as far as I know we haven’t really gotten much better. It also raises another question which is really relevant to my topic:

“For et år siden lancerede tjenesten det nye format WiMP hifi i såkaldt »lossless« lydkvalitet, som egner sig særligt godt til klassisk musik, og kort efter ansatte man en klassisk redaktør, Morten Ernst Lassen, til at kuratere det klassiske indhold. » Streamingmarkedet som helhed er steget med 44 procent i 2014, men den klassiske musik er hos os steget mere end fire gange så meget,« siger Morten Ernst Lassen.» Det fortæller os, at vores strategi med at fokusere på forskellige genrer skaber interesse. Det er også interessant, at det inden for WiMPuniverset er lykkedes os at flytte rigtig mange brugere, der ikke havde hørt klassisk musik før.”(Munk-Pettersen 2014)

Is the “lossless” streaming sound quality that much of a factor when it comes to classical listeners willingness to change to digital? This article serves a guideline in writing some history behind the digital change, and helped me raise more questions regarding my topic.

The second article “The classical Cloud” by Alex Ross captured my interest with these few lines in the first paragraph:

“Why bother with spacedevouring, planetharming plastic objects when so much music can be had at the touch of a trackpad—on Spotify, Pandora, Beats Music, and other streaming services that rain sonic data from the virtual entity known as the Cloud? What is the point of having amassed, say, the complete symphonies of the Estonian composer Eduard Tubin (1905-82) when all eleven of them pop up on Spotify, albeit in random order?” (Ross 2014)

As you can see, this article also raises questions relevant to figuring out what the classical listener wants and/or needs from a streaming service. It is also an excellent article in regards to raising questions on the payments to the artists via streaming services. This is a good way to take part in another academic discourse. It also brings up the impossible task of finding the correct recordings with the “artist”spot on spotify being so unpredictable as to whether it's the name of the performer, conductor or composer.

“The idiosyncrasies of aging critics aside, there are legitimate questions about the aesthetics and the ethics of streaming. Spotify is notorious for its chaotic presentation of track data. One recording of the Beethoven Ninth is identified chiefly by the name of the soprano, Luba Orgonášová; I had to click again and scrutinize a stampsize reproduction of the album cover to determine the name of the conductor, John Eliot Gardiner.” (Ross 2014)

Both the articles above are from 2014, and they share both pros and cons. On the negative side, they both are older than I'd like them to be, but finding newer articles on the specific topic I am looking at is challenging. However, they are both excellent articles in that they help me find other questions for my topic, be it about sound quality, ethics in payment, the need of nostalgia, or the lack of proper search functions for composers and orchestras as opposed to the simplicity of rhythmic artists.

While these two articles are good in forming a good foundation for a thesis, I also need some help in structuring my writing methods. This is where I will be using Murray's book. I have already quoted some example questions, and each chapter in this book seems to give a good guide for what to expect from yourself and your supervisor during the process of making a thesis and writing it.

In chapter two, you have already seen the use of most of the other literature in this thesis, seeing as chapter four is the findings in interviews conducted by myself, and chapter five is the discussion, which is based on the theory of chapter two and the findings from the interviews.

In addition to these articles, the websites of the top three streaming services available in europe are a big help when discussing their functionality.

[<http://tidal.com/no>]

[<http://www.apple.com/no/music/>]

[<https://www.spotify.com/no/>]

Both their services and the info on their websites are really helpful in writing about what works, and what people listen to.

The collection of books I have as resources are picked due to various reasons, here are some of them:

Norton anthology of western music, by J. Peter Burkholder and Claude V. Palisca, published by Norton in 2014(9th edition)

This book is a really good overview on the western music history, and has lots of interesting details regarding when i.e. the public concert was first founded, and how musicians have had to adapt to new forms of consuming music from the very beginning. It was on my curriculum during a musicology course at NTNU in 2011, and has been one of my go-to books for mostly anything related to the history of music ever since.

Music and Copyright, by Simon Frith and Lee Marshall, published by Routledge in 2013

The music industry: music in the cloud, by Patrik Wikström, published by Polity in 2009

These two books are on the curriculum for the first semester of Music Management. In *Music and Copyright* there are some really good articles on the copyright issues we are facing in the digital age, and the book by Wikström gives a good overview of the business, even though it's a bit dated already.

By using the above articles and books in my discussion, I am putting myself into the academic discourse. Even though my topic isn't specifically in the field of popular music research, it's not entirely something else. It will be necessary to look upon streaming habits of popular music listeners as well, and the entire change in the music industry is as relevant to popular music research as it is to my problem. I plan to link to the discourse regarding changes in copyright, listening habits, the transition away from the physical sales and how the streaming services should adapt even more to both the listeners and the artists.

There have been some challenges, as I needed to find more sources or collect data myself from how classical music is consumed on streaming services, seeing as there is a lack of publishings on the subject. I see no problem in engaging in the ongoing discourse on several levels.

I believe that the chapter on plagiarism in Murray's book is especially important when using articles to inspire your own thesis question:

“When you are writing about other people’s ideas, it is easy, some argue, to confuse your ideas and theirs. However, this is not acceptable. Whenever you refer to someone else’s ideas or writing, you have to credit them by referencing their work. This seems quite clear, but many students say that they are unclear about what does and does not constitute plagiarism. Note that you – and your supervisors – can check your writing for plagiarism, using dedicated software, or simply by copying and pasting text into Google. This can also be done with doctoral applications.”(Murray 2006, p.135)

3.2 The qualitative interview

To be able to write this thesis, especially due to the shortage of existing writings on the topic, I needed to collect data of my own. To do this, I early decided on using interviews as a way of gathering information. There are a range of different ways to conduct an interview, like the more quantitative ways of structured interviews in the forms of surveys, to the unstructured personal interviews, usually in the form of a conversation. (Edwards and Holland 2013)

The way I landed on doing it, is the semi-structured interview, and a qualitative approach. This implies that I started with a guide of questions I created, to help shape the interview the way I wanted, but also made room for natural digressions. The qualitative approach shows in that I have chosen my interviewees carefully, and only a few of them. It has been said that all qualitative, semi-structured interviewing shares some ground points, and they are, according to Jennifer Mason:

“ 1. The interactional exchange of dialogue (between two or more participants, in face-to-face or other contexts).

2. *A thematic, topic-centred, biographical or narrative approach where the researcher has topics, themes or issues they wish to cover, but with a fluid and flexible structure.*
3. *A perspective regarding knowledge as situated and contextual, requiring the researcher to ensure that relevant contexts are brought into focus so that the situated knowledge can be produced. Meanings and understandings are created in an interaction, which is effectively a co-production, involving the construction or reconstruction of knowledge. [Adapted from Mason 2002 : 62]” (Edwards and Holland 2013)*

3.2.1 Conducting the interviews

Seeing as I interviewed three people, but only did two interviews, I'll tell about how I conducted each one:

For the first interview, I wanted someone else with an interest in the subject, but not a so-called “expert”. The best way to do so, in my opinion, was to search out two students at the music department of my university. This was to get two different opinions, and to ensure that they had some knowledge about the topic, as well as being a part of the classical audience. In addition to this, I know both these students personally. This made me choose a conversation with both of them as my preferred method of interviewing them. In that way, they both would feel more at ease when being interviewed, and a bigger discussion of ideas were able to take place than if I had interviewed them one on one with pre-planned questions.

The interviewees of the first interview are:

Gunnar, who is on his first year of a bachelor's degree at the institute of rhythmic music at UiA. He plays the piano and listens to a lot of classical and art music outside of school related listening, which will further be presented in the next chapter.

Silje, currently completing her bachelor's degree at the institute of classical music at UiA. She plays the flute, and due to a lot of coursework demanded listening, she mostly listens to classical as a supplement to coursework, but hopes it changes after this semester.

The conversation lasted about an hour, where all of my pre-planned points were discussed, as well as the thoughts of how to possibly create a solution to the proposed problem. These ideas were taken into the questions for the second interview.

When deciding on who I should contact for the second interview, which I wanted to be with an expert of some sort, I considered asking someone from the local opera house, a representative from phonofile or a similar organization, but ended up on trying to contact NRK. First, I got the contact info to Ragnhild Veire, who works for NRK radio, who passed me on to Eystein Sandvik. Sandvik is an educated classical guitarist, and is at the moment writing his PhD thesis in musicology on the composer Joseph Haydn. On daily basis he is a classical music critic for the Norwegian Broadcasting Corporation, reviewing opera, classical concerts and recordings on a weekly basis. This absolutely makes him qualified to answer my interview, which he thankfully said yes to.

Due to busy schedules and being in different parts of the country, we agreed that the easiest solution would be to do the interview in written form. This made it possible for Sandvik to answer the way he wanted when he had the time, and being sure that all formulations were as he intended them to be when directly quoted in the next chapter.

In both forms of interviews I needed to consider how biased my questions were. Gunnar called me out on feeding them my opinions before they could even answer, which is obviously a concern. As my problem is assuming that there is a problem, some of my questions may be formulated to imply that it is a fact, and when you know your interviewees personally it is easy to be a bit more partial than you normally would be in a professional setting. In the end I feel like we gained a better discussion due to knowing each other from earlier. In the written interview I felt that both me and Sandvik were able to really formulate the questions and answers in a way we were completely happy with before sending them, making it clearer, but also removing the spontaneous digressions that might appear in more unstructured forms.

4. FINDINGS

The interviews were conducted with the hope of getting some confirmation to my theories regarding the theoretical frameworks, and to serve as additional sources seeing as there is very little writing on the subject. As explained in the methodology chapter, I chose the interviewees to have different backgrounds. Two young listeners, not very educated in the field of music business and how the digitalization of the music industry is in motion, and one “expert”, a person with experience in the field and more knowledge of the subject beforehand. I’ll look at the findings in the first interview first, and deal with the second after, seeing as some of the questions posed there were results of the first conversation.

While interviewing Silje and Gunnar, I tried to get a better idea of what is just my own personal issues with the services that I regularly use, as well as more knowledge as to how they like to consume classical music. They utilize the digital services available in different ways, which is a good thing, as this gives me a wider perspective. What they agreed on is, as seeing they are both currently doing their bachelor's degrees in performing arts, they are more knowledgeable of the classic repertoire than the “average joe”.

4.1 Listening habits

Some statistics of listening habits have been discussed in chapter 2, but personally I am more interested in personal experiences than statistics, when trying to come up with some sort of solution for a proposed problem. Statistics are good, but personal anecdotes are more informative in the *why* and *how* someone's habits are like they are.

Gunnar talks about how him and his friends often get together to listen to music, also classical or art music. Personally he prefers to listen to mp3s, often pirated ones as there are so many recordings that are hard to come by, due to the fact that he uses an iPod and iTunes. *“My main point is that I always have it available, I know very well what recording it is and who the conductor it is. I listen to the same works a lot, and know them well, thus I prefer that specific*

conductor during certain parts.” he says, but adds that he also use streaming quite a bit, mainly YouTube. He points out that it is nice to have the visual of the orchestra playing if its available, and he likes the idea that the people who have uploaded the recording to YouTube already have given it their approval as a good recording, seeing as private persons have no obligation to put it up on YouTube. The piracy aspect of it doesn't concern him that much because of the idea that a lot of the orchestras and conductors are probably better served with the exposure. *“I wouldn't have had the same relationship to Valerij Gergijev or Dudamel if I hadn't gotten to know them through YouTube.”*

Silje tells me that seeing as she doesn't even have a CD-player at home, she can't use any of the CDs she owns. She mostly uses Spotify, but if there is something she can't find there, YouTube is the next option. She uses Spotify more than YouTube. As for how she finds the recordings she wants to listen to, the first search term she goes for is usually soloist. This is due to her flute studies, and needing to listen to mostly flute and violin pieces. *“I'm still not quite there that it is relaxing to listen to flute music yet.”* she says, but hoping that after being done with having it as part of her school work this will change again.

4.2 Problems and possible solutions

Both Silje and Gunnar agrees that the search functions in the music-streaming services we checked out (Tidal, AppleMusic and Spotify) are unfit to search easily for classical music, but if you know what you are looking for, you should be able to find it. The problem after that is that there's so much metadata and so many recordings that simply are not available on these services. After talking a bit about the streaming services, we get to the subject of radio. Gunnar listens to a lot of radio, both live and podcasted in the NRK archive, but mainly from NRK P2. The podcasts that NRK provides of their radio programs are great if you want editorial content alongside the listening experience. But also here the searching functions are not the best if you are looking for a specific recording, seeing as they naturally focus on searching for the specific radio broadcast.

Gunnar doesn't think it's that hard to search for things on YouTube, a bit harder on Spotify, but marks the problem as the insane amounts of different channels and labels that uploads recordings, as well as the vast amount of recordings available. I present a suggestion made to me by Peter Jenner, about a possible solution being a podcast service for classical music, and possibly other niche-genres, run by state-subsidized broadcasters like NRK and BBC, possibly unified by someone like EBU. Gunnar agrees that this could be a useful resource, especially if an easier search-function was created, but don't think that is the main problem:

“It is actually quite easy to find things if you know what you are looking for, it's just that it exists an insane amount of recordings uploaded by an incredible amount of labels or individuals. No wonder that there are so much weird stuff on Spotify and YouTube, seeing as there is no streamlining in what is uploaded.”

Silje also thinks that this sounds like a better offer than what Spotify offers her as of now. She uses Spotify premium because it's convenient and easy, but would much rather pay a monthly fee to *“get actual quality(in both sound, musicians and recordings), and to find what I am looking for.”* They both want an easier way to find something someone trustworthy have given their “stamp og approval”. If someone like NRK made a podcast service with entire recordings, in addition to the existing radio shows they might provide that, in that they are a trusted organisation, Silje concludes. *“There is no mark of quality on all of the recordings on Spotify”*.

This shows that the feeling of overwhelm of the insane amounts of choices, without any way to know what is a good recording or not, unless you know the piece, soloist, orchestra or conductor already, is a concern even for music students. The question was then raised if we need to improve for ourselves, as existing listeners, or aiming to make it more accessible for new listeners without experience or knowledge of the genre. I tell them I believe that it will create more possible listeners if there is a better system or service making it easier to access a genre that to some seem big, old and unnecessary complicated. Silje tells us this:

“I played in a trio this semester that played Sommerfeldt, and I showed a video of our performance to my dad, who is an old blues fan. He was so surprised he wanted to show

it to his friends, because 'this is jazz!'. To him, it was jazz because it has such modern tonality. So now he wanted to show "the old rockers" what classical music is. And I feel like this is something that matters to me, that classical is more than "just Mozart". If you don't like Mozart you're almost sure to find something else you like."

Gunnar points out that both NRKs web systems for radio and TV (radio.nrk.no and tv.nrk.no), which would be the same as BBCs iPlayer, are very good. So good, in fact, that people use them.

"The state has with this kind of service, the possibility to think about the future. A bit visionary and ethical what kind of options the public will have in the future. To start to create a public platform, or archive. One thing is to have it as a podcast length kind of thing, that is not quite what I'm looking for. If I want to listen to a recording of some symphony, I listen to it over and over. I don't listen to podcasts more than once, if I listen to them more than once that's an exception. (...) I can picture that they could create some form of archive for classical music. Both NRK and BBC are institutions I am really proud that we have in our society, and that are very fragile."

He continues talking about whether or not people would use such a service. At the start he argues the turnout would be rather low, but if they started with recordings by i.e. KORK that would at least be a start. BBC already have some recordings of pop- and underground music from the late 60s that are available he says. *"A kind of proper archive-service around something like that would have been interesting."*

Both Gunnar and Silje agrees that the podcast archive on NRKs website as of today is too hard to find something on, unless you know what broadcast or show it was from. Silje doesn't even bother to try her qualified searches there, as it appears too complicated.

During their interview, both also expressed another problem with streaming services, the lack of feeling like you *have* that song. The feeling of owning a CD, and knowing it will last "forever", disappears as we put our trust in the streaming services to always be there. Because if they one

day aren't, all the playlists disappears with them, and you have to build up your library yet again. And even when this is the case, most people choose to use streaming, as it is so convenient. Gunnar mentions he doesn't usually have Spotify installed on his computer, and if he has a friend over that wants to show him a song, they get shocked and he has to download it. Because everyone is so used to Spotify, and only knows that they will find *that* recording they had in mind when on a familiar service.

Sound quality doesn't seem like a big concern for either of them. Both agree that it is nice to have quality sound, but that it is not a priority. Seeing as we are all still students, we conclude that this might become a more apparent issue when we have the economy to have proper sound equipment.

We try to round up the interview, by agreeing that a possible solution might be a podcast-service, but it might not be the saviour of the genre. Gunnar says if he could get access to full recordings in addition to the editorial content of existing radio shows like Spillerom and Kulturhuset, he would be willing to pay for it, but he wishes it wasn't necessary, and that it should be implemented in the taxes. Silje agrees that this sounds like an optimal solution. And they both hope that some form of project on this would be possible in the future.

4.3 Interviewing Eystein Sandvik

With the findings of the first interview in mind, it was easier to create appropriate questions for my next interviewee, Eystein Sandvik.

He has for some years now been a private subscriber of Spotify, which he uses more or less daily. In addition he also subscribes to Naxos Music Library, which is a streaming service devoted more or less exclusively to classical music, and which offers access to many smaller labels not accessible on Spotify, he says. *“Another huge advantage with NML is that many (though far from all) of the recordings also includes a PDF of the CD booklet, something which in many cases are*

crucial within classical music.” He did try Wimp (before it became Tidal), but found Spotify to have a bigger selection of labels. He also mentions a service called Qobuz, which I hadn't heard of earlier, but that is not yet available in Norway. He also uses YouTube, but *“mainly to check out trailers of DVD or BD releases of opera performances, and, admittedly, also sometimes watch a whole opera which obviously are uploaded illegally.”*

He says, like Silje and Gunnar, that he ideally would prefer to listen to music via loudspeakers from CDs or a local hard disc. But in practice seems to spend most of his listening time streaming music from mobile devices through headphones.

I asked him if while working with classical music, had he ever thought about how the search-categories on most streaming services are divided into Title, Artist, and Album, and if the major streaming services make the classical genre easily accessible for the consumers. To this his answer is based mostly off his experience with Spotify, which in his opinion is clearly not easily accessible, at least not to inexperienced classical listeners. The divide in categories he agrees fit awkwardly with the composer, conductor, soloist aspects we often need in searching for classical pieces, but points out that with a little experience it is not that hard to navigate.

“ If you are searching for something specific (say, Furtwängler’s 1951 Bayreuth recording of Beethoven’s Ninth, released on EMI) it is in most cases relatively easy to find what you are looking for. But regularly one encounters recordings which are extremely difficult to find, simply because they have been catalogued in really weird ways. Some recordings I have given up finding, assuming that they simply are not there, for years later to find them by coincidence.”

Sandvik tells me that while he do agrees that there is a problem for the non-educated listener to easily find classical music, but that the main problem is not that metadata corresponds badly to relevant categories within the classical field. To him, a far more serious problem appears in that there are too many recordings available for many of the works in the genre, and many of these are not recommendable for a novice listener who just wants to check out a piece she has heard in

a movie or somewhere else. *“You do not want a young person to begin with Furtwängler 1951 in Beethoven, for instance.”* What makes it worse is that the streaming services like Spotify is overflowing with low quality compilations of classical music directed precisely at this segment of consumers.

“Clearly, this is a problem specific to classical music, where you will find several hundred recordings of a well-known work such as Tchaikovsky’s Violin Concerto, many of them being either of bad quality or in mono sound (and these are often the ones ending up on compilations, because they are no longer under copyright protection). And improving searching categories will not eliminate this problem. What you need here is rather some kind of professional advice, offering for instance a small number of recommended recordings of a given work.”

To the question on whether or not the classical music industry are good enough at utilizing new digital platforms he says that in terms of availability he don't think they are any worse than other genres.

“After all, a surprisingly large amount of the history of classical recording is available via Spotify. Some “connoisseur” labels, such as Hyperion, Linn, and ECM, obviously have made a principled choice not to make their recordings accessible via streaming services, but offer instead the possibility of downloading high-quality files from their websites. Clearly, this is not a matter of being “bad” at something, but rather a decision reflecting the acknowledgement that most streaming services do not yet offer high enough standards in terms of audio quality, which is particularly important in classical music.”

In addition to this he mentions another phenomenon which is becoming more and more prominent these days, that symphony orchestras creating their own labels releasing live recordings of their own concerts, in many cases offering these recordings either as downloads, on YouTube or on major streaming services. I raise the question of whether or not there is enough money in this small genre for anyone to invest in making a “proper” archive system or database of recordings, with the metadata available. To this he answered:

“I think such a service will emerge at some point, perhaps even quite soon. Qobuz might be the most likely candidate to do it – as far as I know they already offer both high-quality audio downloads and the possibility of CD quality streaming. Cash flow is unlikely to be the main impetus behind such an undertaking; rather, such services are driven by notions of public service and cultural politics.”

I presented the ideas that were discussed in my previous interview with music performance-students about this subject, and told that they agreed that the NRK radio stations P2 and Klassisk are places they feel like they can rely on to provide good quality recordings of non-pop music. But even in NRKs online archive it is hard to search for one specific piece of music. This is understandable due to these recordings usually being accompanied by editorial content. The possible solution, as a pilot project, could be to let the state broadcasters like BBC and NRK, with their archives of recordings, make a public online archive with more advanced search options. A solution where the consumers could listen to either the recording, or the podcast of the radioshow. This could make it easier for non-experienced listeners to partake in the art-music scene digitally, and not having to start by searching “Mozart” in the spotify-search field. I asked Sandvik if he thought a solution like this is a possible project and whether or not the archive of NRK a good enough source for all the metadata needed to create a better search-engine for classical and art-music.

He says he surely would consider it a good thing if public broadcasters such as NRK and BBC came up with such an online archive, but he is not sure if this would constitute “the” huge gift to a novice listener. He thinks it might be the opposite, a gold mine for the classical aficionado looking for rare live recordings of favourite great and obscure classical musicians, singers and conductors.

“Anyway, there are immense legal obstacles for obtaining such a thing, at least in the case of NRK, because a large amount of these recordings did not contractually grant the NRK the rights to multiple broadcasts. This means that if one wanted to make them available for online searching, one would have to track down the composers and

musicians involved (or, more likely, their descendants) and re-negotiate the contracts in every single case.”

He still doubts that this would make classical music more easily available to the inexperienced listener. To exemplify he says:

“Let’s say that such an archive would have separate search-fields for composer, work, conductor, etc – wouldn’t this only make it seem even more complicated to find some well-known music by Mozart, for instance? If you already know the title of the piece you are looking for, the Spotify search-field works relatively well with simple combination searches such as “Mozart Symphony 40” or “Mozart Requiem”. As I have already said, the problem is rather that such a search would result in a bewildering number of hits. If you want to check out Mozart but don’t know any works, I would assume you need some kind of guide to help you, not better search functions. It would be neither difficult nor expensive for a major streaming service such as Spotify to develop such a thing, for instance in the shape of a browsing portal entitled “Explore the world of classical music”, which led to recommended recordings of the most famous works.”

On the topic of whether or not more exposure of smaller genre would create a bigger audience for the classical genre he points out that recent developments within the field of classical music suggest that an increasing number of people profoundly enjoy experiencing classical music live, without necessarily listening to classical recordings at home on their audio equipment. The huge increase in the number of classical music festivals is a clear indication of this trend.

“On the other hand, as a number of recent studies have demonstrated, more and more people use classical music as a means for optimizing their performance of certain everyday tasks (such as studying), without being interested at all in ever putting their foot in a concert hall. I mention this because I sense that your question already takes for granted that classical music would have a larger audience if only the “classical music industry” was better at utilizing new digital platforms. But perhaps an equally good way

for concert halls and opera houses to increase audience interest would be to emphasize the uniqueness of the live experience.”

To summarize I asked if there was anything he would like to add to the questions, or that something else needed to be discussed. He felt like he had explained his feelings and opinions on the most important matters, and that the questions suggested that my project is driven by many of the same ideas and frustrations as he have met during his experience with streaming classical music. As Silje and Gunnar also pointed out in their interview, Sandvik also use streaming more or less all all the time due to its convenience. It is practical, accessible, and offers an enormous amount of recordings, and is actually, if you have learned how to search in an educated manner, quite user-friendly according to Sandvik. He is nonetheless constantly frustrated about how bad it often works in terms of audio quality and access to metadata.

“For instance, it is often crucial to know both the recording date and the release date of a recording, but Spotify only offers the latter, and then not the original release year, but rather the year of the re-release they somewhat haphazardly happen to be offering you. This means that all Maria Callas recordings will be catalogued with release in 2016, simply because this was the year that Warner re-released all the old EMI recordings. Then you have to spend a great deal of time on the internet, trying to find out the original release date. Ultimately, the only good enough streaming service would be one that offered lossless audio, full access to CD booklets and other relevant information, and search functions which distinguished clearly between work, performer, and composer.”

As for sound quality he says:

“Sound quality in classical recordings on Spotify is extremely varying, from at best more or less indistinguishable from CD quality to at worst more or less intolerable. I suspect that a large number of recordings (especially from Decca and Deutsche Grammophon) were already bit-reduced when the sound files were delivered over to Spotify, and that they became bit-reduced a second time. I fear that Spotify doesn’t really care enough about this problem to bother to fix it (I’m sure they know about it).”

This concludes the findings of my interviews. All three interviewees have contributed a great deal, and both agreed and disagreed with my statements. In the next chapter I will discuss these findings and some of the theory presented in chapter two.

5. DISCUSSION

With the theory presented in chapter two, in addition to the findings presented in chapter four I dare say I have gathered enough information to discuss my main problem. *Are the streaming services a good option for the classical audience? What can be done to take the classical audience into the digital age?*

The classical audience have gone through tons of changes in the way they consume music throughout the ages, but due to it often being a bit on the expensive side it seems to still hold on to a bit of a posh attitude. Many people view opera houses and the like as places for richer people, but with all our new technologies more people use this genre than the ones that think about it, due to pre-created playlists. Moreau talks about disruptive technologies, and the digitalization is disruptive to the physical market, but it has not yet removed it. In fact it is starting to become more common among music fanatics to have Vinyl-collections. While the classical market has been strong in the physical percentage, there have been several tries to better the digital market also in this genre. One that stands out, is the one that started the idea of this whole paper.

In Ørstaviks Aftenposten article, she talks about a new and free opera streaming service, but this is not something I have heard much talk about in the two years that have passed since the publication of the article in question. What seems interesting to me is that all the three articles I wrote about in the end of chapter two, and Eystein Sandvik, seems to be interested in these small-ish services that exists. There are bigger once like the one from Naxos, and smaller ones that streams only concerts from specific opera houses. Both of the students I interviewed did not even mention these as possibilities. Why is it that the “young” generation is more focused on the major services? Is it a question of economy or a need to have “everything” at one place? This might be the appeal of YouTube, it's the closest one can get today to a platform that has “everything” you are looking for.

5.1 Comparing experiences

It seems like all of my three interviewees are using Spotify or YouTube mostly due to its convenience. Gunnar says that he prefers to “own” the recording, not necessarily physically, but at least have the sound-file locally on his hard drive. This is the only way you are guaranteed to have access to the recording you want to hear, as it might one day not be on Spotify due to it being taken down. Silje almost exclusively uses Spotify to consume music. This is again due to it being easy and convenient. Eystein Sandvik says something along the lines of Silje, due to convenience he often listens to music through headphones via Spotify. But ideally all of them wish it was another solution. What I wonder is there a solution that would solve “all” problems, or is it merely a “the grass is always greener”-situation?

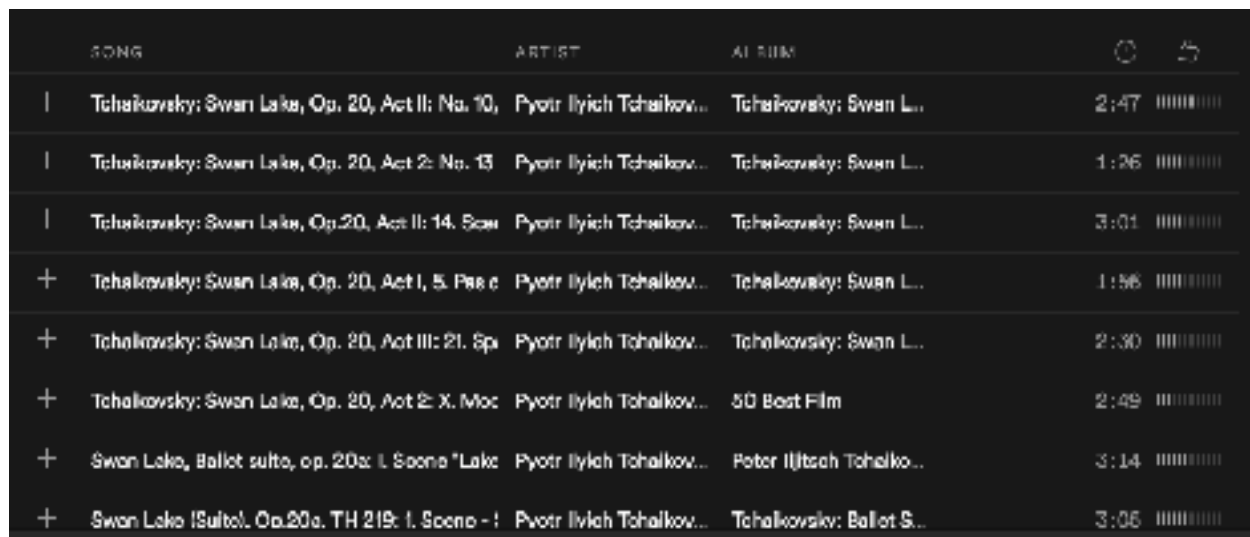
As mentioned above, small classical streaming services exist, but are obviously not as widely used as they could have been. Eystein Sandvik says he uses Naxos Music Library in addition to Spotify, mainly due to them providing more metadata and containing labels that aren't available on Spotify. But even with all of this in mind, everyone I interviewed talks about Spotify as the “standard” streaming service. Even Gunnar who usually don't have Spotify installed must sometimes download it, due to it being the preferred method of his friends. In Munk-Pettersens article, she talks about Wimp, which is now Tidal, and their then new release of “lossless” streaming. This means that the sound quality is higher, thus being “lossless” in terms of quality. In her article Munk-Pettersen says that this makes it possible to have a better digital market for classical music. This seems to be a theme that is important for all but the students I have interviewed. Obviously they also would like to have high quality sound, but usually the availability trumps the sound quality.

This proves that we have gone from an audience who used to be all about having their own collection, to an audience who wants to have everything available at a short as possible notice. This is my own experience as well. I am becoming more and more dependent on being able to find whatever piece I am looking for. But still the experience one needs in order to search properly on the major streaming services irritate me. It seems that Anastasia Tsioulcas shares my

frustrations in what she wrote in her article. She even asks the very same questions I am trying to answer, why can't the streaming services get classical music right? And the most annoying part is to me not the loss of quality of sound, nor the lack of some recordings and labels on i.e. Spotify, it's that it is really that much lack of metadata.

5.2 Metadata

As my frustrations yet again faces the lack of meta-data, I will make an example, like both Tsioulcas and Ross did in their articles, to how hard, or easy, it can be. As it has proven to be the preferred streaming service of most of my interviewees, and the one I currently subscribe to personally, I'll try to explain just what you get when you search Spotify for classical music. To not make it too complicated, I chose to search for The Swan Lake by Tchaikovsky, one of my favourite ballets. I put "Tchaikovsky Swan Lake" into the search-field and hit enter.



The image shows a screenshot of a Spotify search results page for "Tchaikovsky: Swan Lake". The results are displayed in a dark-themed list with columns for song title, artist, album, duration, and a progress indicator. The first five results are from the album "Tchaikovsky: Swan Lake" and include tracks like "Act II: No. 10", "Act 2: No. 13", "Act II: 14. Scene", "Act I, 5. Pas de", and "Act III: 21. Scene". The sixth result is "50 Best Film" and the seventh is "Swan Lake, Ballet suite, op. 20a: I. Scene 'Lake'".

SONG	ARTIST	ALBUM	DURATION	PROGRESS
Tchaikovsky: Swan Lake, Op. 20, Act II: No. 10	Pyotr Ilyich Tchaikov...	Tchaikovsky: Swan L...	2:47	
Tchaikovsky: Swan Lake, Op. 20, Act 2: No. 13	Pyotr Ilyich Tchaikov...	Tchaikovsky: Swan L...	1:26	
Tchaikovsky: Swan Lake, Op. 20, Act II: 14. Scene	Pyotr Ilyich Tchaikov...	Tchaikovsky: Swan L...	3:01	
Tchaikovsky: Swan Lake, Op. 20, Act I, 5. Pas de	Pyotr Ilyich Tchaikov...	Tchaikovsky: Swan L...	1:56	
Tchaikovsky: Swan Lake, Op. 20, Act III: 21. Scene	Pyotr Ilyich Tchaikov...	Tchaikovsky: Swan L...	2:30	
Tchaikovsky: Swan Lake, Op. 20, Act 2: X. Marche	Pyotr Ilyich Tchaikov...	50 Best Film	2:49	
Swan Lake, Ballet suite, op. 20a: I. Scene 'Lake'	Pyotr Ilyich Tchaikov...	Peter Iljitsch Tchaiko...	3:14	
Swan Lake (Suite), Op. 20a, TH 219: I. Scene - I	Pyotr Ilyich Tchaikov...	Tchaikovsky: Ballet S...	3:06	

This is what shows up. The first five results are from the same album, *Tchaikovsky: Swan Lake*, which seems okay, it is an album containing the whole ballet. The first result may be from act number two, with other bits of the ballet in seemingly random order following. Only by pressing further in on the album, I find that it is a recording by the London Symphony Orchestra and André Previn. This is a quite good recording in my opinion, and if you understand that you need to go into the specific album, this was actually a quite decent search experience. But if I only search for "Swan Lake" I'll instead get a compilation album with different symphonies and overtures by Tchaikovsky. It is not the worst, but may seem confusing to a novice listener.

Both Ross and Tsioulcas examples seemed way more complicated, but they also chose to search for an even more recorded example (the marriage of Figaro) and more obscure recordings. In Tsioulcas article Sean Hickey of Naxos of America is quoted *"On the mainstream platforms, searches rely on popularity, not accuracy. A more discerning site would go the other way around." (...)*But the problem, and the frustration for classical fans is that they don't utilize the strength of all that data. They say that one day it will be as rich or robust as anyone else, including the classical specialist sites — but not yet."

The search-fields work to an extent, but are far from perfect. And maybe all the classical listeners like myself need to keep in mind that the streaming services were designed first and foremost with the popular music in mind? Not an "ancient" genre with hundreds, even thousands of recordings of its most memorable pieces, and thus even more complicated metadata to sort out? Eystein Sandvik pointed out in his interview that he doesn't believe that classical music is by any means worse than other genres in utilizing the new digital medias, as there are quite a big number of classical recordings available on Spotify.

5.3 So many choices, so little time

With the huge number of recordings available it is clear that if you are good at searching, chances are that it is out there, if not on the major streaming services, probably on the smaller ones. Even if you sometimes almost need a ph.D in "Spotify-searches" they are available, only sometimes catalogued in obscure manners. Like Sandvik says, he have sometimes given up on finding something, only to stumble upon it years later by accident. He also points out that the main problem of the industry is not the lack of metadata, however annoying that is, it is the insane amounts of recordings available. And that many of these recordings are not where you want a novice listener to start their journey.

Gunnar also talks about the insane amount of recordings available in his interview, and says *"no wonder there is so much weird stuff on Spotify and YouTube"* when there is such an insane

amount of people and labels uploading recordings. And there really exists a lot of recordings. Contrary to popular music, most of the classical repertoire has passed the copyright a long time ago, and thus there exists tons of recordings of it. I have no numbers, but I bet there are at least thousands of recordings of Mozart's *Lacrimosa* out there. This makes the lack of metadata that much harder to work with. So you have insane amounts of pieces available, from a several hundred years old musical tradition, with insane amounts of recordings on many of the pieces, it is safe to say that it might all seem a bit overwhelming, even for someone who knows the genre well.

Barry Schwartz talks in his book *The paradox of choice*, as mentioned in the theory-chapter, about the way that having too many choices makes us feel the opposite, that there is so much to choose from that you just let someone else tell you what you should choose. One should think that having many options would lead to us feeling like we have more freedom in what we listen to. But it shows that this is not the case. When presented with this many possible tracks to press play on, even if you have searched “Tchaikovsky *Swan Lake*”, it is hard to make a decision.

This has resulted in a massive use of pre-created playlists. These can be playlists created by labels, artists you like, celebrities or whomever else. But the maybe most prominent trend is the playlists created by artificial intelligence(AI). In this category we have the playlists that are created based on your previous listening habits, in Spotify exemplified by “Discover Weekly”, and playlists created to suit different “moods”. This is where the casual listener suddenly finds themselves listening to the classical repertoire way more than they have ever done before.

As mentioned way back in the start of chapter two, classical music used to be enjoyed together as entertainment until the recorded music started to become common. With the easier access to music through the 1900s, we started to use it more and more as background noise. And along with streaming, and even easier consumption of music, this practice went through the roof. Now you have playlists created with background music for almost every possible situation.

And within all these situation, there are a lot of the “intense focus” or “deep studying” playlists that contain a lot of the classical repertoire. The minimalists are a huge favourite, I imagine Philip Glass and Terry Riley haven't had as many listeners earlier. So in a way, the streaming services have introduced the classical genre to a whole new audience, they just don't really think about it. While it isn't the best way to discover a genre as an active listener, the passive listeners have probably skyrocketed the last seven years, thanks to services like Spotify.

It even seems a bit excessive and unnecessary to many people nowadays, at least according to Alex Ross, to own a CD-library, when it is so much easier and convenient to use a streaming service. Don't CDs just take up all your space? But if this theory holds true, we shouldn't be seeing the trend of Vinyl collectors that is rising. It might be something in what Gunnar and Silje said, it is a nostalgic and good feeling to *own* an album, and know that you have it “forever”.

5.4 Is there really a problem?

With all this in mind, it does seem like streaming is more of a gift than anything else, at least to the consumers. So what seems to be the actual problem then?

There is no doubt a problem with the insane amounts of recordings available. It is just so many that it seems unmanageable. But this problem is really hard to do something with, and the numbers will only continue to grow, with the easy access most people have to recording equipment(your phone is a sound recorder), and it being a lot cheaper to properly record a piece of music as well, at least according to Waldfogel. It is cheaper than ever to make music available to an audience, but maybe harder to get noticed in the ever growing sea of other recordings.

Metadata is still one of my big problems. I see that to some it might not seem as important as I thought to begin with, but nevertheless, metadata is extremely lacking, at least in the classical genre, and you need to know what you are searching for in order to find it. Both me and my interviewees are probably more knowledgeable on this field than “the man on the street”, due to

being educated within the music field. But you shouldn't need a degree to be able to navigate your way through a streaming service.

5.5. Solutions

As presented in the findings chapter, Gunnar, Silje and I talked about a possible solution being a sort of podcast service. As I asked them what they wanted from it, it is clear that we want to have the cake and eat it too, because it seems the dream is a properly catalogued archive of classical recordings, with all the metadata available, “it would be nice to have video and to be able to save it locally on your hard drive”. It is clear we can't have it all.

Eystein Sandvik agrees that it would be a good thing if a public organization like NRK or the BBC went about to create such a service, but says that this might be more of a gift to the ones who are already well traveled in the classical world, as opposed to make the genre more available to the novice listener. It would also be a chaotic way in to it, as many classical recordings are still under copyright, which means that all contracts would have to be re-negotiated, for every single piece that should go in the archive, with the current copyright holders. For the novice listener it would probably seem too complicated to have as many search options as Silje, Gunnar and I discussed (title, soloist, composer, conductor, orchestra, album).

I agree with him in that it might be a small and “nerdy” service, but personally I hope that any form of making the genre more easily accessible and not to mention visible, it could create a bigger audience.

Sandvik also points out that maybe a better way to generate new audiences would be for opera- and concert houses to point out the uniqueness of the live experience. This goes along with Kruegers “Bowie Theory” mentioned in chapter 2. That ultimately, the only thing musicians can offer to be truly unique, and thus make people want to pay to experience, is the live format. I have to give our local opera house applause for arranging a concert of video game music this spring, where the hall was full of young boys, as opposed to the stereotyped old women. If the

classical industry learns to do more like this, they might create a bigger younger audience, who will eventually create better solutions for themselves in the digital media, which may become the next disruptive technology.

6. CONCLUSION

Finally I am able to present a conclusion to this paper. With all of the theory, findings and discussing in mind:

Are the streaming services a good option for the classical audience? What can be done to take the classical audience into the digital age?

I will say that as they are now, the classical audience have nothing to lose on the digital platforms as opposed to the physical. The physical may offer better sound quality, if you don't have a lossless streaming service, and will almost definitely offer more metadata with the information in the booklet. But if you have some experience with the field, and have some favourite performers or conductors, you should be able to find most of what you are looking for.

There are streaming services that really provides a great option for the classical audience, the problem with those, is in my opinion that most people may not want to pay for several services to get access to all of the recordings they like. People have become impatient, and expects solutions to be as easy as possible. If at all possible they would prefer it to be one service for all entertainment media they use, YouTube being the closest to it at the moment even if half of the content technically is illegal in terms of copyright.

For the smaller questions some answers are quite simple:

How can the search options be easier to handle?

This is easy, include more metadata and the ability to sort the results based on different algorithms(popularity, match, rating etc.)

Is there any way to properly archive the classical content, and include more metadata?

This is a bit trickier. There is a way, and that is for someone to take the job and make a proper registry for all music, which includes more metadata. The problem is that this will take time and money, and no one knows who is going to finance it.

Is there a way to get the average classical listener to start utilizing the new digital platforms, as opposed to cling to their CD collections?

As for this, I really believe a service like the one discussed with my interviewees could be a good option. If the quality and metadata were there, as well as a properly sized archive to start with, I think a podcast service run by some public organization is the way to go.

I believe the classical audience has taken the step into the digital market, but in order to make it as prominent as in the physical market there is a need to create an optimal solution for both the experienced and novice listeners. For the experienced listeners there are several smaller streaming services available, it not optimal or with as full archives as one might wish, they have access to a lot of good recordings and metadata. The novice listeners might want to get a guide on where to start, there sure are a lot of them.

I'll conclude with a classic; in order to create an ideal service for a niche genre like classical, more research and discourse is necessary. As for now I hope I will be able to continue working on bringing the classical genre into the spotlight of the streaming services in the years that will follow.

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