

DECIPHERING THE SCOPE OF JOB ROLES IN MUSIC INDUSTRY IN PRESENT DECADE

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Abstract

Since ages, music is an inseparable asset to the human civilization which not only soothes mood but also has been a source of income since decades for many people across world. Although in the pre - industrialization era, the reach of an artist was upto the kings' darbar, gurukuls or street singing which improved gradually with the enhancement of technology and upcoming of televisions and radio. But, today is the era of digitalization which has revolutionized the picture of music industry with a boom in audience reach as well as expansion of the market for a music artist. Therefore, this paper has worked on scoping out the job roles, be it part time or full time, for those who are in music industry or wants to earn from their musical skills. Here, after a thorough literature review experts from music industry and reputed researchers of universities were consulted through in-depth semi structured interview in order to carry out the study. Further, the scope has been discussed after the literature review section in general for worldwide and in particular for India.

Keywords: Music Industry, Scope, Job Role, Digitalization.

INTRODUCTION

Music in any context is responsible for “evoking emotions” which can inspire a listener to do something with strength. It inspires a player to break the records, motivates a producer to create novelty and evoke the feelings of a soldier or any listener at workplace as well as in life (Cooke, 1990; Hunter and Schellenberg, 2010). The “anthropology” of music has numerous examples exemplifying how emotions are expressed with music be it “happiness, joy, sadness, loss, sorrow, demise, birth” etc (Merriam, 1964). Also, it has been described as the “universal language” that helps in connecting people from “various locations” with “different identities” on a “same platform”, hence, playing a vital role beyond mind soothing and an art form. Further, music is also a “business” (Mithen, 2009) which can be seen significant from the data of the report of “IFPI 2022” which showed that music industry grew up from “US \$ 14.2 billion in 2014 to US \$ 25.9 billion in 2021” worldwide with a jump of “18.4 % in total” (Pizzolitto, 2024). Also, according to this report the music market is being driven by “streaming” with a total share of “65% in global music market.” Also, according to the “Indian Music Industry”, in India, rapid growth has been seen in recent years where in 2020 revenues due to music streaming alone has accounted for 85.1%.

In a very short span of “three years” India is among the top “10 markets for Spotify”, revealing the very importance of the country in market share for such digital platforms (IMI, 2022a). According to Koh et al. (2019) the hike in this share is due to the “digital revolution” which has been divided into two phases with first one being the “physical and digital music record sales” and the second phase being the “combination of music with other entertainment forms through streaming, unbundling and cross-platform services” (Shen et al., 2019). Also, a study by Kedia et al. (2022) revealed that in India the informal sector like “brass bands and DJs” employ or partially employ more people than are being absorbed by the “railway sector”, estimated to be about “1.25 million” or the “Indian government” with about “3.5 million” people, thus, revealing the huge share of music industry. Also, Darvisha, M. and Bick, M. (2023) through “exploratory research”, found that the rise of streaming has affected the market structure worldwide with transformation in the “value chain”, thus, facilitating the new forms of business also. The advent of “artificial intelligence” has also changed the scenario. Further, now the context of consumption of music has also changed a lot with a substantial shift in habits of “music listening, sharing” and the “ways of streaming also” which is particularly due to the advancement in technology and upcoming of “digitalization.” New communication and streaming services have emerged like “Spotify, Amazon Music, YouTube Music, Apple Music, Google Play Music, Tidal,



Pandora, Deezer, Napster” and huge number of other platforms, hence, the era of hard disks like “Radios, Televisions, Recorders, even CDs and Pen drives” are also at the verge of vulnerability. In this paper, next section has been devoted to literature review basically focusing on recent literature on digitalization in music. After that methodology has been discussed followed by main findings and scope of job roles in music industry with special reference to the present era with an objective of unmasking new job roles that can be introduced in this industry as well as making available a number of options as per the advancing technology that can be availed in future by those who want to proceed in this field.

LITERATURE REVIEW

According to Azzellini et al. (2022), there are two major “interconnected dimensions” in the music industry with first one being the “production and distribution of music through physical and digital support networks” which are instructed by record companies and the second one being the “production and distribution of live music” which is majorly dominated by famous artists. But, with the rise in digitalization, there is “disruption” in these two dimensions and the traditional way of distribution and capturing of market has been affected a lot while the “live music streaming” is still either the “same” or “growing with a pace.” Other than these, there are also some more “minor dimensions” associated with music like “minor musicians, publishing, managing, marketing, teaching and other educational activities” (Thomson, 2013). Earlier, where the source of streaming was confined to “radios, televisions or cassettes only”, today, with digitalization, the streaming and live music have positive results with the increase in the participation of all the stakeholders. If the sale of records has weakened, the rise in “live performance or streaming” has increased the performance with “consumers” as an “active participant” in the music market (Naveed et al., 2017). Specially, in a country like India which is equipped with a huge number of “streaming platforms” ranging from more than “700 TV channels, 100 million pay-TV households, government controlled All India Radio operating in more than 237 radio stations along with 245 Private FM radio stations.”

India is equipped with a large number of “mobile subscribers” which further contributes to the streaming of music through “in-built radios and recorders” which is further boosted with the upcoming of “online digital platforms.” Another important aspect is the huge number of productions with over “1000 films annually in over 20 languages”, thus, making “Indian Film Industry” the largest one over worldwide. The film industry is also accompanied with “outsourcing of services” in “visual effects, conversion of 3D, animation, post production activities and services” thus opening up wide number of opportunities in music also (Muthusamy, 2012). According to Naveed et al. (2017) positive results has been found for the music industry with the “co-evolution” of “live music and streaming” which has not only helped in the recovery of this industry but has also enhanced active participation of all the stakeholders. Therefore, live streaming is an important aspect in this new digitalized era. According to studies, musicians often face “cultural barriers” as professionals which complicates their identity as “entrepreneurs.” According to Frederickson and Rooney (1990) this is due to the lack of any “need of credentials and absence of any formal entry requisites” in this industry which leads many people to not consider music as a profession. Also, Pizzolitto (2021) found that due to “complex association between art and profit” musicians are “reluctant” to recognize themselves as “entrepreneurs.” Even few music students think about teaching music as a “future profession” (Henry, 2015). Thus, such obstacles must be analyzed and solved in order to foster the “entrepreneurial identity” of musicians. On the other hand, the current era has been defined as the “golden age” for music by Waldfogel (2017) but the musicians and producers has been found in a state of “double mind” when going to introduce a product in the market.

At one side “digital platforms, streaming facilities, other support systems” can be used but it also need a “well proof strategic planning in advance.” Also, under digitalization with the “advent of covid-19” the conditions of “local music and record stores” required stable innovation in their marketing strategies (Trabucchi et al.,



2017). Also, innovation is carried out with the concept of “value creation” for the achievement of objectives like “financial, economic and social” which is further guided by the idea of “unpredictable events” in association with “co-creation” (Werner et al., 2020). Further, the “oligopolistic structure” present in the music industry can be controlled with the upcoming of “digital platforms and availability of every kind of music to all”, which will also help in control of major labels and will also enhance the “cultural diversity” (Sun, 2019). Although the “democratization” of the consumers of music industry is also required in order to guide the listener in their choices rather than enforcing them “as per some major labels” present and streaming in the market so that the uprising musicians “may not get marginalized in the presence of the market dominators in this industry” (Qu et al., 2021). The “biasness” of the “streaming services” towards major labels needs to be checked so that the other can also get space for representation like Spotify showed “biasness” and the minor musicians had shown “discontentment” in response (Prey et al., 2020). Also, now the scenario is changing with time as with “social media and social networks”, communication between artists, consumers and fans has taken a “direct channel” which was done earlier with the help of “press, television and radio.” With this “real time communication, comments” can be easily exchanged between artist and fans (Ansari et al., 2018).

Choi and Burnes (2017) confirmed that the use of “social media” have a great impact on fans engagement. So, focus must be given on “value creation” with “strategic approach” using social media including “360-degree strategy, tailor-made partnerships, vertical integrations, subscription services, pay per download, sponsorships etc.” Music also plays an important role in stores while buying where the background music can “motivate or demotivate” a buyer to go for a “buying decision” which shows that if music is in context with the environment can influence the “frequency and quantity” of buying and also build a repo among the consumers and market. For example, “loud music has positive effects in retail settings but reduces customers’ experience in a bar.” So, context matters where a customer will be in synchronous ambiently (Michel et al., 2017). Also, according to Sassenberg et al. (2022), music plays an important role on “consumers’ emotions” within the environment in which they complete their purchases. In fact, it can enhance consumers’ “in-store visits, helps in promoting a name, brand and also the experience” that customers have during the purchase process. Even Klein et al. (2021) found that there is an inverse “U-shaped relation” between a “complex picture” and the level of “appraisal” that music is able to modify which helps in “evoking a better response” which means that a “well composed music” in reference to the context can move consumers’ attention from “complex to a simple stimuli.” So, music can be used with “images” to improve “purchasing experience.” Although, definite effects are still “unpredictable” but background music works as a “functional instrument for social control” which can change the “behaviours” and also the “productivity of workers” as music plays a “mediator role” in “emotions and attitude building and evoking” (Landay and Harms, 2019; Karakayali and Alpertan, 2020). Also, according to Landay and Harms (2019) the availability of “cognitive resources” and the type of task are also highly linked with listening to music and task performance. Evidences are also present with “greater improvement in task performance of workers with more experience in selecting music for personal listening.”

Literature has also highlighted that due to the lack of time, consumers are not able to enjoy the “classical concerts” which is the biggest cause of crisis for classical music in this era. So, how to add “value” in this aspect and how to make this taste available to the consumers is also a question Pompe et al. (2017). In a recent study by Kedia et al. (2022), the advent of covid-19 halted the social gatherings and thus musical activities related to activities like “live performances, weddings, religious activities, film and musical productions also.” But on the other hand, “prolonged lockdowns” opened new doors of doing business with “digital platforms” and also led increase in the number of “independent artists” as well as other “non-professionals.” Music streaming increased manifold with the shift of “live concerts online.” Here the major loss was encountered by the “informal sector or the traditional ones” who were highly dependent on the “stage performances and social gatherings like religious programmes, weddings, festivals, fairs, carnivals etc.” Also, according to this study,

the contribution of this informal sector is estimated to be a source of livelihood for about “14 million people including DJs and their helpers, brass band members, sound engineers, independent artists, musicians and small-scale manufacturers.” With this music industry in India ranges between “INR 1398 billion to INR 5620 billion.” Also, the technology advancements have resulted in the lowering of the costs related to the different phases and aspects of the activities of value chain like “recording, mixing, publishing and distribution.”

Even compositions by independent artists are being used in film productions and bollywood songs thus creating an opportunity for the independent artists. Over The Top, OTT, platforms such as “Amazon Prime Video, Voot, Netflix, Zee5, SonyLiv” and many other has provided with fruitful opportunities for independent artists. On the other hand, even today, “YouTube” has been found to be the “most preferred streaming platform” in India with “22 per cent of the total time spent by Indians for listening music on this platform.” Similar results have been found in other countries also that with the advent of covid-19 and prolonged lockdowns, co-creation with different online platforms, the musicians “explored” new ways of “audience engagement” which suggests that the “hybrid” way of audience engagement must be continued in future also (Areiza-Padilla and Galindo-Becerra, 2022). In the line of “innovation”, musicians need to diversify their business models by creating value in “composing, producing and distributing.” Although the use of technology has brought a revolution among the musicians but on the other hand it has also been seen challenging for some musicians to use this technology strategically which resulted in reduction of musicians in terms of use of “professional studios and recordings” (Herbst and Albrecht, 2018). Thus, it reflects the need for “upgradation” of musicians from technology point of view. In response to this decline, according to Schwetter (2016), the main “portfolio” of a musician is to provide music to the audience. So, just the way of providing that service has been modified but the main structure is the same, thus, only the way of achieving objectives has changed.

The upcoming of “digitalization” has been proven as a “boon” to the “minor musicians” which is helping them a lot from “self-promotion point of view” (Schwetter, 2016) and also helping in “self-publishing and self-management” without much assistance from outside, thus, also seems to be cost effective with reduction in the costs related to production, distribution and other with digitalization (Berman, 2012). Even a shift has also been noticed in the positions of the players from being the “suppliers of products and services” to the “key innovators” (Rayna & Striukova, 2015). With this, the listeners are not only playing the roles of consumers but are also helping in innovation through “value addition and co-creation” (Soto Setzke et al., 2021). So, with this context, term business model is often used which is focused on “value creation and market capturing” (Tongur & Engwall, 2014). Also, the rise of platforms in the music industry like “Spotify, Apple Music, Amazon Music” etc has opened the doors for a new way of value creation through digitalization (Owen & O'Dair, 2020). Also, value creation in this industry is “interlinked” between the different processes like “creation, production, distribution and consumption” (Lu & Chang, 2019). Thus, there is a lot of job creation scope among these processes either through directly being the part of the particular process or by being the co-creator of value in the mentioned processes across the boundaries of “time and distance” (Vial, 2019). Also, the “daily advancements” in technology have enabled faster and better creation of new associations of products and services and integration of various processes in the value chain, thus, resulting in low cost as well as helping in building quality (Yoo et al., 2010).

METHODOLOGY

This paper is based on descriptive analysis and qualitative study where after the thorough analysis of recent literature a semi-structured interview was constructed to extract the relevant information and experts/researchers in the field of music from the Himachal Pradesh University, Shimla, some other universities of North India and also some renowned singers of the area were included in the sample. Further, through an in depth semi-structured interview job scope and job roles in music industry were explored in

relation to the present decade keeping in view the point of advancement in technology in general for music over worldwide and in particular context for India.

MAIN FINDINGS AND SCOPE

After literature review and discussion with the experts, various job roles have been identified in general context, worldwide and in particular context for India. Under this the first one is the role of a teacher at various levels of an education structure. It can be started from a Primary school up to the level of a professor in a reputed government or a private university. One can also work as a guest lecturer on period basis. In India, “UGC-NET” is the minimum qualifying criteria for teaching in colleges or universities. Even, qualifying NET gives a reputed status to a person and one can also pursue Ph.D. and start a career in research. One can also work as research associate in a production management. Post doctorate is also an option which is backed up with a good amount of fellowship and also gives a good chance of acquaintance with reputed researchers of other fields that can also open up chances of further development. Further, research and development, R&D, is always an ongoing process which cannot be stopped. So, a well sound researcher can also work as a part of R&D team in a music production organization. In this line of teaching as a career a music artist can also start his/her own academy with a fusion of various teachings of music field ranging from vocal to different instruments. Even as digitalization has provided various online platforms specially after the “lockdowns of covid-19”, one can easily start giving online music classes for the students residing far, even in other countries.

So, it is a great chance of interaction as well as earning. In the next line, other than teaching a music learner can also work as professional artist. He/she can be an artist as vocalist, in instruments like “sitar playing, flute playing, table player” etc. One can also work as a background music player in theatres or can also work as an accompanist in musical events on stage. Composition is the soul of a good artist, so, a musician can also work as a composer for advertisements of various products of different companies, background sounds for media houses, films, television serials, radios, cartoons, work places, lifts etc and a musician can also compose songs for individual professionals, companies, institutions etc. Also, a composer with good innovation skills can add value like the trend of remixing is prevailing these days. Even one can work as an artist on public channels like “Doordarshan” or on radio channels as well as private channels. Even gradings are given to the artists after analysis of their recordings by major artists of top level and after getting a good grade one can also work as an accompanist with top level artists and are also paid with a handsome amount on DDs and radios for their recordings. Also, as the grade goes high the amount paid is also increased. Further, sound engineering is also an upcoming career option in music line. Here, one can go for starting with his/her own studio for recordings with advanced technologies.

With digitalization, the minor musicians or those who have just started with their career in this field and are capable enough can take advantage of the online streaming through various services like “You tube, Facebook, Spotify, Apple Music, Instagram” etc to promote their talent in this field. These platforms have not only helped in promotion but there is direct communication between the artist and the fan club which also helps in building up of a repo among the fans and also helps in getting more music contracts easily and are also cost effective specially for those who have just started their career in this field. Also, studies have shown that music plays an important role in mind relaxing. So, there are many advancing careers in fields like a role of a music therapist which can help a patient to recover sooner, stress reliever at heavy load work places and other such places also. Further, good voice can also be used in cartoons or animations and a musician can work as a voice over artist. One can also advance his/her career as an actor in his/her own recorded songs. A musician with good basic knowledge of different processes related to a music event can also work as a music event manager who will work from fetching a contract up to organising, promoting and dealing with the dealers with settlements of payments also. Also, as this is the era of innovation by value addition, so, this process of value

creation can be done by interlinking of streaming, cross-platform services combined with other entertainment forms like video games, films, talent shows and other apps used for entertainment which is using voice or sound. As seeking entertainment is the basic tendency of human, one can get programmes on eves of different festivals and also in fairs organized in different localities. Even in hotel industry entertainment is valued a lot and is a part of value addition for market capturing. Therefore, a music player be it a vocalist or an instrumentalist can be well placed in such places with handsome salaries and incentives.

In India, spiritual events in local communities had been a soul part since decades like “shreemad bhagwat katha, jagrans” and another lot of number of such events which require a team of different music players ranging from vocalists to instrumentalists. So, capturing such market can be very useful for musicians which can also be accompanied with the use of social media. Further, musicians are also called up as a judge in many shows related to music at local, state, national or international level. Also, students or a group of musicians can form musical bands or orchestras as an innovative way of capturing market and can also go for cultural exchanges within states and nations hence promoting cultural exchange across borders. Students can also participate in youth festivals organised by universities and other organisations. Other than these, a musician can also play a vital role in repairing and maintenance of instruments and can also go for opening up of a musical complex. Music is akin to all and with digitalization various distribution services are still to be well explored and a sound musicians can work well on different parts starting from composition up to the streaming services, hence, can also focus on “business process outsourcing, BPO.”

Further, need for manifestation of digitalization through interlinking of various processes present in music industry strategically can definitely give fruitful results hence a musician needs to be bit sound with technology so that cost effectiveness with time and resource management be achieved. Even value addition through innovation has taken many facets like “tailor made partnerships, vertical integrations, increasing collaborations, subscription services, ad funded, pay per download, sponsorships, bundles of offers” etc. As a result, there are various opportunities to explore different sources of income and development of new abilities and qualities. Even it encourages inter-firm alliances. Artificial intelligence and voice assistance kind of technologies are also in prevalence which can be used in value addition and cost cutting.

A new concept of voice modulation is also advancing where workshops can be conducted by a voice trainer for professionals, students as well as common people that can help them in interviews, presentations, stage anchoring etc. Stage shows had been akin since decades and has been transformed in one or another way, so, a musician must enlist such events taking place annually in the state or locality. Further, song composition can also be done after segmentation of the market on the basis of type of consumers and their tastes. A musician can also focus on preserving folk where it is losing its importance. One can innovate it as per the liking of the audience. One who belongs to a particular gharana can market the compositions belonging to them in order to make people aware about their presence. Therefore, it can be seen that there are lot of chances in advancing career in music field and industry.

CONCLUSION

Music is akin to all since decades, thus, having a number of stakeholders which further open doors of growth for a musician. As this is the era of digitalization, therefore, the advancements can also be well noticed in the field of music. Hence, a musician needs to add value through innovations at various processes, be it composing, recording, streaming, distribution, feedback etc only then a musician and its audience will be in synchronous. Digitalization not only helps in cost cutting but also helps in ease at market capturing with less time consumption. Also, initiatives must be taken from the departments related to art and culture in providing online systems to the musicians from where they can easily avail programmes for stage shows, thus, shortening and easing the communication process between musicians and the organizer. Even a musician must use the

social media platforms fully in order to capture market. App developers can also help in building up of online applications customized for an artist or particular type of artists. Further, students who are learning music also need to take up short term or vocational courses to be tech savvy in order to upgrade and sound themselves for future challenges which can be turned into fruitful results if worked upon properly in time.

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