



# **E-commerce for Music Producers and Beat makers**

Case study with [www.JuwonMix.com](http://www.JuwonMix.com)

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## **ABSTRACT**

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The rapid development of technology has been very impactful on the music industry. We have seen the way we consume and interact with music change over time, for example from vinyls to CDs and now to streaming. Producers and beat makers are not exempted from the effect of these ongoing changes, which in turn has opened up new ways of doing things.

The purpose of this thesis is to utilise a case study project to explore and overview the process of setting up e-commerce for music producers and beat makers. The data were gathered using theoretical studies and expert interviews were also conducted to gain more insight into how e-commerce can be effectively utilised as a tool for establishing producers and beat makers in the market place.

The findings suggest that while “Type beats” is a relatively new approach, producers can utilise this model to their advantage to establish themselves, create, collaborate and also generate income from the comfort of their homes or respective studios. Three instrumentals out of about thirty six which were made for this project are being discussed. Now, producers and beat makers do not need to go through a middle man or knock on people’s doors looking for collaborations with artists or other creators. This can be done online as there is a transition going on over the internet. This phenomenon has helped establish a large number of beat makers and producers in the new and emerging market place.

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Key words: e-commerce, type beats, beat maker, music, copyright

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**ABBREVIATIONS AND TERMS**

FX	Effect
EQ	Equalizer
DAW	Digital Audio Workstation
WAV	Waveform Audio File Format
MP3	MPEG Audio Layer- 3
PRO	Performance Rights Organisation
ASCAP	American Society of Composers, Authors and Publishers (PRO in USA)
BMI	Broadcast Music, Inc (PRO in USA)
TEOSTO	PRO in Finland

## 1 INTRODUCTION

It is safe to say that music production has been revolutionized over the past few decades. Even though the main idea of music creation remains the same, amazing tools have been invented to make music production more interesting and easy to execute. Technology has played a very big role in achieving this growth, we have seen how we moved from editing audio by cutting tapes to editing audio digitally through digital audio workstations (DAW). With the development of the internet, we are now at the point of collaborating, making music and doing business online through the concept of e-commerce. E-commerce has paved way for several aspiring producers that may not have been known or attained success or exposure if not for the emergence of e-commerce.

Copyright and licensing has made it easier for producers to execute their e-commerce endeavour. A new niche has been found, especially from a producer/beat maker's point of view. Here the beats can be leased over and over to as many as possible artistes and clients. This is possible because of the lease licensing contracts that have been developed. Another advantage is that these licenses can be customized to suit each producer/beat maker.

A vital question comes to mind which has formed a basis for this research work, is there an alternative and effective way for producers and beat makers to put their music out while gaining more control over their work? This thesis work explores how beat makers can utilize these platforms to their advantage by gaining exposure to the world of possibilities surrounding it also creating their own brand as a producer online.

The trend is changing, producers and beat makers do not necessarily have to be in the background anymore, nowadays producers are collaborating, performing their beats and are even functioning as artistes in their own right. Producers and beat makers can put themselves out there as a brand, put out commercial projects while focusing on themselves as a major artiste. The practical side of this bachelor's thesis focuses on production of instrumentals, setting up the required platforms, while the theoretical part focuses on the terms associated with the concepts of e-commerce and how it pertains to music producers and beatmakers. Furthermore, Expert interviews were conducted wholistically to shed more light on critical issues about how producers can navigate their way in the online space.

## 2 ABOUT THE COMMISSIONING ORGANISATION

Juwonmix productions is a music production company which started in summer 2011, initially created to offer music production services like beat making, songwriting, mixing and mastering to local artistes. This went on for years until 2017, a new trend had already started to gain momentum, this trend is called "Type beats". According to writer Shkyd (2016), type beats are intended to make music specific to a particular artist or genre for example, Drake type beats, Migos type beats, Hiphop type beats, Dancehall type beats. Now producers/beatmakers can make six and seven figures and more from the comfort of their home by making and selling their beats online. (Shkyd 2016.) This project is based on a case study for Juwonmix.com, which observes the implementation and setup of this new concept called "Type beats".

### 2.1 Background to the thesis project

This thesis work is intended to be a kickstarter to launch Juwonmix productions into the e-commerce space, showcase Juwonmix as a brand and artist. This project is a result of the quest for knowledge about how producers can have a voice and not be in the shadow. Expert interviews are being conducted to shed more light on the whole concept of leasing beats on the internet.

### 2.2 Interviewees and Expert Interviews

#### Mantra

Mantra is a well-known and respected certified platinum music producer with many accolades under his belt. He has earned production credits with big and household names like Rihanna, Future, Jidenna, NeYo, Bad Bunny, Will Smith, Yellow Claw, Lil Nas X, Troy Ave, Lil Tecca, Sean Kingston, Tory Lanez, Davido and many more. His music cut across different genres and styles of music. ([www.beatsbymantra.com](http://www.beatsbymantra.com) 2019.)

## Dannyebtracks

Dannyebtracks is a top multiplatinum producer online and in the music industry from Mexico. He is one of the very few top people who has been able to crack the code to being a successful music producer. He has worked with several top musicians around the world-like Bryant Myers, Juhn, Maluma Noriel. His wealth of experience has earned him many accolades in the producer community. He is definitely a force to reckon with in the industry. (www.dannytracks.com 2019.)

## LTTB

LTTB is an ace producer based in United Kingdom, he is a platinum producer with a ton of placements and production credit under his belt. He has worked with the famous rapper Tyga, Davido, Tory Lanez, Sean Kingston and many more. He is very talented and knowledgeable about the “Type Beats” model, which has been proven, as he is one of the highest earners on the Airbit platform. (LTTB 2019.)

The full interview questions and answers can be found in the appendix 2 section of this thesis. However, insights from interviewees were applied across the chapters of this thesis. All interviewees were presented with the same interview questions and they are stated below:

- Why would you consider “Type beats” business model as a viable alternative pathway for music producers and beat makers?
- How has “Type Beats” model contributed to your success as a music producer/beat maker?
- Type beats model or the standard industry record label model, which one of these routes would you advice a new producer to start with and why?
- What do you do to stay relevant with the “Type beats” model?
- You have had placements from the music industry, do you think “Type beats” model played any role in getting industry placements?
- Do you register your beats with any copyright organization, include your ASCAP/BMI details in your lease agreements or how do you protect your beats to ensure you get credits when your beats are used?

- If you were to start all over again, what will you do differently?
- How important is marketing to the growth of your business?
- Any advice for music producers/beat makers trying to start the “Type beats” business model?
- What are your thoughts about the future of “Type beats” model?
- How important is network to you, what kind of networks do you have and how do you keep these relationships alive as a music producer?



### 3 TYPE BEATS MODEL

The concept of “type beats” is fairly new and growing exponentially as more beat makers and producers are moving towards this direction. “Type beats” is used as a keyword to imply what the instrumental is all about. This can be named after an artist (rapper, singer) or after a genre or subgenre of music e.g Afrobeats type beats, Reggae type beats, Hip-hop type beats, Drake type beats, Future type beats. Type beats span across all genre of music and can be used as a form of keyword when looking for a specific type of music. According to ace internet producer King (2018), several top American rappers like Tekashi69, A\$AP Rocky and several others have spoken during their interviews about looking up type beats for their names.

When a rapper leases instrumentals from a producer or beat maker, they agree to certain terms and conditions. If the rapper just want to write over the tagged beat for the purpose of getting ideas down or mixtape, they can lease the MP3 version. If a rapper wants to make music videos and untagged version, usually they will go for the premium version which includes the untagged version in the WAV format. If an artist wants to have more control on the mix, they can go for the license that offers beat stems to the instrumentals, this usually consist of the untagged/non-watermarked WAV, MP3 and track stems. If an artist wants to solely use the instrumental exclusively, they might go for exclusive license if available. This grants the artist the exclusive rights to use the instrumental. (King 2018.)

When you embark on a venture, It is necessary to know how impactful it has been, according to Dannyebtracks (2019), “Type Beat” model has open up job oppurtunities to work with more artists, LTTB (2019) mentioned that it presented him opportunity to escape the music industry politics and has given him direct access to artists at different levels either underground, independent, signed and unsigned. Mantra (2019) added that it has helped him make a name for himself on the internet, his huge amount of following has helped maintain a consistent passive income.

There is a reason behind every action, the curiosity to learn from great minds about what led them to walk the path they did is very crucial. According to Mantra (2019), the “type beats” model grants him flexibility and full control over his business, LTTB (2019) believes it is a genius way to attract an audience to producer’s work since many artists look for beats based on existing artists sounds, Dannyebtracks (2019) on the other stated that it is an opportunity to earn income and get placements.

### 3.1 Production

According to author and ace producer Franz (2004), production can be described as all the elements involved in recording performances during a recording session. In this case, it can be described as all the element captured during the beat making session. In order for the instrumentals to sell, the end product has to come out as a top notch production, therefore the production process has to be well done to produce quality instrumentals depending on the genre and the target market. (Franz 2004, 6.) The workflow usually start with tracking or sequencing the drums, creating and adding melodies, chords, FX and then arranging before mixing and mastering or doing the premaster. The picture below in Figure 1, shows one of the production sessions during the course of this project.



Figure 1: Instance of a work space during a production session (Aiyegunle 2017)

Any promising venture has its own challenge, it is essential to know how to stay consistent. With the “Type Beats” model Mantra (2019), mentioned that he curates and updates his own Spotify playlist, listens to music everyday to get a lot of input to enable him have output. LTTB (2019) talked about keeping up with the new sounds and waves and also creating new and fresh waves. Dannyebtracks (2019) added that it is beneficial to experiment with new music genres and also being innovative by trying new things can be of help.

### 3.2 Mixing

Mixing is a sonic interpretation of sound fused with different techniques in order to bring ineffable life to a musical performance (Franz 2004, 181). Mixing is a form of art and science, when done correctly can go a long way to determine how successful the entire project will be. According to Owsinski (2014, 11), balance is the most basic element of a great mix and it goes beyond just moving faders. In essence, mixing is a very crucial part of the beat making process. Several activities are carried out during mixing like gain staging, balance, adding EQ, compression, reverbs and so on.

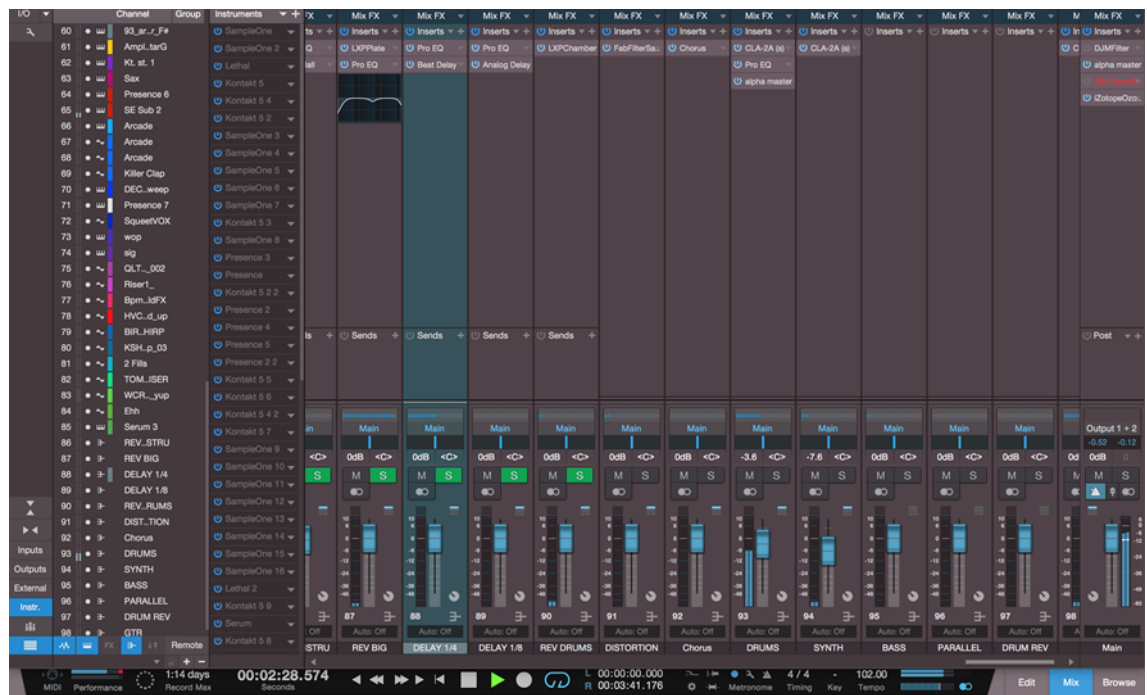


Figure 2: DAW mixer during a mixing session (Aiyegunle 2019)

### 3.3 Mastering

Mastering is the final stage in the entire production process, ideally this should be carried out after the project has been mixed. Mastering basically is done to make a project sound good across different types of playback systems like the club speakers, phone speakers, and car stereo e.t.c. Mastering is done to make the overall volume of a track sound competitive with other mastered recordings (Franz 2004, 222). Several mastering tools can be utilized in order to achieve this goal like mastering EQ, compressor, maximizers. Mas-

tering is a form of art and a step in between mixing and having a song ready for replication, it is usually the last technical step to be done in order to get it ready for release. (Owsinski 2014, 217.)

### 3.4 Upload to websites/platforms

The image below shows the uploading process in the backend of the website/platform. Here we input all information and everything that has to do with the instrumental like the tempo, artwork, title, price points for different licenses. It is also essential to add the appropriate tags in order to have the song classified properly. This is an important section because it is responsible for how the beats will be displayed in the marketplace.

The screenshot displays the 'General Information' section of the Beatstars backend. The form includes the following fields and options:

- TITLE\***: A text input field containing 'Energy' with a character count of '6 out of 80 Maximum characters allowed'.
- TAGS\* (3)**: A section for adding tags, currently showing '#afrobeats', '#african', and '#dancehall'.
- TRACK TYPE\***: A dropdown menu set to 'Beat'.
- RELEASE DATE\***: A date and time picker set to '11/1/2019, 12:51 PM'.
- URL OF YOUR TRACK**: A text input field containing 'https://www.beatstars.com/beat/3404602' with a 'Copy' button.
- AUDIOFILES FOR DOWNLOAD**: Two red buttons for 'Un-Tagged WAV or MP3' and 'Track Stems'.
- AUDIOFILES FOR STREAMING**: A red button for 'Custom tagged audio'.
- ARTWORK**: A section on the right for uploading artwork, including a 'Download PSD Template' link and an 'Upload Artwork' button.
- SAVE CHANGES**: A red button at the bottom right of the form.

Figure 3: Backend of the platform where files are being uploaded (Beatstars 2019)

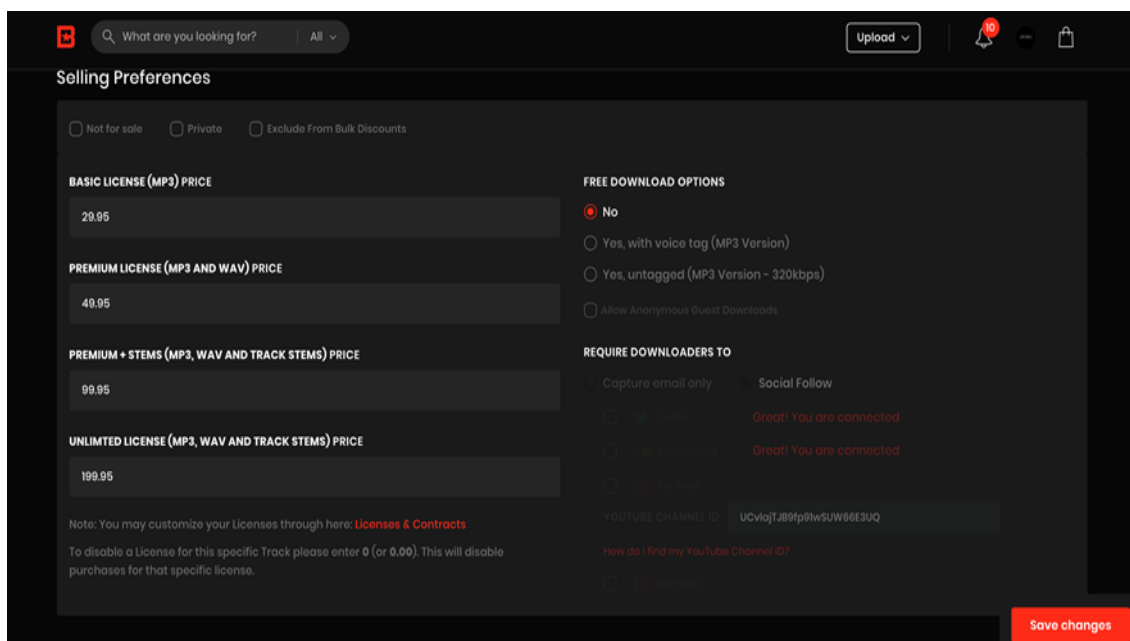


Figure 4: Backend of the platform during an upload session (Beatstars 2019)

### 3.5 What is E-commerce?

According to business economist Andam Zorayda (2017), electronic commerce also known as e-commerce is termed as any kind of business transactions where the parties involved relate in an electronic fashion instead of direct physical contact. E-commerce is a medium which is associated with buying and selling, transactions and transfer of goods and services through the use of the internet. (Andam 2017, 7.) Beats/instrumentals are digital products that can be sold over and over again depending on the license, it only needs to be setup once, no shipping cost is required because products and services related to beats are downloadable in exchange for the stated mode of compensation.

According to E-commerce for everybody (2014, 27), there are several advantages for going digital or using the electronic domain. E-commerce comprises of a wide range of concepts, ways of doing things and require a shift in the way of thinking. From a beat-maker perspective, e-commerce offers a new way of doing business with the intention of going against the regular norm of having a middle man or record label. E-commerce for beat makers goes beyond targeting signed artistes and labels, it primarily opens up to the whole world. It is available and caters to aspiring singers, rappers (signed and unsigned), A&Rs, any one into music or in need of music for various purposes. E-commerce create new ways to deliver and exchange information and services which are the core bedrock of building business relationships and transactions (Guenther 2000, 14).

### 3.5.1 E-commerce Platforms

Beat makers make their instrumentals, upload them to their website where they are being sold. Many producers are not very savvy with creating websites and setting everything up from scratch. According to producer Mark (2017), fortunately there are some platforms that have been created to cater to beat makers. A few major ones include beatstars.com, airbit.com, traktrain.com, soundclick.com amongst others. According to blogger MisterFade (2017), some of these platforms offer different functionalities and capabilities like mailing lists and social media integration at a cost for subscription. Most of the top platforms can also be setup to use domain names of choice.

### 3.5.2 Automated Business Model

Many music producers out there are confused about how to go about their career, many do not have the necessary industry connection to get their beats placed and it can be frustrating, according to Mantra (2019), it took him 6 years to get a major placement, he goes further to mention that “Type Beat” model income helped him sustain during those periods. Dannyebtracks (2019), added that both “Type Beats” and the industry models are good ways to start but he recommended the “Type Beats” because it can open up opportunities for exposure which can in turn lead to getting noticed by record labels, he also added that it can generate income. LTTB (2019) on the other hand made some points to consider, he went on to add that a producer’s connections and goals may be considered to determine which one suits them better, also added that for a beatmaker that is starting without connections, “Type Beats” model could be a better option to start with.

According to Payne (2017) a writer and contributor for Hollywood & Entertainment, Bryson Tiller disclosed that he found and bought the instrumental part of his Billboard top charting single titled “Don’t” from an online producer on one of the top online platforms. Desiigner, a top American rapper was said to have acquired the beat to his award winning song title “Panda” from Youtube (Payne 2017.)

In the hip-hop world, it can be asserted that the days where artists spend loads of time in a high end recording studio while spending five to 6 figures in order to work with a top and high in demand music producer is long gone. To this effect, beat makers do not need to wait for industry connection to get their production across to artists. With the current trends, internet skills, social media and technological development, beatmakers and producers have been able to collaborate and earn income for themselves. (Payne 2017.)

When a customer buys a beat from the webstore, the customer gets a download link for the beat and also a copy of the license connected with the purchase. Everything is set up on autopilot. According to Payne (2017), a beat maker can lease the same instrumental over and over again with different license provisions. This way, the beat maker retains the full rights to the instrumentals being sold. Usually as a standard on beatstars and other platforms, when these instrumentals are sold, the beatmaker owns 50% of the publishing rights to any song made from the instrumentals.

It is important to be able to forecast the future of any business one is involved in, According to Mantra (2019), “Type Beats” model is already the main source for the vast majority of independent artists looking for instrumentals, but also thinks it’ll continue to grow and major artists and major labels will eventually start licensing “Type Beats”. LTTB (2019) added that it will get super saturated, on the other hand believes that more hits will come from the internet and more producers will be discovered. Dannyebtracks (2019) feels that “Type beats” model is currently over saturated but remain viable for known producers.

### 3.6 Copyright and Related Rights

According to copyright specialist Ward (2017), copyright represents the legal rights of the owner of intellectual property. In nutshell, copyright is the right to copy. Usually the owner of the copyright is the only person that can give the rights to reuse or copy a work of intellectual property. Songtrust (2019) confirms that copyright can be termed as rights allocated by law to a creator for their original work. According to expert Passman (2010, 179), when you have a copyright to a work as it is stated in section 106 of the copyright act, you have the exclusive right to reproduce the work, distribute copies of the work, can



engage in performance of the work in public, create a derivative work from the existing work and also display or showcase the work in the public.

Copyright is different from other forms of intellectual property in the sense that copyright is automatically created when a creator makes a copyrightable material which is original like musical, artistic or software work (Ward 2017). Essentially there is no urgent need for beat makers to copyright their beats right off the bat after making them because they are already copyrighted automatically. However, instrumentals can be registered with copyright organizations. Copyright forms the foundation of how beat makers and producers are able to create and customize different lease licences without having to give out their full rights. This rights form the basis where beat makers allow their customers to record over their instrumentals, earn streaming income from the recording, get radio plays and rotations, live performances and so on (Ward 2017).

According to songtrust (2019), music creators could be entitled to different royalties, with main focus on performance royalties, mechanical royalties and micro-sync royalties. Performance royalties cover a wide range of areas for example, performance royalties can be earned from radio, live venues, supermarkets, internet, online streams, restaurants. Performance royalties has to do with the performance of a song in a public place. On [www.juwonMix.com](http://www.juwonMix.com), our contract covers the publisher and songwriter's share and goes for 50% of the writers share which goes to the producer.

Mechanical royalties are very crucial and also included in the agreement on Juwonnix's beat leasing platform. According to songtrust (2019), mechanical royalties are earned through the mechanical reproduction of a song like compact discs (CD), vinyls, digital downloads and streaming from platforms like on Spotify, apple music e.t.c. However, writer McDonald (2019) mentioned that, like the performing right royalties, songwriters at times do share royalties with other band members or co-writers if any, in this case the producer or beat makers are co-writers. For every instrumental that is being sold, the producer owns 50% of the songwriting royalties. According to Passman (2010, 184), apart from the U.S and Canada, mechanical royalties differ from foreign mechanicals. Foreign mechanicals are based on the a percentage of wholesale price, it covers all the songs on the record.

It is important to make sure about getting desired credit and compensation for one's intellectual property, according to Mantra (2019), he registers as many songs he finds using his beats, especially the ones performing well, LTTB (2019) added that he includes his P.R.O details in his lease agreements to ensure getting his credits. Dannyebtracks (2019) on the other hand mentioned that he uses his ASCAP to register songs when it comes to placement, he went further to say he protects his beats with ID content through a network.

### 3.7 Lease License Agreements

Stone (2017) mentioned that most platforms like Beatstars have the exclusive and non-exclusive licenses and they also have the option to customize the agreement to suit the beat maker's needs. Depending on the needs, these agreements allow customers to pick what suits them. There are mainly two categories for lease agreements which will be discussed below. A sample of the lease agreements for [www.Juwonmix.com](http://www.Juwonmix.com) can be found in Appendix 1.

#### 3.7.1 Non-exclusive license

According to Stone (2017), non-exclusive licenses are the most popular licensing option on Beatstars. This implies that many beat makers prefer to lease their beats rather than selling them exclusively. A non-exclusive license gives the creator the ability to set the terms and conditions for the purchase and the use of the piece of intellectual property to an unlimited number of parties (Stone 2017). This non-exclusive license allows the creator to set the terms of purchase and use of the instrumentals.

The non-exclusive license can be segmented into categories, like the type of format e.g MP3, WAV, stems. The non-exclusive license can also control the number of online streams, number of radio stations where the music will be played. Usually producers and beat makers will customize and derive several licenses at different price points from the non-exclusive license (Stone 2017).

### 3.7.2 Exclusive license

An exclusive license gives the creator the ability to set the terms and conditions for the purchase and use of a piece of intellectual property, but the property can only be sold and owned exclusively by one other party (Stone 2017). This basically means if an instrumental is sold with the exclusive license, it cannot be resold to another party because it is a one time sale. For this reason, the exclusive licenses usually cost more.

## 4 ONLINE SHOP MARKETING

This section include the areas and factors that are put into consideration to determine the reach and focus of marketing and how the website interacts with customers all around the world. In this case, the focus is based on the foundation which is the internet. These are broken down into segments which include the target group, communication, spreading the story and pricing.

### 4.1 Target group

According to Camilleri (2018), target marketing is required in order to identify the most profitable market segments. Author Yesbeck (The Importance of Targeting in Marketing, 2019) believes that when it comes to marketing, attempting to reach out to everybody is less effective and usually lead to reaching out to no one. A couple of variables are considered while breaking down target groups into segments, this include the demographic, geographic, psychographic segments (Camilleri 2018, 7.) According to Yesbeck (4 Types of Market Segmentation with Examples, 2019), identifying the target groups helps deliver clear and strong marketing messages because they are being directed towards the intended audience, build deeper customer relationship and also differentiate a brand from competitors.

We have segmented our target group based on the following terms listed below in Table 1. by demographic, behavioral, Psychographic, geographic segments.

Demographic	20-22years, Male/Female, education(High school and above)
Behavioral	Return users , new users, potential users
Psychographic	Interests (world music, afrobeats, fusion)
Geographic location	US, France, UK, Germany, Nigeria

TABLE 1: Target group for Juwonmix.com (Aiyegunle 2019)

According to Kotler and Keller (2016, 268) geographic segmentation splits the market based on geographical locations like regions, countries, city, states or neighbourhoods, zipcode, urban/rural. Geographic segmentation help focus the marketing effort on certain geographical locations. Yesbeck (4 Types of Market Segmentation with Examples, 2019) stated that geographic segmentation is the easiest form of market segmentation because it identifies customers based on geographical borders. On Juwonmix.com, the target group geographic location includes US, France, UK, Germany and Nigeria, these countries are the main geographic focus for our marketing.

Demographic segmentation is another important factor being considered when deciding our target group. According to Kotler and Keller (2016, 271), demographic variables like age, nationality, religion, race, education, family size, annual income, gender, ethnicity are very often considered when segmenting the target group based on demography. As it pertains to demographic segmentation, Yesbeck (4 Types of Market Segmentation with Examples, 2019) mentioned that demographic information is statistical, factual and usually easy to determine. The demographic target for Juwonmix.com include ages (18-35) years, gender (male & female), education (High school and above).

Psychographic segmentation is also a major factor considered when attempting to determine the target group. Psychographic segmentation classifies customers based on their characteristics and personalities (4 Types of Market Segmentation with Examples, 2019). According to Kotler and Keller (2016, 280), psychographics utilizes psychology and demographics to learn about customers. Customers are segmented based on personality traits, values, their lifestyles, interests, motivations, values and attitudes. Yesbeck (4 Types of Market Segmentation with Examples, 2019) believes that this form of segmentation are more challenging to identify than demographic, reason being that they are not data-focused, they are subjective and require more research to determine. For Juwonmix.com, “interests” is being considered and utilized for the target group.

According to Yesbeck (4 Types of Market Segmentation with Examples, 2019), unlike the psychographic and demographic segmentation which places focus on who a customer is, behavioural segmentation focuses on customer actions. Kotler and Keller (2016, 281) goes further to mention that behavioural segmentation groups customers on their attitude towards or response from the use of products. Many customers are on different levels, for example some are avid afrobeats lovers who have been buying and recording to afrobeats

instrumentals for long, while some customers are new to afrobeats and are looking to experiment with it, while some are on the fence about what to do with the product they purchased. Kotler and Keller (2016, 281) categorized them in to user status which could be first time buyers, ex-users and potential users, user rate which involves how often they use the product and also loyalty status. At this point on Juwonmix.com, data is still being generated, we already have returning customers and still generating data for this section.

## 4.2 Communication

According to ace author Quirk eMarketing (2012), online conversations are constantly happening all the time about e.g dogs, cats, technology, music e.t.c People are making videos, mashups, blogs and so on, this can be referred to as consumer-generated media (CGM). Effective communication occurs when the parties involved can both receive and send information among themselves. It is necessary to be able to respond by recognising that customers decide the channels for communication and thus, provision should be made for swift response. (Quirk eMarketing 2012, 267.)

According to Kotler and Keller (2016, 637), the latest and the fastest growing medium for selling and communication with customers are digital. The internet has enabled marketers, businesses and companies with the opportunity to interact better. In this day and age, marketing without the digital element may be considered incomplete. E-commerce exist on the internet, for this reason more emphasis is placed on digital marketing for www.Juwonmix.com. According to Soni (2017), the idea and functions of digital marketing are more efficient, can be measured and result oriented, this make it different from traditional marketing. According to Kotler and Keller (2016, 639), the four major class of online marketing communications include websites, search ads, display ads and e-mail. This online communication options allow businesses to interact and reach out to their customers based on their preferred medium.

According to Kotler and Keller (2016), Identifying the target audience is the first step into developing effective communications, having a clear awareness of who the target audience are will determine how, where, to whom, when information will be passed across to the target audience. (Kotler & Keller 2016, 586.) Without properly identifying the target audience, effective communication becomes challenging.

The next step will be to determine the objectives. What is the aim of the intended communication? Is it to build brand or product awareness? Or is it to influence customers to make purchase? Is it intended to make the consumers think of a product or brand in a positive light? According to Kotler and Keller (2016, 580), the most efficient communications can accomplish several objectives.

Designing the communications itself is very crucial, structuring the communications in order to acquire the anticipated result can be done by knowing what to say, how to say it and who should say it. The message need to appeal to the audience, this could be targeted to promise rational rewards, sensory rewards e.t.c (Kotler & Keller 2016, 590.) The idea of who should say it is very crucial because it has to come from a credible source, this is the reason why many businesses and companies sometimes use famous faces, characters or celebrity endorsement to pass across their message.

The right message has to be sent through the right communications channel, this could be through advertising, public relations, sales promotions and other relevant communications channel (Kotler & Keller 2016, 592). In the past on [www.juwonmix.com](http://www.juwonmix.com), social media ads has been used to pass messages across to specific target groups using Facebook and Youtube ads.

It is essential to determine the total market communication budget, according to Kotler and Keller (2016, 594), different industries utilize different approach to allocate their budget. Some companies go based off what they can afford while some other ones go off percentage of sales method. For now we have invested in marketing based on the affordable method i.e what we can afford.

According to Kotler and Keller (2016, 595), companies have to allot their marketing communication budget over their modes of communication. This include public relations and publicity, online and social media marketing, mobile marketing, sales promotion, events and experiences, direct and database marketing and sales force. However even within the same industry, the choice of media may vary. On [juwonmix.com](http://juwonmix.com), one of the major focus will be online and social media marketing.

It is necessary to know the outcome and earnings resulting from the expenditure made over marketing communication by measuring the impact, audience response like who liked the product and talked to others about it? or how many people bought the product? (Kotler & Keller 2016, 599). Integrated marketing communications play an important role in the management and coordination of the entire communication. Integrated marketing communication assesses the strategic functions of several communication disciplines and incorporate them together to provide clear, consistent and maximal impact of messages. According to (Multimediamarketing.com), integrated marketing communications is effective and usually lead to increased sales.

In a nutshell, According to Kotler and Keller (2016, 602), attaining effective communication involves identifying the targeting group, selecting the communication goals and aim, designing the communication, selecting the appropriate communications channels, setting the budget for communications, selecting the communications mix, measuring the results and managing the integrated communications procedure.

For new producers, aside communication with clients and customers, it is important to know how producers interact with the other fractions of the industry, According LTTB (2019), networks are very important, Mantra (2019) added that he has a network made up of artists, artist managers, A&Rs, producers, musicians e.t.c also added that he touches base with them couple of times a year to maintain the relationship.

#### 4.3 Spreading the story

According to Kotler and Keller (2016, 582), the marketing communication mix can be an effective framework for getting messages across to potential customers if utilized properly, these include: advertising, sales promotion, events and experiences, public relations and publicity, online and social media marketing, mobile marketing, direct and database marketing, personal selling. As the story is being spread, consumers want to be aware that they are being heard too, so it is essential to recognise this and respond to them.



This will allow the customer feel connected and open up avenues for more effective communication (Quirk eMarketing 2012, 259.) Companies need to put some factors into consideration to develop their communication mix for example the type of product market. Some of the element of marketing communication will be used as it pertains to selling beats online.

It is essential for businesses and companies to keep a relationship with their target group and the interested public in general, in order to achieve this, marketing public relations can be utilized. Presenting news and stories about the company or its products in a positive way can be of help. (Kotler & Keller 2016, 629.) Product publicity and investing in advertisement of specific products can be an effective means of spreading the story about a business or product. Maintaining communication while addressing specific target groups could be of immense effect. (Kotler & Keller 2016, 629.) According to Kotler and Keller (2016, 596), marketing public relations happens in the online domain and should be planned along with advertisement and other communication channels in order to have a solid and effective result. Quirk eMarketing (2012) also added that online press release is also a major way to pass information to target groups, this can be released on respective social media platforms, email list, blogs, online radio.

According to Kotler and Keller (2016, 642), social media is a significant element of digital marketing, which is a channel for consumers to send or share images, messages, audio, videos among themselves, to companies, businesses and vice versa. Social media allow businesses and individuals develop their public voice and also establish online presence.

According Kotler and Keller (2016, 642), Social media platforms can be categorised into three:

1. Online community and forums
2. Blogs
3. Social media networks ( Facebook, Twitter and Youtube)

Social media has empowered consumers and has given them a voice, now consumers can communicate about a brand, business or an individual through leaving reviews on their product, filling surveys, reposting a post, word of mouth, reacting to a post and so on (Quirk eMarketing 2012, 255.) All social media networks available for JuwonMix (Facebook, Twitter, YouTube) are connected and embedded on the website and vice versa.

E-mail has afforded marketers, businesses and companies the ability to communicate and interact with customers for cheap when compared with direct mail (Kotler & Keller 2016, 641). E-mail has been a major means of communication with customers at [www.juwonmix.com](http://www.juwonmix.com). It is direct and easier to get message across and to also receive messages from customers. According to Soni (2017), one unique advantage of e-mail is the permission based approach to list building where recipients can give their approval to be added to an e-mail list with the aim of receiving subsequent e-mails. E-mail is a powerful communication tool, to effectively utilize it, it is necessary to give the customers a good reason to respond, make it easy to opt in on the list and also unsubscribe whenever they want and most importantly target effectively by personalizing the content and sending relevant messages (Kotler & Keller 2016, 642).

Now business owners or entrepreneurs can be updated about the conversation going on online through blogs, social media, forums, news, and so on. All these can be monitored using email alerts and RSS feeds (Quirk eMarketing 2012, 259). Likewise, online press release is also a major way to pass information to target groups, this can be released on respective social media platforms, email list, blogs, online radio.

Direct marketing has been proven to be a potent way to get to customers, email marketing being a cheaper form of direct marketing is being used to get across to the target group and customers (Quirk eMarketing 2012, 19). With “Type beats” model there is no middleman, hence producers need to place their products in front of possible interested artists, rappers, customers and creators.

According to Kotler and Keller (2016, 631), advertising is any kind of paid nonpersonal presentation and promotion of goods, services and ideas by a known or identifiable sponsor. According to McNamara (Managementhelp.org), advertising is the act of bringing the attention of potential and current consumers or customers to a product or service. Advertising is also a major component of the marketing communication, in this case, ads on social media fits very well due to the fact that it is an effective means for online businesses to spread stories about them and their products to their target group and potential customers. The major focus for Juwonmix.com is advertising through paid ads on social media, particularly using Facebook and YouTube ads.

#### 4.4 Pricing

Price is the component of the marketing mix that yields earnings, the other components of the mix yield cost, this makes pricing an important element (Kotler & Keller 2016, 483). Pricing of a product includes choosing the best price to fit the value (Ebert & Griffin 2007, 334). According to business expert Campbell (2019), Pricing is a process and pricing decisions are usually complex.

According to Peavler (2019), pricing is a finance and economics term that is used in allocating a value to a product. On juwonmix.com, the pricing strategy used to set the price points for the different lease agreements were set using a pricing method called competitor based pricing as a starting point. Competitor based pricing analyzes and uses the competitor's prices as a gauge for adapting a price similar to theirs (Campbell 2019). However, value added and cost of production were also considered in setting the final prices.

A few other pricing strategies have been employed on different occasions, one of which is discount. Discount sale includes the sale of an item or a set of items at a lower price for a limited amount of time (Dolgui & Proth 2010). According to Kotler and Keller (2016, 505), discount pricing has become the approach of many companies offering products and services. Quantity discount is one of the discount options currently available on Juwonmix.com, according to Kotler and Keller (2016, 505), quantity discount consist of a price reduction for the purchase of items bought in large volumes, for example we have a discount of 3 beats of any license at 10% off the total price. Seasonal discounts have also been offered in the past during halloween and Christmas seasons.

Below are the available price points for each respective license available at the moment.

##### **Basic License (29.95 USD)**

The basic license comes with only the MP3 file and can be used for recording.

Conditons:

Distribute up to 0 copies ( Distribution restricted)

10000 Online Audio Streams

No music video

Non-profit live performance only

No radio broadcasting rights

**Premium License (49.95 USD)**

The premium license comes with the MP3 and WAV files respectively.

Conditions:

Distribute up to 10,000 copies

100000 Online Audio Streams

1 music video

For profit Live Performances

Radio broadcasting Rights (2 Stations)

**Premium+Stems (99.95 USD)**

The premium+Stems license consist of everything in the premium license plus the track stems.

Conditions:

Distribute up to 10,000 copies

100000 Online Audio Streams

1 music video

For profit Live Performances

Radio broadcasting Rights (2 Stations)

**Unlimited License (199,95 USD)**

The unlimited licence include MP3, WAV and the track stems which offers unlimited use for the condtions stated below.

Conditions:

Distribute unlimited copies

Unlimited Audio Streams

Unlimited Music Videos

For Profit Live Performances

Radio Broadcasting Rights ( Unlimited)

Figures 5-7 below showcases examples of competitor price points, compared to Juwonmix.com

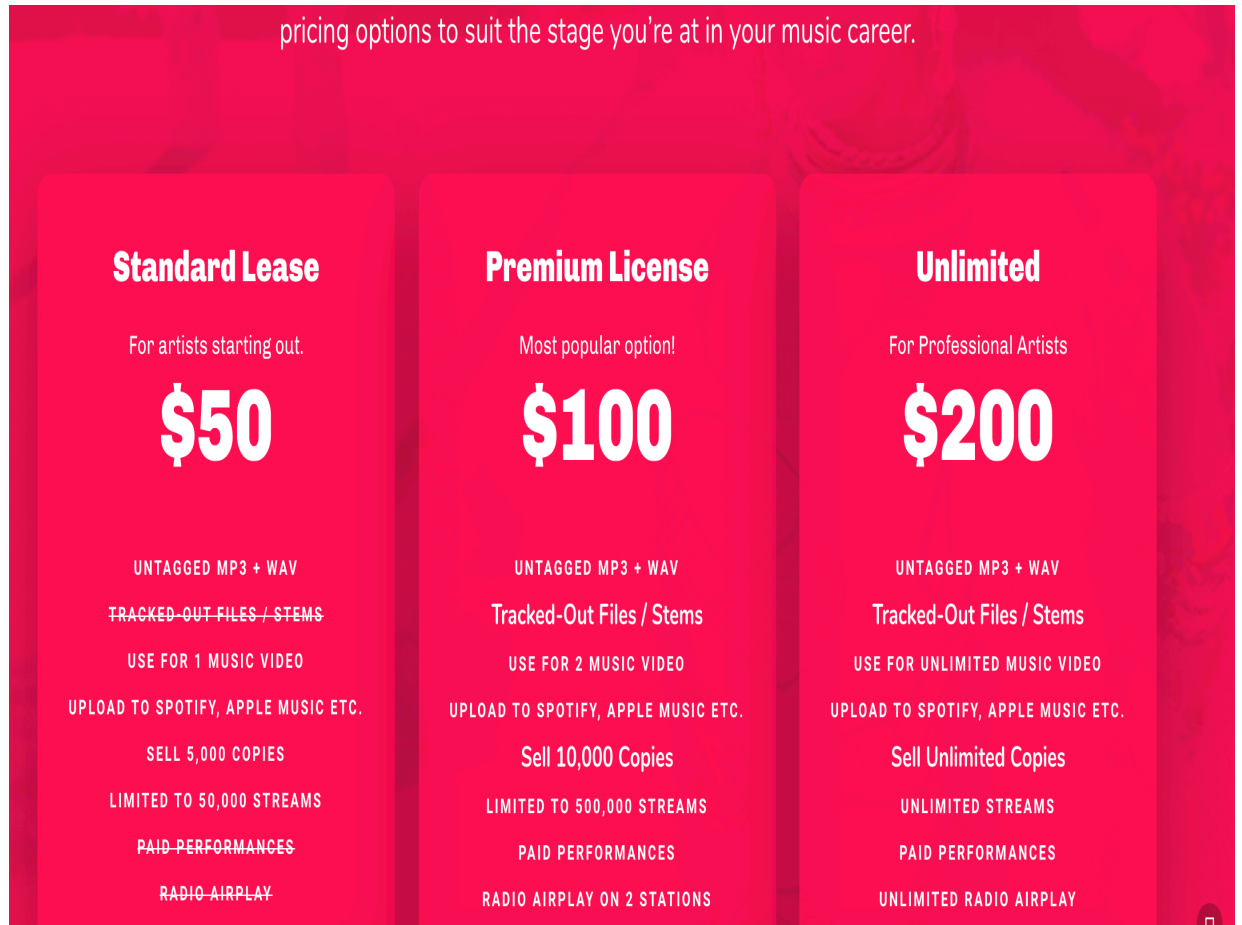


Figure 5: Price points for one of the major competitors in the same category (ogeebeats.com)

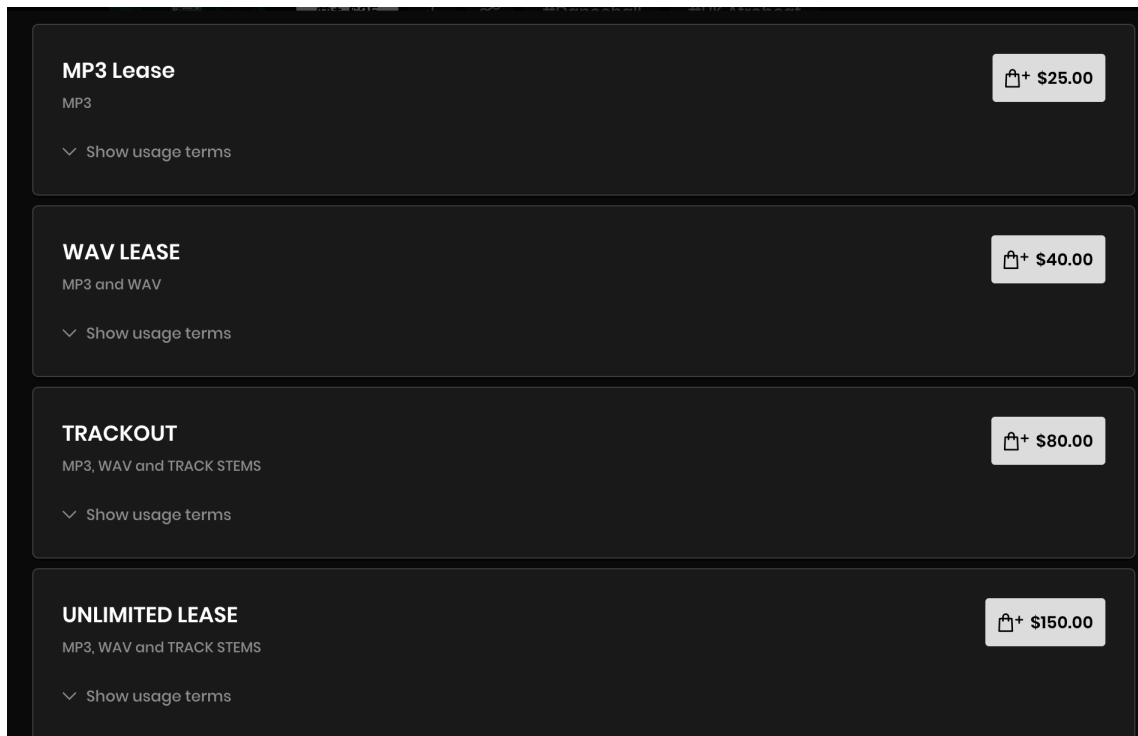


Figure 6: Price points for one of the major competitors in the same category (certi-beats.com)

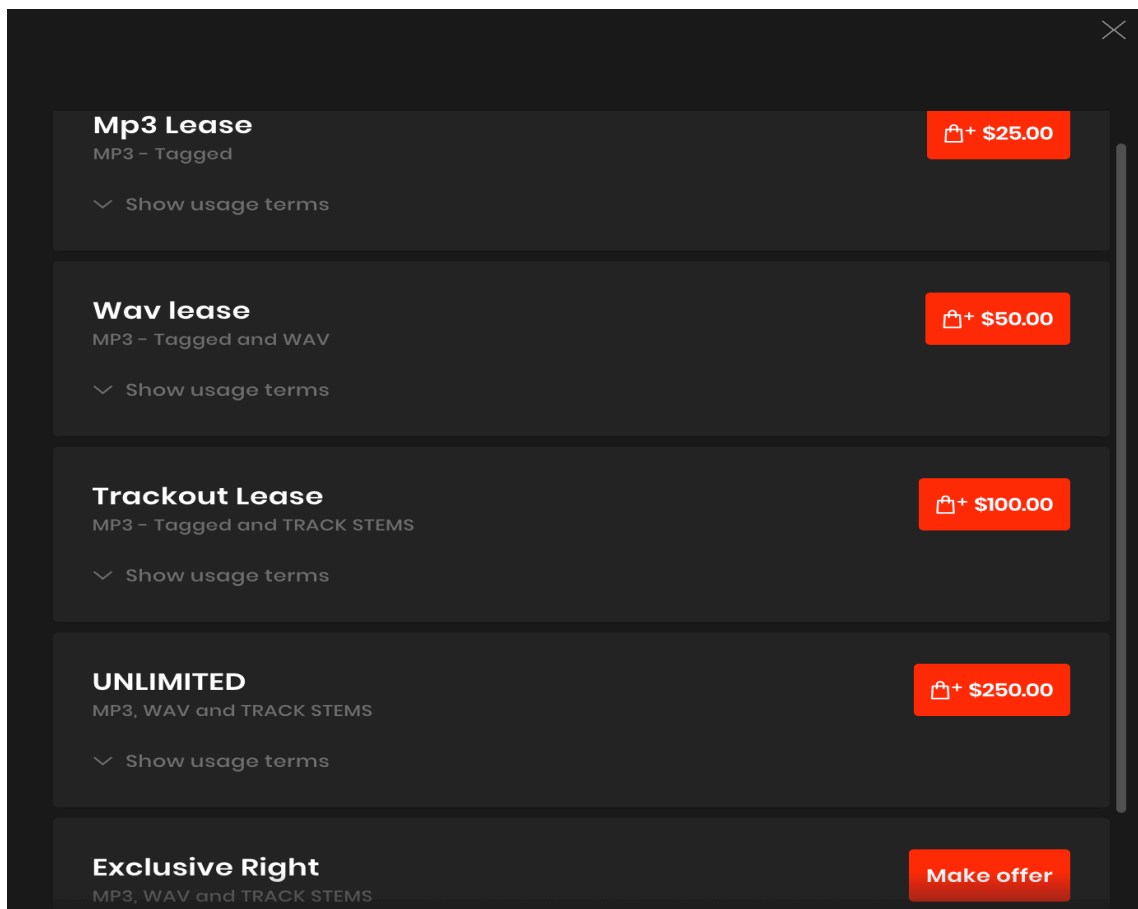


Figure 7: Price points for one of the major competitors in the same category (<https://jo-elbryan.beatstars.com>)

Marketing is an important element in the growth of a business according to Mantra (2019) it is important when you have a great product to invest in advertising but on the other for his personal experience he has followed a path of organic growth due to the fact that Beatstars and YouTube algorithms are in support of well performing content. LTTB (2019) mentioned that it helps to increase reach, followership and earnings, he also mentioned that sometimes it can be expensive and not worth the investment. Dannyebtracks (2019) agrees that it is useful, but he personally does not invest on marketing.

#### 4.5 JuwonMix.com

So far on juwonmix.com, a few marketing activities has been carried out mostly through the use of paid advertisement on YouTube, it is a common practice for beat makers online to place their products in front of a larger audience using paid advertisements. This paid ads have help get more views. One of the most effective and less expensive ways that has worked so far is through collaboration with other producers that already have a large fan base. This collaboration create avenues to be discovered by their followers and customers. Ultimately, marketing using advertisement cannot be overemphasized.

Social media has been a major part of the marketing for JuwonMix.com, by using Instagram, Facebook to spread the word and get feedbacks from potential clients. Communication has been effective with the use of e-mails, this is the main mode of communication with existing customers because e-mails allow one on one direct communication. There is also a contact section on the website [www.juwonmix.com](http://www.juwonmix.com) which allow easy communication. In some cases where prices may be negotiated, there is a “negotiate” tab in the price tab area which allow customers to negotiate prices and deals.

## 4.6 Collabs and Productions

It is important to know how much impact the “Type Beats” model may have on a producer or beat maker’s career over time. Dannyebtracks (2019) stated that his first placement came in through “Type Beats” model, according to LTTB (2019), he got placements due to artist searching for example “xyy” type beats and found him online. Mantra (2019) made an interesting point that the “Type Beats” model has helped shape his music, over time he has been able to learn what works and what does not.

### Your Man

“Your man” an online collaboration with Nevrmind an Emmy awards nominated singer-songwriter and music producer based in L.A. and has worked with some big names. Nevrmind found my music online through my previous collabs with my very good friend Mantra. He recorded to one of the beats on my website titled Lonely. This one is special to me because I was able to intentionally create a certain type of feeling and emotions for it.

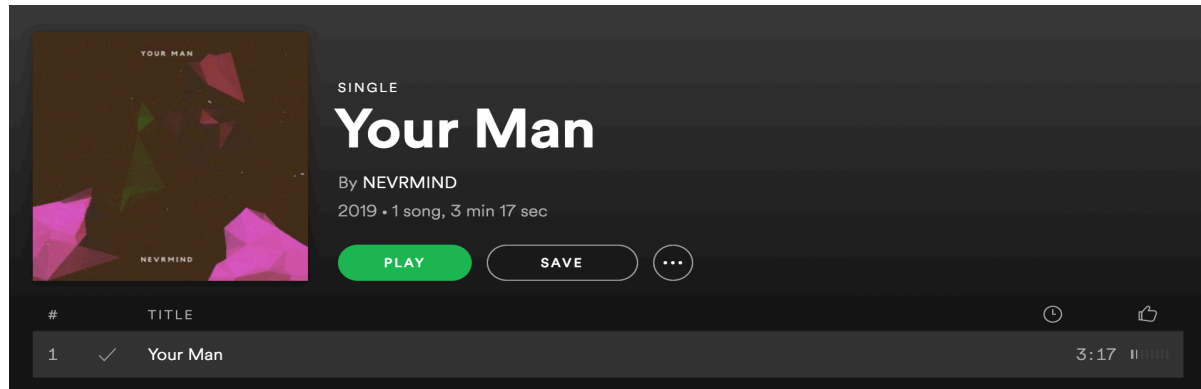


Figure 8 “Your man” by Nevrmind, produced by JuwonMix (Photo: Spotify 2019)

The beat idea was built around a guitar riff which can be heard in the beginning of the beat. I wanted a simple mellow and chill vibe fused with afro elements, so I experimented with a couple of drum patterns until I got to the one that was finally used on the “Lonely” beat. The arrangement was intro, verse, hook, verse 2, hook, bridge, hook and outro. I thought it would be interesting to add some African percussions which I layered over the last hook and outro. I mixed and mastered the beat, sent him the stems. Overall, it was a fun track to work on. Nevrmind has an unlimited license to use the beat and as standard



for my licenses, we split the royalties (mechanical and performance rights) 50/50. I use TEOSTO as my P.R.O. The beat titled “Lonely” on [www.juwonmix.com](http://www.juwonmix.com) which was recorded by Nevrmind as “Your man” has sold and continues to sell with different licenses on [www.juwonmix.com](http://www.juwonmix.com).

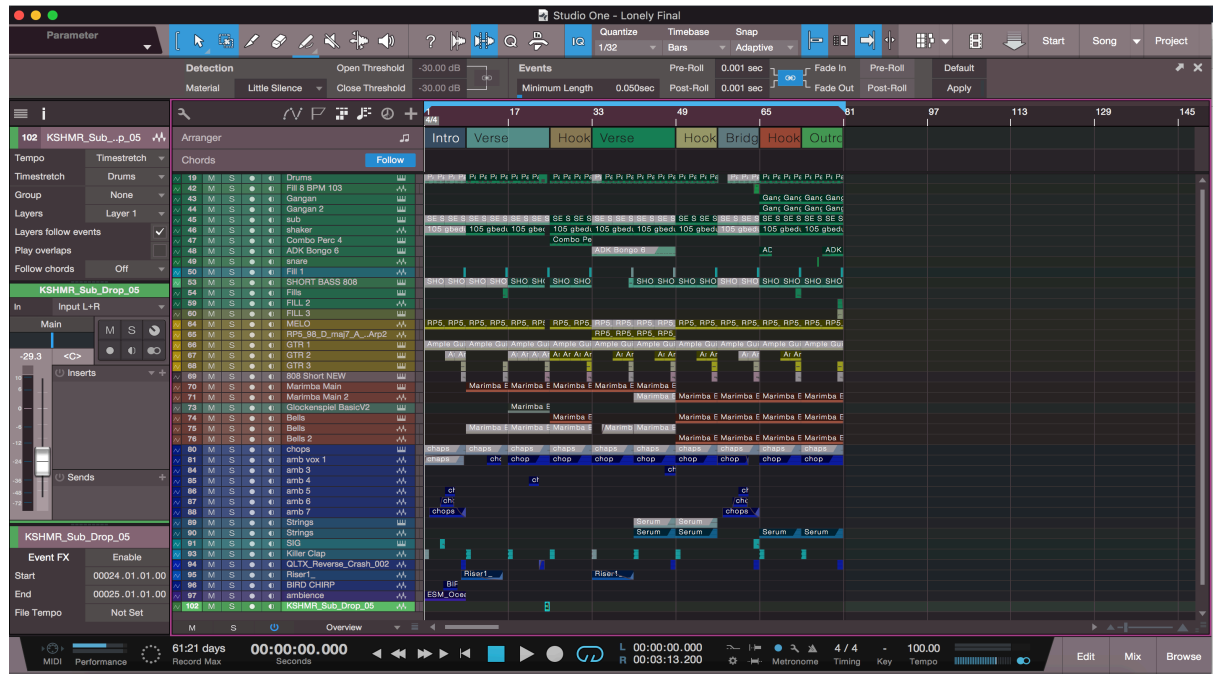


Figure 9 Lonely beat Project (Photo: Aiyegunle 2019)

## Lonely Nights

The beat to Lonely Nights was produced through a collaborative effort between Mantra , Eibeyondatrack and JuwonMix (me). Mantra had started the idea with Eibeyondatrack, Mantra played it to me and I thought it was dope, so he sent me the track stems to continue work on it. Domini Fillari bought the beat online, recorded to it, shot a music video to it also then reached out me, It has since been released. The artiste split 50/50 with the producer on every track. The same split was applied to this track.

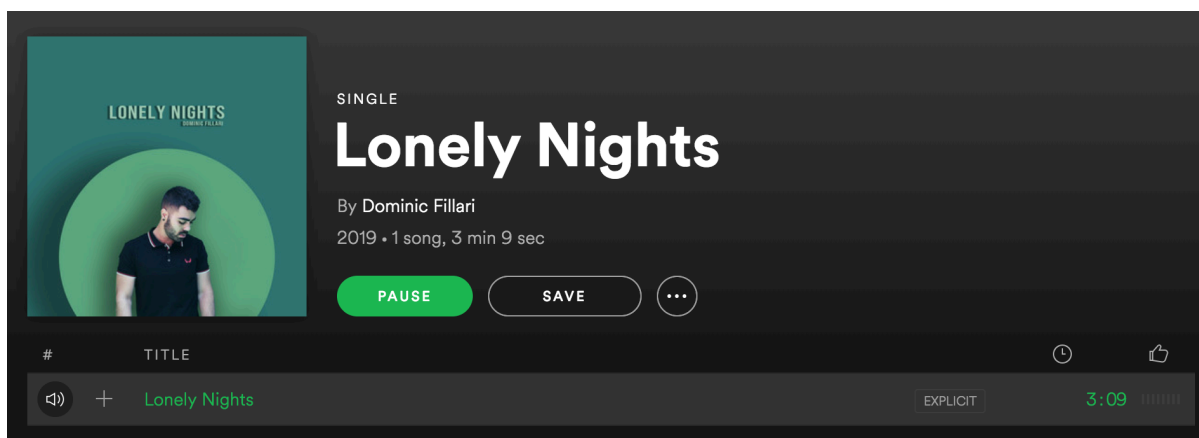


Figure 10 “Lonely Nights” by Domini Fillari, produced by Mantra, EibyOndatrack, JuwonMix (Photo: Spotify 2019)

When I received the idea, it had some dope element on it, it started with an ethnic sound layered with mallet, I reworked the drums a bit to have more of Afrobeats vibe, then I introduced the 808 bass which came on in the first pre-chorus, added some guitar stabs, licks and melodies. Then I arranged the beat and sent it to Mantra who also further worked the track. We released the beat on our respective websites and had an equal three way splits on the beat. Whenever there is a collaboration, on Beatstars all collaborators and their roles can be input on the platform, So whenever a sale is being made, the money is split accordingly and sent to each collaborator. This beat has since been selling through the 3 producer platforms (collaborators).

Ride it

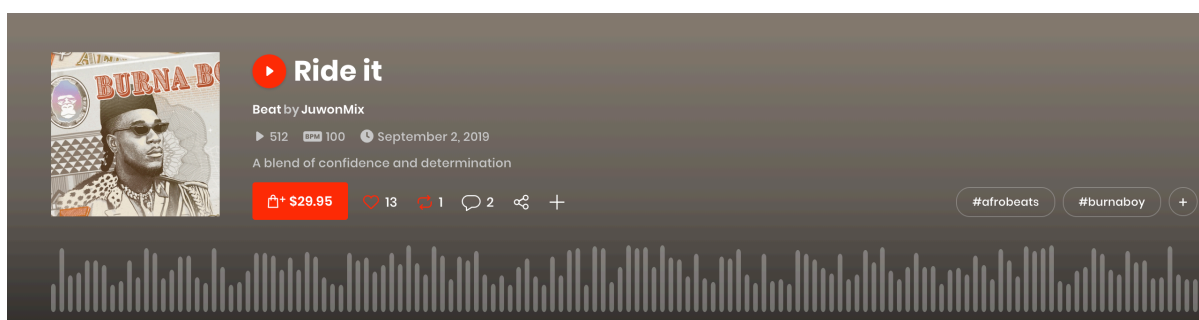


Figure 11: “Ride it” Produced by JuwonMix (Beatstars 2019)

Ride it beat was inspired by Burna Boy who is a Grammy awards nominated Nigerian artist. I made this beat having Burna Boy in mind which goes in line with the “Type beats” concept as a BurnaBoy type beat. I asked myself, what type of beat will Burnaboy record to? I’m familiar with Burnaboy’s music who happens to be one of my favourite artiste.

So I started by creating the drum section, once I was comfortable with how the drums was sounding, I sequenced the filtered guitar with added automation to give it movement throughout the track. I also added the bass to further drive the groove. The arrangement was intro, verse , chorus, verse, chorus, verse chorus, outro. I also incorporated a trumpet sound to give it an African coastal feel. I featured this beat on Mantra's platform and it has been selling on both platforms.

For the benefit of those who are looking to get into the "Type Beats" model, it will be of advantage to learn about what to do differently, according to Dannyebtracks (2019), he mentioned that he would not change anything but will learn from his mistakes and maybe get advice about how things work. Mantra (2019) on the other hand gave another perspective that he would have started even way earlier than he did. LTTB (2019) also agreed that he would have started very early to enjoy first mover advantage and benefits.

## 5 RESEARCH APPROACH AND METHODOLOGY

### 5.1 Methodology

The purpose of this thesis is mainly to gain more knowledge and insight into exploring an alternative approach into how music producers and beat makers can position themselves, have more control over their work, art, talent, income and at the same time add value to the music industry. Apart from knowing different research methodologies, researchers need to also know the particular procedures that is relevant to their work (Kothari 2004, 25).

For this research work, a case study is being examined to further solidify the findings and also have a real life scenario. According to Patton (1987, 19), case studies are distinctly beneficial when the evaluation intent is to grasp individual diversity or unique discrepancy from one case to another. Mayan (2009, 11) also supports this idea by stating that qualitative researchers in many cases endeavour to recognize and describe the meaning people connect to their individual experiences. In this thesis work, this is the reason why interviews are being conducted to observe experts in order to gain and compare their individual perspectives.

### 5.2 Research Approach

This thesis work consist of a case study with qualitative approach which includes the project and data gathering through theoretical studies and expert interviews. Since the case study concept is relatively new and still growing, Information gathered from experts is assumed to be of high relevance. According to renowned author Kothari (2004, 5), using qualitative approach for research has to do with subjective evaluation of attitudes, sentiments and behaviour. For confirmation, Golafshani (2003) also stated that qualitative approach is an approach that yields findings not by statistical measure but through findings reported through a real world framework. This implies that in qualitative approach to research, methods like interviews and observations are more dominant. In this research work, emphasis is placed on the use of expert interviews to further solidify and observe our findings.

### 5.3 Validity and Reliability

According to Middleton (2019), reliability and validity are concepts used to assess the quality of a research. They illustrate how well a method, approach measures something. Reliability focuses on how consistent a measure is while validity focuses on how accurate it is. According to Phelan and Wren (2005), although reliability of a test is indeed necessary but by itself alone its not enough. For a test to be considered reliable, it also has to be valid. The main aim of this project is to explore and gain more knowledge and insight into how music producers and beat makers can position themselves, have more control over their work, art, talent, income and at the same time add value to the music industry. While there are several school of thoughts when it comes to validity and reliability of qualitative research, Mayan (2009, 12) believes that humanness is a major factor in qualitative research. To this effect expert interview is being utilized to gain deeper insight about e-commerce for music producers.

According to McCombes (2019), qualitative method of research like interviews are befitting for narrating, depicting and conceptualizing, this can also help gain deeper insights into certain concepts and phenomena. This thesis work consist of a case study with a qualitative approach which includes the project itself and data gathering through theoretical studies and expert interviews. The theoretical part dives into the concept of e-commerce and “Type beats” and other related subject matter. This would not be complete without the need to find out first-hand information and gain insights from the experts who are actually in the fore-front and currently thriving as a producer online. According to Dudovskiy (2019), it is essential to apply the appropriate sample method and the respondents should not be pressed in any shape or form to give biased responses. The results gathered and analysed will be used to formulate a conclusion which will be used as a guide or framework for setting up e-commerce for music producers and beat makers.

The information needed to carry out this research cut across different concepts like e-commerce which is the foundation of the whole idea of placing producer's content online. "Type beat" being an idea and concept which producers and beat makers use as a point of entry into the world of e-commerce. Dudovskiy (2019) also mentioned that while there will always be threats towards the reliability and validity of a research, it is essential for researchers to try to eliminate them as much as possible. Middleton (2019) believes that it is important to make sure that the questions directed towards the respondents are phrased the same way in order to maintain the consistency associated with reliability.

## 6 CONCLUSION

This research was a very challenging one, the major reason being that “Type Beats” model is fairly new and still in the developing phase. As I went on with it, I found out how difficult it was to find concrete publications and write up regarding “Type Beats”. For the most part while searching, most of the texts I found were opinions from forums and articles. However I was able to run into a couple of academic texts that address issues related to my topic.

After gathering information from both the theoretical framework of this thesis and obtaining expert insights from top music producers in the online space, I concluded that with the right amount of work, the “Type beats” model is a viable alternative and effective way for producers and beat makers to put out their music out while gaining more control over their work.

I enjoyed the interview section as it gave some insights in to why beat makers should consider leasing beats to get more control over their work . This is a good start point for producers and beatmakers to earn passive income while developing their art. I have been priviledged to have conversations with successful producers who have used this model as a pivot to spring their career to the next level.

This project is a kickstarter for my beat leasing business and the intention is to continue to scale and find new ways to make it a better experience for my customers and clients while being able to make the kind of music I love. This model has given me opportunities to have different major and independent artists reach out to me for production and instrumental related services. I Intend to continue to create and explore new ways to do things.

As of now the most prominent way for marketing has been through advertisement on different platforms like YouTube, Facebook and Instagram. There is a new method that has started to gain momentum, this method requires the use of sales funnel. For future research, it will be worth it to explore how to utilize sales funnel to improve customer value and optimize sales.

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## APPENDICES

## Appendix 1. Sample of Premium lease license agreement obtained from a collaboration .

 **Premium License**

License Agreement for Invoice# PRO1271220\_0803189001574204577\_27056752885539

This is a premium-level non-exclusive license agreement (the "Premium License Agreement"), effective as of **Tue, 19 Nov 2019 18:02:58 -0500** (the "Effective Date") by and between BBMM LLC, dba "**Mantra; Gideon Aiyegunle p/k/a JuwonMix (Collaborator)**" (the "Producer"); and **Benji Solano**, with the artist name **Benji** residing at . ("you" or "Licensee"), regarding all the terms for Licensee's use of, and the rights granted in, the Producer's master recording and underlying musical composition entitled **Pompeii** (collectively, the "Beat").

1. **License Fee:** Producer's receipt of a **\$49.95** licensee fee (the "Premium License Fee") from you is a precondition to this Premium License Agreement.

2. **Delivery of the Beat:** Following receipt of the Premium License Fee and execution of this Premium License Agreement, Producer will email a link to the Beat in 24-bit/44.1k WAV and 320kbps MP3 file format to the email address you provided to Producer.

3. **Term:** The Term of this Premium License Agreement shall be in perpetuity (unless terminated earlier pursuant to the terms of this Agreement).

4. **Use of the Beat:**

**a. Non-Exclusive.** The Beat is being licensed to you on a non-exclusive basis, which means for example without limitation that Producer may continue to exploit the Beat and/or license it to other third parties.

**b. Making One New Song.** You will have a limited, non-exclusive, nontransferable license to create one (1) new, substantially different (i.e., with substantial unique addition) derivative musical composition (the "New Composition") and one (1) new derivative master recording (the "New Recording") incorporating the Beat. For example, you may choose to record your own topline vocals over the Beat, and/or incorporate all or portions/samples of the Beat into the instrumental music of a New Composition and New Recording. You will have the right to modify the arrangement, tempo, duration, and/or pitch of the Beat in preparation of the New Composition and New Recording. You will not have the right to sublicense the New Composition and/or New Recording to third parties (e.g., you may not permit anyone to "sample" your New Recording in a subsequent master recording).

**c. For Sale and Streaming.** You may exploit and/or permit exploitation of the New Composition and New Recording in non-paid and/or paid uses—e.g., where people don't have to pay to listen to and/or download it, and where they do. For example, you may release the New Recording for free download, include it on a free mixtape or free compilation of music, or release it on non-monetized digital streaming service (such as SoundCloud); and you may also sell physical copies of it (e.g., on CD), or release it for sale on a digital service platform (such as iTunes or Amazon Music), or release it on a monetized digital streaming service (such as Spotify or Apple Music).

**d. Public Performances.** You may perform the New Recording (and/or underlying New Composition) publicly (for example, in a live concert performance, at a festival, or in a nightclub), and even if people are paying to see you perform. Any recording of a live performance of the New Composition shall be subject to the same terms of this Premium License Agreement (i.e., and would qualify as a New Recording hereunder).

**e. No Radio.** You may not pitch, submit or permit the pitching or submission of the New Composition and New Recording for performance on terrestrial, satellite, or internet radio (e.g., over-the-air radio, Sirius XM, Pandora, etc.)—any such use would require your purchase of an Unlimited License in connection with the Beat.

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f. **One Video.** You may synchronize (use) the New Composition and New Recording in one (1) audiovisual work ("Video"). The duration of the Video can't exceed the longer of: (i) five (5) minutes; and (ii) the duration of the New Composition as embodied on the New Recording. The Video can't be used to promote any third-party product or service—it can only be used to promote the New Composition and New Recording. You may exploit the Video only on free-access internet video platforms (e.g., YouTube, Vimeo, Instagram, Facebook, and/or Vevo), and you may not monetize the Video (on those platforms or otherwise). The description of the Video on such video platforms must include credit to BeatsByMantra as producer. You may not license or permit the Video to be broadcast on television networks, or to be otherwise licensed to third parties. For the avoidance of doubt, the New Composition and/or New Recording (and/or Beat) may not be synchronized with or incorporated in any other audiovisual work—for example without limitation, in any commercial, television show, film, or video game.

g. **No ContentID Registration.** You may not register or permit the registration of the New Composition and/or New Recording with any content identification system or service (for example without limitation, with YouTube's ContentID, whether directly or through a third party such as CDBaby or TuneCore). This is a non-exclusive license agreement, and the Beat may have been or may yet be licensed to third parties for their own use; if any licensed users of the Beat tried to register their derivative songs, the content identification system might improperly flag all other users of the Beat as infringing users. Licensee reserves the sole right to register or permit the registration of the Beat or any work derivative of the Beat with content identification systems and services.

h. **10,000 Copy/100,000 Stream Cap.** Your rights to exploit a New Composition and New Recording are subject to a maximum aggregate number of one hundred thousand (100,000) streams and ten thousand (10,000) copies (physical, or digital downloads), across all services and platforms (for illustrative example, if the Video had 50,000 plays on YouTube and the New Recording had 50,001 streams on SoundCloud, that would be a breach of this paragraph). If you are approaching the foregoing cap on your rights to use the Beat, New Composition, and New Recording, you must either remove the New Composition and New Recording from all platforms, or you must purchase a new higher-level license of the Beat from Producer (e.g., an Unlimited License), before exceeding the foregoing cap.

i. **No Direct Use of the Beat.** For the avoidance of doubt, you are not getting any right to exploit the Beat directly, only to create and exploit a New Composition and New Recording that incorporates the Beat along with sufficient new and unique material to distinguish the New Composition and New Recording from and not directly compete with the Beat.

6. **PRO Registration:** Producer has written and composed the Beat, which is commonly treated as one-half of the total songwriting on a musical composition (and you agree that Producer retains a 50% ownership of the copyright in the New Composition). You agree that any registration of the New Composition with relevant performance rights organizations (e.g., ASCAP, BMI, etc.) will reference Producer having 50% of the total writer's share under £ (ASCAP #£ ) and 50% of the total publisher's share under StonedApeTheory Music (ASCAP #: ).

7. **SoundExchange Registration:** You agree that if/when you register the New Recording with SoundExchange and comparable foreign collectors of master recording public performance royalties, you will direct the same (e.g., by a letter of direction) to pay to Producer twenty-five percent (25%) of any and all public performance royalties collected in connection with the New Recording, using the forms available at the following link: <https://bit.ly/2KnLYba>

8. **Royalties:** In addition to the Premium License Fee, you agree to pay the following royalties to Producer, either by directing the distributor of your records to do so (i.e., your record label, or the digital distribution company you use, e.g., DistroKid), or by doing so yourself (e.g., to PayPal ID: £ or

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via Producer banking information that may be provided upon emailed request):

a. **Mechanical Royalties.** When a copy of a master recording like the New Recording is sold (either on a CD, or when someone buys it on a service like iTunes) or streamed (e.g., on a service like Apple Music or Spotify), copyright law requires that the songwriters get paid a royalty called a mechanical license. You agree to make sure that Producer is paid mechanical royalties for Producer's 50% songwriting share of the New Composition, at the minimum statutory rate.

b. **Producer Royalties.** For Producer's production of the Beat you intend to use in the New Recording, you agree to pay Producer 50% of everything you make from the New Recording.

9. **Credit:** You will have the right to use and permit others to use Producer's approved name "Mantra" for purposes of the New Recording and "BeatsByMantra" for purposes of the New Composition, but solely in connection with uses of the New Composition and New Recording permitted hereunder. You will use best efforts to have Producer credited as a "producer" of the New Recording (e.g., "**Produced by Mantra; Gideon Aiyegunle p/k/a JuwonMix (Collaborator)**") and co-writer of the New Composition (e.g., "**Co-written by BeatsByMantra** [and other co-writers]") in any and all metadata, liner notes, and/or other customary place for such credits in connection with all exploitations of the New Recording and/or New Composition (as applicable), and in a manner no less favorable to Producer than credit accorded to any other producer or songwriter of the master recordings and musical compositions (respectively) bundled with the New Recording and/or New Composition. In the event of any failure to have Producer properly credited, you will use reasonable efforts to cure such failure immediately on a prospective basis.

10. **Ownership:** The Producer is and shall remain the sole owner and holder of all right, title, and interest in the Beat, including all copyrights to and in the sound recording and the underlying musical compositions written and composed by Producer. Nothing contained herein shall constitute an assignment by Producer to Licensee of any of the foregoing rights. You may not register or attempt to register (or permit the registration or attempted registration) of the Beat with the U.S. Copyright Office. You may own a copyright to the extent of your contributions embodied in the New Song and New Recording (e.g., your topline lyrics, melody, and/or other new instrumental elements), but any registration or claim of copyright as to the New Song and/or New Recording must be as a derivative work disclaiming any ownership to the copyright(s) in the Beat. For the avoidance of doubt, there is no intention of the parties for the New Composition and/or New Recording to constitute a joint work for purposes of copyright law, and Producer does not herein grant to you any rights in or to any other derivative works that may have been or may yet be created by third parties based on the Beat. Producer reserves to itself any and all rights in and to the Beat not expressly granted to you herein. You will, upon request, execute, acknowledge and deliver to Producer such additional documents as Producer may deem necessary to evidence and effectuate Producer's rights hereunder, and you hereby grant to Producer the right as attorney-in-fact to execute, acknowledge, deliver and record in the U.S. Copyright Office or elsewhere any and all such documents if you fail to execute same within five (5) days after so requested by Producer.

10. **Breach by You:**

a. If you fail to cure any breach of this Premium License Agreement within five (5) business days of Producer providing you with written notice of a breach, Producer will have the right to immediately terminate this Premium License Agreement, and if Producer notifies you of such termination, you will have no further right to use the Beat in the New Composition, New Recording, and/or Video (and you must immediately cause them to be no longer available to the public).

b. If you use the Beat, New Composition, New Recording, and/or any Video in a manner not expressly permitted in this Premium License Agreement, you agree to pay Producer any and all amounts previously or thereafter collected, received, or credited to you or any third party in connection with such exploitation of the Beat, New Composition, New Recording, and/or Video (as applicable).



### Premium License

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c. You recognize and agree that a breach or threatened breach by you of this Premium License Agreement could cause irreparable injury to Producer, which may not be adequately compensated by monetary damages. Accordingly, in the event of a breach or threatened breach by you, Producer shall be entitled to a temporary restraining order and preliminary injunction restraining you from violating the provisions of this Premium License Agreement.

d. Nothing herein shall prohibit Producer from pursuing any other available legal or equitable remedy in connection with breach or threatened breach of this Premium License Agreement, including but not limited to the recovery of monetary damages from you.

#### 11. Representations, Warranties, and Indemnification:

a. Producer represents and warrants that Producer has the full right and ability to enter into this Premium License Agreement and grant those rights granted herein. Producer warrants that the exploitations of the Beat permitted hereunder will not infringe upon or violate any common law or statutory right of any person, firm, or corporation; including, without limitation, contractual rights, copyrights, and right(s) of privacy and publicity and will not constitute libel and/or slander.

b. You represent and warrant that exploitation of the New Composition and/or New Recording hereunder will not infringe upon or violate any common law or statutory right of any person, firm, or corporation; including, without limitation, contractual rights, copyrights, and right(s) of privacy and publicity and will not constitute libel and/or slander. Just to be clear, Producer takes no responsibility whatsoever as to any elements added to the New Composition and/or New Recording by Licensee or any third party, and Licensee indemnifies and holds Producer harmless for any and all such elements.

c. Parties hereto shall indemnify and hold each other harmless from any and all third party claims, liabilities, costs, losses, damages, judgments, costs, and expenses as are actually incurred by the non-defaulting party (including, without limitation, reasonable attorneys' fees) arising in connection with any breach or claim of breach of this Premium License Agreement by the defaulting party, their agents, heirs, successors, assigns and employees, which have been reduced to final judgment or settled with the defaulting party's consent. The non-defaulting party shall give the defaulting party prompt written notice of all claims giving rise to indemnification obligations hereunder, and the defaulting party shall have the right to participate in the defense of such claims with counsel of its choice at its sole expense.

12. **Miscellaneous:** In no event shall Artist be entitled to seek injunctive or any other equitable relief for any breach or non-compliance with any provision of this Premium License Agreement. This Premium License Agreement constitutes the entire understanding of the parties and cannot be changed or waived, in whole or in part, except in writing signed by both parties hereto. This Premium License Agreement supersedes all prior agreements between the parties, whether oral or written. Should any provision of this Premium License Agreement be held to be void, invalid or inoperative, such decision shall not affect any other provision hereof, and the remainder of this Premium License Agreement shall be effective as though such void, invalid or inoperative provision had not been contained herein. No failure by Producer hereto to perform any of its obligations hereunder shall be deemed a material breach of this agreement until you give Producer written notice of its failure to perform, and such failure has not been corrected within thirty (30) days of notice (or, if such breach is not reasonably capable of being cured that quickly, Producer does not commence to cure such breach within said time period, and proceed with reasonable diligence thereafter). This agreement shall be governed by and interpreted in accordance with the laws of the State of Nevada applicable to agreements entered into and wholly performed in said State, without regard to any conflict of laws principles. You hereby agree that the exclusive jurisdiction and venue for any action, suit or proceeding based upon any matter, claim or controversy arising hereunder or relating hereto shall be in the state or federal courts located in the State of Nevada, Clark County. You don't have the right to make any money off the Beat, the New Composition, or the New Recording except as specifically allowed in this Premium License Agreement. You shall be deemed to have signed, affirmed and ratified your acceptance of the terms of this Premium License Agreement by virtue of your payment of the Premium License Fee to Producer and your electronic acceptance of the terms and conditions (e.g., at the time of your payment of the Premium License Fee.



## Appendix 2. Expert Interviews

### Mantra

- Why would you consider “Type beats” business model as a viable alternative pathway for music producers and beat makers?

It gives me full control over my business. I can produce whatever I want and I make my own hours.

- How has “Type Beats” model contributed to your success as a music producer/beat maker?

It’s allowed me to make a name for myself on the internet. I now have a good amount of followers who wait for every beat to be released. This helps maintain a consistent flow of passive income for me.

- Type beats model or the standard industry record label model, which one of these routes would you advise a new producer to start with and why?

I’d advise a new producer to start with the Type Beats model. This way you can earn money along the way because with the standard industry model money is never guaranteed. It took me 6 years to get 1 major placement, doing Type Beats put food on my table during those years.

- What do you do to stay relevant with the “Type beats” model?

I just try and listen to new music every day, before I start working I’ll always open up Spotify. I curate and update my own playlist daily of my currently favorite songs and I listen to it while I run and do other things, this helps me when it comes to creating music. I’ve gotta have a ton of input in order to have some output.

- You have had placements from the music industry, do you think “Type beats” model played any role in getting industry placements?

Definitely, focusing on Type Beats helped me learn what sells and what doesn't, and over time this helped shape the music I was making.

- Do you register your beats with any copyright organization, include your ASCAP/BMI details in your lease agreements or how do you protect your beats to ensure you get credits when your beats are used?

I try and register songs that I find that use my beats, there's a lot so it's hard to keep up with, but I try and get to all the ones that are performing well.

- If you were to start all over again, what will you do differently?

I started my YouTube channel pretty late compared to some other producers, I wish I had uploaded my beats onto that platform a lot earlier, I think I'd have hit a million subscribers by now if I did.

- How important is marketing to the growth of your business?

It's important, if you're confident you've got a great product then you should invest in some advertising. But I'd say most of my views have come slowly and organically, YouTube and Beatstars algorithm recommends content that performs well and has high retention views/listens, so if you're making great music then it'll take care of itself.

- Any advice for music producers/beat makers trying to start the “Type beats” business model?

Upload high quality beats regularly, and make sure your channel/website is aesthetically pleasing. What consumers see is almost more important than what they hear, especially today in the age of click-bait, thumbnails have to entice the user to click before they can listen. Also, try and find a niche and stick to it, if everyone's doing trap music, do something else.

- What are your thoughts about the future of “Type beats” model?

It’s already the main source for the vast majority of independent artists looking for instrumentals, but I think it’ll continue to grow, major artists and major labels will eventually start licensing “Type Beats”

- How important is network to you, what kind of networks do you have and how do you keep these relationships alive as a music producer?

I’ve got a network made up of artists, artist managers, A&R’s, producers, musicians, etc. We usually all touch base with each other a couple times a year to maintain a relationship.

#### LTTB

- Why would you consider “Type beats” business model as a viable alternative pathway for music producers and beat makers?

The ‘type beats’ model is a genius way to attract traffic and an audience to music producer’s and beat maker’s works. This is because It seems like the easiest way for artists to describe a beat they would want to jump on is by using associating them with existing artists and their (existing artists) sound.

- How has “Type Beats” model contributed to your success as a music producer/beat maker?

For a long time, the industry was “closed”. It placed so many unnecessary restrictions and limits to the average person with a dream. These included location, networking, connections. However, with the rise of social media, the type beats model presented an opportunity for me to escape those limits and have access to the artists, big and small and even the industry. It is a known fact that artist, independent or signed, underground or major now search the internet for beats.

- Type beats model or the standard industry record label model, which one of these routes would you advise a new producer to start with and why?

It will depend on several factors such as the person's goal, the person's connections. Nonetheless I would advise anyone starting out and has nothing, to start with the internet because there are endless possibilities there. Moreover, although the internet is now saturated you can find a niche and thrive where supply is lacking or find audience through using smaller artists names in the type beat model.

- What do you do to stay relevant with the "Type beats" model?

I have to make new sounds and waves and also keep up with all the new sounds and waves.

- You have had placements from the music industry, do you think "Type beats" model played any role in getting industry placements?

Certainly. I wouldn't have had the placement if the artist didn't type in "xyz type beat" and listened to my music.

- Do you register your beats with any copyright organisation, include your ASCAP/BMI details in your lease agreements or how do you protect your beats to ensure you get credits when your beats are used?

In the UK, as opposed to the US, any creation you make is yours. You do not need to copyright it through a formal procedure. For P.R.O details I include the details in the lease agreement. To ensure credit I also include it in the contract.

- If you were to start all over again, what will you do differently?

I would start and enter very early to enjoy first mover advantage and benefits

- How important is marketing to the growth of your business?

It is important in using it to make my customers know I care about them, to increase my reach, followership and revenue.

However, several forms are expensive and tend to not be worth the investment.

- Any advice for music producers/beat makers trying to start the “Type beats” business model?

Keep pushing, find your sound, find your niche.

- What are your thoughts about the future of “Type beats” model?

It will never end but it will get super saturated. However, more hits will come from the internet and more producers will be discovered. It is the Myspace for producers

- How important is network to you, what kind of networks do you have and how do you keep these relationships alive as a music producer?

Networks are very important. Through your networks you can meet new people and have access to resources that are normally beyond your reach e.g studio time, lawyers, management, placements. For example. You can meet Drake because you’re are friends with one of his engineer. Also I got to know you because I know Mantra and Mantra connected us. Your affiliation with someone also speaks volumes to others because it subtly endorses you as a person to reckon with.

Danny EB

- Why would you consider "Type Beats" business model as viable alternative pathway for music producers and beat maker?

Because you could make a profit and get opportunities for placements.

- How has "Type Beats" model contributed to your success as a music producer/beat make?

It has contributed because it has given me job opportunities, and so I can work with more artists.

- "Type Beats model" or the standard industry record label model, which one of these routes would you advice a new producer to start with and why?

Both are good but I would recommend "Type Beats" for two reasons, the first being that you make money of it and the second reason would be that you will be known and record labels will look for you. On the other hand, in the standard industry it would take you a long time to make yourself known and you will not receive anything in return.

- What do you do to stay relevant with the "Type Beats" model?

To do new things, being constant, do different things to the ones that are already out there and to experiment with new genres of music.

- You have had placements from the music industry, do you think "Type Beats" model played any role in getting industry placements?

Yes, and in fact my first placement was thanks to this model.

- Do you register your beats with any copyright organisation, include your ASCAP/BMI details in your lease agreements or how do you protect your beats to ensure you get credits when your beats are used?

Yes, I do use a network to protect them and I use ID content, I usually don't include ASCAP/BMI, I only use ASCAP when it comes to placement.

- If you were to start all over again, what will you do differently?

Nothing because you will learn from your mistakes and in case of changing something it would be to get advice on everything, especially on how the music industry work or is managed.

- How important is marketing to the growth of your business?

Yes, it is important but I have never used marketing then I cannot answer based on my experience but I do think that it is useful.

- Any advice for the music producers/beat makers trying to start the "Type Beats" business model?

Be original in your work and above all would be patient because now nowadays it is difficult to make yourself known due to the large number of producers that already exist.

- What are your thoughts about the future of "Type Beats" model?

I feel that it is currently over-exploited, it is likely to remain viable but for those producers who are already established in the music industry or who are already known.