

Project Objectives.....	2
Project Background .....	3
Who is LOAS for? Visitors and their Journeys. ....	4
Portal Essential Requirements .....	6
Considerations - Data Analysis and Visualisation .....	7
Essential Information .....	10
Technical .....	10
Budget .....	10
Tender Requirements from Agencies/Individuals.....	11
Key Contacts .....	11
Project Timeline/Deliverables .....	11
Future Objectives outside of this project phase.....	12

## Project Objectives

To design and develop Life of a Song (LOAS), an educational website portal whose aim is to explore the workings of the current Music Industry through the contracts, biography and revenue data for the song 'Hide and Seek' by Imogen Heap. LOAS will highlight the strengths, weaknesses and grey areas of the current Music Industry/Copyright Law thus showcasing the need for Mycelia Creative Passports. LOAS will be part of the Mycelia 2018 tour.

<http://myceliaformusic.org/>

The primary aim of LOAS is to encourage discourse via **interactive data visualisations**, which give insight into current copyright laws and exploitation thereof, within and beyond the Music Industry.

Although the LOAS portal is specific to one song and one creative artist, the contracts and set up will be familiar to many Artists and songwriters (or more generally called music makers). Currently, the music maker is the last person in the revenue chain and there is a significant delay between exploitation of copyright and remuneration.

The LOAS portal will function as a pool of information and as a tool for anyone interested in the Music Industry. Furthermore, the data will be open source, available for personal use in order to encourage research and development of solutions to the problems highlighted within.

One of the main objectives of the portal is to encourage Calls To Action (CTA) these could be personal (for the individual) or larger scale e.g. industry/world wide and indeed across industries.

The site will need to accommodate new data on a yearly basis.

The portal will contain four main sections/entry points

- Introduction (default)
- Hide and Seek Breakdown
- Hide and Seek Biography
- Hide and Seek Revenue

The Breakdown, Biography and Revenue sections should include data visualisations which cross reference data to show the relevance and relationships between them.

## Project Background

Taken from <http://myceliaformusic.org/life-of-a-song/>

The project will dissect Heap's song 'Hide and Seek': the biography of how it has been released and interacted with over its 12 year life beyond her studio; the breakdown of its rights and split percentages; and Heap's income from the track. This will include income from sales and streams to radio spins and syncs, of both the original song and, eventually, how it features in other works, from remixes to Jason Derulo's Watcha Say, to the thousands of covers and the use of a sample of a section of the song in one of the first big memes on YouTube, known as 'Dear Sister'. Most recently Hide and Seek features in the theatrical production, Harry Potter and the Cursed Child.

The ultimate goal is to explore and visualise how the current global music industry works through the lens of a song, creating a web application that will essentially show these three major segments: the biography, the song's breakdown, and the revenue breakdown. This will highlight both what is actually working very well and also the grey areas in the system.

This educational platform will consist of three interactive sections:

- *Hide and Seek* – The song's biography

This would include the song's facts, the tech advances from 2005 until now, the storytelling, all the official and unofficial collaborations, the remixes (Jason Derulo, Tiesto, Felon), the organisations and people involved.

- *What is a song?* – The song's breakdown

Referring to Dissecting the Digital Dollar, we will explain what a song is, how copyright works, the current digital scenario and all the splits. This section is an insight into Imogen's contracts, between the people/institutions involved in the various domestic and overseas use cases (cd, download, streaming, public performance, live, broadcast, sync)

- *Where is the money?* – The song's revenue streams

Analysing Imogen's various income streams for the song, we will offer a tool that will allow the user to visualise, in an interactive way, the money flow of the song. This would allow users to see, for instance, how much Imogen earned from Spotify France (or UK) in 2010 or her income from domestic radio. The Project will be an active part of the Mycelia world tour: besides giving talks and workshops showing how to explore the web application, the ultimate goal is to be in contact with local communities and organisations, trying to fill the grey areas and the gaps in our research that currently exist due to the lack of a comprehensive overseas data reporting.

## Who is LOAS for? Visitors and their Journeys.

The following are four types of 'roles' visitors are likely to play whilst interacting with the LOAS portal. These four are by no means the definitive list and one individual may have overlapping roles. Also shown are possible Call To Action (CTA) per role.

### **The Creator**

E.g. Any Music creator including the Artist, DIY Artist, writer, producer, DJ, Ghost Writer, arranger etc.

This visitor wants to see where revenue is generated and missing. The information they find will help make decisions regarding their careers. This person will most likely be looking at contracts, revenue, breakdown, biography, role of the champions. This visitor will most likely spend a lot of time on the site, return to the site and find ongoing use of the information provided.

CTA = Empowering the rights holder. This user may ask "What about my data?, What does this mean for me? Am I doing what is best for my project/brand? Should I aim to work in particular territories? To stream or not to stream? How can I better communicate with my audience? Etc."

### **The Industry Person**

E.g. Record labels, Digital Content Provider, Digital Service Provider, Managers, Booking agents, promoters, performance venue, Student of Music Business.

This visitor will also be interested in generated income and contracts, differences in laws between territories, inconsistencies in data collection and missing data/revenue. This visitor will also be interested in the impact of technical advancements on revenue.

CTA = Better data collection, updated contracts/laws. This person may ask "Why are some revenue sources unknown? Where are the breakdowns? Why does it take so long for royalties to be collected? What does the future look like? etc"

### **The Data/technology Enthusiast**

Including Software designer, Apps Inventor, Data analyst, blockchain etc.

This visitor is interested in the future of data and possibilities of monetizing it. Where are the gaps, what possible solutions could be proposed? This person may also wish to re-present the data in another format. The open source element of the data interests this person.

CTA = What can I do to improve things? What can I invent/design/propose? From which other industries can I draw inspiration?

### **The Fan/Champion**

This visitor includes those who have repurposed 'Hide and Seek', remixed, created a meme, an arrangement of the song (acoustic, string quartet etc)

The fan will be interested in the territories, biography of the song and in future phases of the portal, may want to contribute to the user-uploaded data sharing memories of performances etc. This user has the most potential to be added to the Champions dataset and be part of the Biography.

CTA = Loyalty to Artist. Who is responsible for remuneration? Who is exploiting the rights? Am I infringing Moral rights? How can I make sure what I am doing is in both my and the Artists' best interest? How can I communicate with the Artist in order to gain permission? Do I need permission? How can I use my power for positive change?

## Portal Essential Requirements

### **1. A website containing interactive data visualisations.**

The website should be responsive and cross browser, adhering to current web standards. The interactive data visualisations should function as expected on the most commonly used browsers.

The website and data visualisations should consider accessibility standards.

If functionality degrades on mobiles/tablets, this should be communicated to the visitor.

### **2. Functionality for addition of future data.**

Functionality for LOAS team to add data should be included. This should be via file import/upload for either replacing or appending data and documentation should be supplied listing any formatting requirements.

### **3. SEO & User Activity tracking**

The portal should implement SEO and connect to google analytics. In order to gain insight into the usage of the visualisations, analysis of user activity is required.

### **4. Source code and Documentation**

All source code should be supplied together with documentation outlining the technical workings of the site where relevant. This should facilitate future amendments/additions to the portal.

## Considerations - Data Analysis and Visualisation

The data forming the three sections of the portal experience has been formatted in such a way that it may be cross linked in order to add context and enable visualisation of the connections.

### **What does the Data reveal and what are the Calls To Action (CTA)?**

Whilst certain conclusions are certain (e.g. streaming pays less than radio), ultimately, analysis and visualisation of the data will reveal information consequently leading to its own CTA (e.g. why does streaming pay less than radio?). An example of a CTA would be the need for quicker availability of more refined data. Whilst some data is quantitative in nature, it will no doubt encourage a more qualitative narrative.

### **Revenue - Data: Revenue**

The quantitative nature of the revenue data will, for many users, be the starting point of the LOAS user experience.

The visualisations should show

- Earnings by Year
- Earning by Contracts (Data: Income > representatives column)
- Earnings by Territory
- Earnings by Category (Data: Income > Royalty type main/Royalty type/details columns)

The visualisations should further display context by cross referencing data from the biography and breakdown datasets.

### **Breakdown – PDF and Data: Breakdown**

This section should be a combination of the information found in the breakdown PDF and interactive data visualisations. The aim of this section is to inform the visitor about copyright, the laws, the methods of exploitation, the inconsistencies globally and where possible, give live examples of Imogen's splits, referencing the revenue data.

For the UK revenue only, it may be possible to cross reference the revenue data and visualise the percentage allocations as actual figures. By displaying/superimposing Imogen's earning as a figure, the site visitor would be free to arrive at their own conclusions should they wish. A lot of information is unavailable to Imogen due to non disclosure agreements (NDAs). It is important in this case, to communicate this to the site visitors as this forms an relevant part of the story. In

order to highlight some of the grey areas of the Music industry, unknown percentages should always be displayed as unavailable rather than be omitted.

Examples of visualisations for the Breakdown section

1. Where data is available, possible Use Case comparisons. E.g. How does CD UK compare to CD ROW? Etc.

2. Superimpose Imogen's earnings on the Use Case diagrams.

The following shows whether or not we could superimpose revenue data per use cases

The majority of UK diagrams could have earnings superimposed.

Use case	Superimpose?	Notes
CD UK	Yes	Only revenue from Sony UK is shown (master right), not the publishing
CD USA	No	Data from America is missing for the master right as RCA refused to give us data
CD ROW	Yes	Only revenue from Sony UK is shown (master right), not the publishing
Downloads	No	The data doesn't tell us if revenue is from downloads or streaming
Streaming	No	The data doesn't tell us if revenue is from downloads or streaming
Live Performance UK	Yes	
Live Performance USA	No	Data & specific categories missing. E.g. amounts of money from PPL but we don't know what for.
TV & Radio UK	Yes	
TV & Radio USA/ROW	No	Categorised as General Broadcast. Data resolution not high enough
Public performance UK (not specific to radio or TV mostly background music (general recorded in the spreadsheet))	Yes	
Direct Sync Procured by Zync	Yes	

The visualisations should show on hover explanations of terms found in the glossary where relevant e.g. DSP – digital service provider.

**Biography Data: Biography Data**

The biography contains events in chronological order. From the song conception and creation to its signing, sync, covers, remixes. The biography also includes a list of people who have championed Hide and Seek, technical advances, the live concerts and tickets sold.

Linking the biography data to the revenue data could show up some interesting relationships and grey areas.

Possible visualisations could include view by category or view all categories similar to the spreadsheet Biography Data > timeline of events.

**Wish-list of areas to be explored/addressed.**

The following are areas to be explored and addressed via the LOAS data analysis and visualisations.

- Grey areas, missing money, missing data, non standard data. The dark story. Rather than be shown with data evidence, this story is more apparent via lack of data and will often be narrated by the user coming to their own conclusions.
- Innovation, technology, content platforms, mobiles, streaming. Relationship between the various access methods. Increases in streaming vs radio? Help or Hindrance? Growth in audience vs growth in income? Direct communication between artist and fan/collaborator. The speed at which information is created/shared. Do copyright laws need to be revised? What is the difference between the 'making available' and the 'communication' controls? Why is the artist not privy to the deals between DSPs and labels/publishers? If the situation remains the same, what does the future hold?
- Relationships with audience. Covers, User Generated YouTube content etc. Growth in exposure for Imogen and the song yet where is the money? Where is the data? Does the infringement responsibility lie with the user or the DSP? What are 'Moral Rights' and are these defended? Did Imogen want to be associated with Trump via a meme?
- Life of the song, the biography, how it was written, released, championed, covered, copyright infringed. Each time 'Hide and Seek' was 'used', a collaboration occurred whether or not this was agreed or even seen as a collaboration. Each new existence of the song has consequences for Imogen & the other interested party. The notion that once a piece of art is released, it will run on its own legs.

- Copyright theory & breakdown, the story of how you get paid or not. The Industry Food Chain. Currently Imogen or any other creator of a song is the last in line receive payment for their works. What does this mean for the future of creativity?

## Essential Information

Initial Wireframes can be found here <http://www.myceliaformusic.org/loas/wf/>

### User Interface Design

Branding & Look and Feel.  
Please follow the Mycelia brand guidelines (supplied).

Logo - supplied.

### Design Keywords

Mycelia, Mycelium, Organic, Nature, Evolution, Connection.

### Copy

All portal copy will be provided.

## Technical

The website will be hosted by Rackspace  
Server: Apache  
The domain name will be supplied  
Source code to be provided to LOAS for deployment to live server.  
Preliminary Wireframes can be found here <http://www.myceliaformusic.org/loas/wf/>

### Maintenance

There is no maintenance requirement. Once the portal is complete, all code and assets are to be handed over to and will remain property of LOAS.

## Budget

The project has an allocated budget of between £8,000 and £10,000

Set by LOAS in collaboration with Sara Farina, Technical Consultant.

## Tender Requirements from Agencies/Individuals

Response to the brief, proposals should include specific observations and considerations of the following.

### **Examples of previous work/Case studies**

In particular, fully working interactive data visualisations and websites.

### **Data analysis and visualisation**

Proposed interactive data visualisations and their possible stories.

### **Technical**

Proposed technologies to be used for the portal and evaluation tools.

Proposed future data upload/entry method.

### **Itemised Costings/Budgets**

Full breakdown of costs with various options if relevant.

### **Project Development Schedule**

Including design, build, revisions, testing, deployment.

## Key Contacts

Send proposals and any questions regarding tender to:

[carlotta@myceliaformusic.co.uk](mailto:carlotta@myceliaformusic.co.uk)

## Project Timeline/Deliverables

Deadline for proposals: 5pm, 30<sup>th</sup> March 2018

Estimated date for award of contract: 16<sup>th</sup> April 2018

**Project Go-live Date: 18th June 2018**

Mycelia Tour: September 2018

## Future Objectives outside of this project phase.

Future phases of LOAS will include the following

- **Functionality to allow upload/sharing of user created data visualisations**

An area of the LOAS portal where visitors can share their data visualisations

- **User Generated Data.**

- This is an area of the website in which users can upload event data to the dataset. E.G YouTube user Puffihn wants to add her/his Vocaloid cover of Hide and Seek uploaded to YouTube on 26/04/2012
- The user could then become a champion and data be added to the database/dataset and the impact of his cover can be seen.
- Possible repurpose of functionality on imogenheap.com