



TechMutiny

new thinking new technology for the creative sectors
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N ews Analysis

Creativity to speed up as mobile Internet enters the 4G force zone

On 11 December, the UK government accelerated the rate at which the country's mobile-telephone networks could apply for licenses to use the new fourth-generation (4G) ultra-speed Internet spectrums.

Regulator Ofcom officially invited all interested parties to make a £100,000 (US\$161,276) deposit before their applications would be taken seriously.

Successful bidders, expected to include the current four leading carriers, Vodafone, Telefonica's O2 plus T-Mobile and Orange (via their EE, the Everything Everywhere, joint venture) should be offering 4G services from next summer.

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NEWS ANALYSIS

The excitement surrounding the high-speed connectivity provided by the 4G's mobile Internet is comparable to the exhilaration riders experience from a roller-coaster's G-force velocity. Thanks to chunky 4G bandwidths able to carry massive digital files, content can be downloaded up to seven times faster compared to existing 3G networks, Ofcom says. For example, an album recording that takes 20 minutes to download via 3G does the job in three minutes via 4G.

The upside for the media and entertainment sectors, which are increasingly relying on technology to offer more creative services, also zooms. Compatible smartphones and tablets will deliver high-definition TV programs, movies, games, 3D video, plus interactive advertising.

Furthermore, experts say, creators will be able to optimize 4G-enabled handsets more easily so that their content fits the small screen just as efficiently as they do on laptops and personal computers. And the potential for app developers' creativity will soar.

The faster delivery speed and the wider bandwidth of thin pocket-size 4G phones should enable producers to create shows and content that transmit seamlessly across different devices. Apple's iPhone 5 is configured for 4G.

Governments in most developed and developing countries have started or plan to use the spectrums made free after switching off analogue broadcast signals for 4G networks.

London-based Wireless Intelligence (WI) predicts the number of 4G subscribers worldwide will reach 577 million by the end of 2016 compared to 3.2 billion 3G customers and 4.5 billion 2G users.

However, WI also notes that the global growth rate for 4G-network subscriptions between the fourth quarter of 2012 and the same period in 2016 will grow much faster (at a 69% growth rate) than the mature but decelerating original 2G subscriptions (-2%) and the still robust 3G (17.8%).

Initially, 4G services will account for only 7% of the world's 8.2 billion mobile users. Devices will initially be expensive and more likely to be taken up by early adopters and business decision-makers seeking control over their responsibilities while on the move.

Yet, ever since the first official 4G network was launched in 2009 by Scandinavian operator TeliaSonera, governments from Albania to Zimbabwe have had 4G in their sights. Already, globally, there are about 55 million users of the Long Term Evolution (LTE) 4G systems, with North America accounting for more than half, followed by South Korea and Japan, industry observers say.

The Dutch government raised far more than the US\$5bn it expected when it auctioned the Netherlands' 4G licenses on 31 October with market leaders KPN, Deutsche Telekom's T-Mobile, Vodafone and Sweden's Tele2 among the winners.

Chinese mobile operators, including China Telecom with more than 126 million subscribers, China Unicom with more than 232 million and China Mobile, officially the world's largest carrier with more than 700 million customers, cannot afford to wait. They have prompted their government to bring forward the local 4G-license auction, which was originally set for 2014.

Between now and 4G's universal availability, there will be challenges. The UK government expects £3.5bn from the sale of 4G licenses next year. By comparison, UK carriers spent a staggering £22.5bn on 3G licenses in 2000.

The speeds promised by 4G might not be achievable straightaway as old infrastructures are upgraded. Also, 3G technology still does a decent job for mobile Internet. And some researchers, such as the University of Rome's Ugo Bordini Foundation predict that hundreds of thousands of Italian homes with digital terrestrial TV could experience interference from 4G signals. Watch the 4G space; expect some drama ahead.

###

YouTube wants to be users' 21st-century cathode ray tube

YouTube, the Google-owned pioneering video-sharing website, is scheduled to renew its deal with international online music channel Vevo.

The fact that contract negotiations between the two were still ongoing by the 9 December

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deadline was big news in cyberspace. In truth, the contract-renewal talks are expected to end on a positive note by next spring.

It, however, says a great deal about how far online-video entertainment has come that Vevo, jointly owned by major music labels Sony Music Entertainment, Universal Music Group and media group Abu Dhabi Media, ever needed a website that used to be famous for its quirky user-generated content.

But the partnership has worked. The international music industry, ironically renowned for still inspiring some of the most innovative digital-technology concepts, continues to struggle financially. Yet, Vevo recently announced it has distributed more than US\$200m in royalties to music rights owners since its 2009 launch. And, forward going, it predicts the cash pay-outs will grow.

Although accessible to fans on vevo.com and other music websites, YouTube represents more than 90% of the views on Vevo, which, in turn, is one of YouTube's most successful channels. But the concept of an online entertainment channel is still not comparable to the traditional terrestrial, cable or satellite-TV network.

It is YouTube, not Vevo, that is likely to become as lucratively successful and globally influential as when MTV, the music-video TV brand, was using only cable and satellite in the 1980s and 1990s. YouTube will, instead, depend on the content on other people's channels, emerging new technologies and Google's deep pockets.

Last year, in the US, YouTube invested more than US\$100m into about 100 "original channels" created by entertainment celebrities, including Madonna and Ashton Kutcher, plus established and aspiring serious producers for its platform.

This year, the offer was extended to about 60 European producers in the UK, France and Germany. Additionally, YouTube has used another US\$200m to market the channels as brands in their own right to YouTube viewers.

Recently, it emerged YouTube plans to renew the contracts of fewer than 40% of the channels originally commissioned last year. It is also still rare to come across the average TV viewer talking about logging in to YouTube to watch a channel.

But YouTube is able to take itself seriously as a prospective up-market video entertainment-and-media platform for the digital-generation of viewers and advertisers, thanks to technology and investors.

Google TV, the smart-TV platform jointly manufactured by parent company Google and a host of electronic-goods makers, enables TV sets to access Internet content as well as broadcast programs. It is being rolled out internationally.

Machinima, the online games-influenced "next generation of video entertainment" channel on YouTube, received a US\$35m investment from Google early this year. Machinima boasts that fans watched 3.2 billion videos on its site in October 2012 alone.

The Chernin Group, the investment fund set up by former News Corp executive Peter Chernin, has led a US\$10m investment in London-based Base79, YouTube's biggest content partner in Europe.

US-based Maker Studios, a production crew dedicated to make original YouTube content, snapped up about US\$40m in funding led by Time Warner Investments in November. Meanwhile, this month, Discovery Communications and its recently acquired online-production subsidiary Revision3, made sure we knew YouTube was going to be a key distribution platform for DNews, their new science-themed online series.

Discovery, Chernin and Time Warner's financial interests in YouTube channels indicate the traditional media owners are not taking YouTube or other online video services for granted. In Germany alone, consultancy firm Goldmine calculated there are more than 1,400 online TV services accessed by personal computers and mobile devices. During September, US viewers watched 39 billion online content videos, comScore says, compared to 37.7 billion from August.

Should YouTube prove to be difficult during future negotiations with rights owners, such statistics illustrate that content owners have elsewhere to go.

As a top music executive recently told the US media, if YouTube does not improve its financial terms and conditions, Vevo could always go to other major video-friendly websites, including Amazon.com, Microsoft's MSN and Apple's iTunes. And, besides, which online video channel would eventually be able to resist the 1 billion registered users that Facebook promises as it makes its platform more video-friendly. ###

NEWS ANALYSIS

Plot thickens as e-book tech fights in tablet's space

This month, the digital arm of UK publisher Carlton Books released an e-book version of 40 Years of Queen, an enormous coffee-table print book featuring everything there is to know in the career of Queen, the flamboyant British rock band.

Described as a “the most advanced interactive music e-book in the market,” it is designed for Apple’s iPad or iPad Mini, the portable computer tablets that can be converted into e-books using the iBook software.

It features a multi-touch screen giving access to photo galleries, audio interviews with members of the band once led by colorful late Freddie Mercury, puzzles, animation, and copies of handwritten lyrics and letters.

Additionally, users can click on links to Apple’s iTunes store to sample every Queen album, “track by track” plus the option to buy the recordings.

The idea of using e-books and their digital-reading devices to access content, other than text and images, is growing gradually.

E-book technology has gone mainstream in just five years thanks to the overarching ambitions of Amazon.com, the pioneering online seller of physical books and e-books. The world’s largest online bookseller has overhauled the book-publishing sector not only by becoming a publisher itself but also by inventing and manufacturing the Kindle, the first mass-market dedicated e-reader.

The Kindle Fire and Kindle Fire HD, mini versions of the Kindle but multi-functional, not only access e-books, but also digital music, streaming movies, social games, apps, plus social media and email via the Internet. The content is stored on Amazon’s cloud servers, enabling access anytime, anywhere, anyhow.

As avid readers take to their Kindle Fire, Amazon’s strategy is to encourage the

impulse online purchase of music, videos, games and more books.

In terms of sales, analysts believe that strategy has made the Kindle Fire the second fastest growing computer tablet after the iPad, the global market leader.

The global sales of single-function e-readers will start declining rapidly from its peak of 23.2 million units last year, according to a report by HIS Suppli Research. But their makers realize consumers might want to interact with both books and other content on the same device.

The NOOK, the e-reader manufactured by US books-store giant Barnes & Noble, now has offshoots called the NOOK HD and NOOK HD+ tablets, which enable users to read e-books and download streamed movies, TV shows and other content apps.

That Microsoft, the software giant with digital-entertainment services, invested US\$300m in the NOOK this year indicates how the e-book business is luring investors.

Other major e-reader brands with international aspirations are supported by companies with experience in media and entertainment.

Kobo (anagram of the word ‘book’), the Canada’s leading e-reader maker, was sold by Indigo Books & Music to Japan-based global conglomerate Rakuten, owner of Japan’s biggest e-commerce website, in January.

Rakuten has invested in TV broadcasting (Tokyo Broadcasting System), owns a baseball team, led a US\$100m investment round in social-media darling Pinterest, and owns Wuaki.tv, a Spanish video-on-demand service.

Sony Corp, a global entertainment conglomerate, owns a line in e-readers. South Korea’s iRiver Story e-reader is made by an electronics and entertainment group founded by former Samsung executives.

In addition to local versions of international brands like the Kindle, Kobo, the Sony eReader and the iPad, several countries, especially non-English speaking ones, have started selling localized e-readers to bring the works of their established and emerging authors into the digital space.

Germany has the Thalia Oyo, which is also available in Poland; France’s Booken manufactures the Cybook; Spanish telecommunications group Telefonica sells the Movistar Ebook; in Sweden, Adlibris Letto is from book publisher Bonnier.

NEWS ANALYSIS

Content producers should keep an eye on e-readers and similar devices as potential distribution platforms. That approach has helped the once unremarkable self-publishing book industry grow, as independent authors bypass traditional publishers to be read directly via e-readers.

E-books might not be firing imaginations as much as streaming videos, premium music services and social mobile games. But should the manufacturers get their e-reading devices right, readers need not go anywhere else to access other forms of entertainment.

###

TechMutiny Advertorial

MIPCube 2013 marries TV and Silicon Valley in the French Riviera

Call for entries

Tech-pitching contest, digital-content challenge; TV hackathon



Creative start-ups, technology investors and high-profile decision makers are gathering next **8-11 April** at **MIPCube**, the international event blazing a trail for where the industry is heading, to weigh up innovative solutions to TV and video entertainment's future. Located in the French Riviera city of

Cannes, **MIPCube** will be having its second outing in 2013 after a successful launch March this year. The event was then supported by major media brand owners, from French media-and-entertainment conglomerate **Vivendi** to US print-publishing giant **Conde Nast**. Expect more high-profile participants next year.

In 2013, **MIPCube** will fuse with its larger sister event **MIPTV**, the long-established international TV market, providing that rare opportunity for emerging technology and digital start-ups to meet investors, TV executives, marketers, brand owners and international content producers thirsty for new ideas. Check out the works of previous participants, US-based Machinima and Maker Studios, Swiss start-up SublimeVideo and the Kinect-based Grab Magic to appreciate the developments MIPCube is addressing.

The media sector accepts cutting-edge digital broadcast, pioneering online video, interactive advertising and re-imagined business models are here to stay. However, **MIPCube 2013**'s mission is to provide the decision-makers a platform to answer the question "What next?"

Highlights will include **MIPCube Lab**, the international **tech-pitching competition**. From the original applicants of start-ups in the video-entertainment technology and service industries, 10 lucky finalists will be invited to Cannes. They will then pitch their businesses to a jury of venture capital managers and industry leaders seeking investment opportunities (Disruption Directory, page 11).

Among **MIPCube**'s venture-capital partners are France-based Jaina Capital and Illuminate Ventures from the US. Additionally, Microsoft BizSpark, the computer-software giant's start-up incubator, will provide coveted coaching sessions. The winner's presentation will be promoted on the **MIPCube** website, the sites of its media and marketing partners and be covered in **MIPTV News**, the daily magazine reaching 24,000-plus TV executives. The prizes will include a face-to-face meeting with Jaina Capital.

Other **MIPCube 2013** highlights are **TV Hack**, a two-day hackathon focusing on new-thinking tech developers and the innovative, radical and, possibly, mind-blowing apps they are conjuring for the next generation of video entertainment. **MIPCube Content 360** is another competition aimed at producers creating distinctive content for today's interactive multi-screen devices.

The **MIPCube Square** is a specially-designed zone set up with its own interior Silicon Valley, Innovation Alley, inside Cannes' Palais des Festivals. It will showcase delegates' inventive technologies, plus software and hardware products they believe will form the infrastructure for tomorrow's TV and video shows. There will also be space for match-making and making deals.

The **MIPCube Talks** program of conferences will comprise must-attend debates on various topics, including viewers' use and personalization of media. It will equally offer delegates opportunities to share the best practices and learn from case studies from around the world.

Quite simply, **MIPCube 2013** helps the industry understand where it is heading. Moreover, it aims to help it get there too!

For more details, click on <http://www.mipcube.com>



D

isruption Directory

Thumbnail outline of the latest in ground-breaking technologies

FILM/VIDEO

Product: **Cutting Edge Film Scores**, one-stop online movie-soundtrack licensing service

Need to know because it has been launched to enable producers of TV programs, commercials, games, trailers and other video productions to access and license movie soundtracks directly for the first time, traditionally almost impossible to do because of rights restrictions; it kicks off with a catalog of 200 high-profile scores, including music for Drive and Oscar winner The King's Speech

Creative function: supplies film soundtracks for secondary commercial use

Creative target: commercial enterprises requiring movie scores for background music

Company: Cutting Edge Group, based in London, UK

Key executive/s: Phil Hope, Cutting Edge Group's managing director

Investors/Owners: Founder Philip Moross

Distribution platform: online

Launched: November 2012

URL: www.ce-fs.com

###

Product: **Global Eagle Entertainment**, leading inflight entertainment platform

Need to know because NASDAQ-quoted Global Eagle Acquisition Corp bought 86% of Germany-based Advanced Inflight Alliance (AIA), distributor of inflight entertainment, and the whole of US-based Row 44, the satellite-delivered Internet service provider to create Global Eagle Entertainment

Company: Global Eagle Acquisition Corp, based in Los Angeles, US

Key executive/s: Chairman/CEO Harry Sloan; co-founder Jeff Sagansky; Row 44 CEO John LaValle; AIA CEO Louis Belanger-Martin

Investors/Owners: Publicly listed on NASDAQ and Frankfurt Stock Exchange

Distribution platform: satellite-based broadband Internet

Launched: November 2012

URL: www.advanced-inflight-alliance.com

###

GAMES

Product: **Boomlagoon**, Web-based games studio

Need to know because the founders defected from Rovio Entertainment, the hugely successful Finnish games-development company where they played a significant role in creating the now global Angry Birds mobile games and brand

Creative function: Boomlagoon wants to specialize in producing in real-time multiplayer games and create new franchises to rival Rovio

Creative target: fans of online casual and social games

Company: Boomlagoon, based in Helsinki, Finland

Key executive/s: founders Antti Sten, Tuomas Erikoinen, Ilkka Halila

Investors/Owners: London Venture Partners; Jari Ovaskainen

Distribution platform: tablet and smartphone apps

Launched: November 2012

URL: www.boomlagoon.com

###

Product: **Call of Duty: Black Ops II**, first-shooter video game

Need to know because it is considered to be the fastest-selling entertainment launch of all time having hauled in more than US\$1bn in sales globally during the first 15 days after its release, faster than Oscar-winning 3D feature film Avatar took to reach the billion-dollar mark

Creative function: setting the Call of Duty narrative in the future for the first time is said by observers to be good example of keeping a game's franchise alive

DISRUPTION DIRECTORY

Creative target: aficionados of the Call of Duty series

Company: developed by Treyarch, based in California, US; published by Activision

Key executive/s: Activision Publishing CEO Eric Hirschberg

Investors/Owners: Vivendi

Distribution platform: Wii U, PlayStation 3, Xbox 360, Microsoft Windows consoles

Launched: 12 November 2012

URL: www.activision.com

###

Product: Mission: An Investigatore Steffani Mystery, a stand-alone interactive detective mystery game

Need to know because it is among the first apps launched to promote an album by a classical-music star; the interactive puzzle, based on the life and times of real-life 17th-century baroque composer-turned-diplomat and priest Agostino Steffani, is being used to promote Mission, the new album from hit Italian mezzo-soprano Cecilia Bartoli; available in English, French and German

Creative function: to engage Mission's listeners and enhance their understanding of Steffani's talent as a composer and his intriguing career as priest and missionary

Creative target: Bartoli's fans; readers of The Jewels of Paradise, a mystery novel based on Steffani and specially written by authoress Donna Leon to accompany the album

Company: developed by Somethin' Else, based in London, UK

Key executive/s: Decca Classics managing director Paul Moseley; Somethin' Else chief creative officer Paul Bennun

Investors/Owners: Decca Classics/Universal Music Group

Distribution platform: iPad app

Launched: November 2012

URL: <http://missiontheapp.com>

###

Product: Skrillex Quest, a free browser-based online video game
Need to know because it is the first foray by electronic-dance music star Skrillex, who has also written film scores, into the games sector

Creative function: using games to extend Skrillex' music-fan base

Creative target: players and entertainment platforms nostalgic for the 1980s games played on cartridges such as the Nintendo Entertainment System

Company: New York-based web-based games developer Jason Oda

Investors/Owners: Skrillex

Distribution platform: Internet

Launched: November 2012

URL: www.skrillexquest.com

###

Product: Wii Mini, mass-consumer family-friendly compact games console

Need to know because it is considered the first substantial redesign of a Nintendo console since 1997; kicks off in Canada in December 2012, before a future international roll-out

Creative function: the Wii Mini has no Internet/Wi-Fi connectivity or bundled games; its disc-based games aim to broaden the brand's reach by appealing to consumers who felt intimidated by the ground-breaking original wireless motion-controlled Wii console, which has sold nearly 100 million units to date

Creative target: family entertainment

Company: Nintendo Co Ltd, based in Kyoto, Japan

Key executive/s: Nintendo Canada vice president/GM Ron Bertram

Investors/Owners: Nintendo Co Ltd

Distribution platform: games consoles

Launched: December 2012

URL: www.nintendo.com/wiimini

###

LIVE EVENTS/SPORT

Product: Bantr, live soccer social-media platform

Need to know because the UK-based venture that enables soccer fans from far and near to discuss on-the-ground and live-broadcast games has decided to expand internationally

DISRUPTION DIRECTORY

Creative function: enables the community of soccer fanatics and fans to exchange views and share content

Creative target: soccer clubs, sports TV networks, soccer fans

Company: Bantr, based in London, UK

Key executive/s: co-founder Peter McCormack

Investors/Owners: Privately owned

Distribution platform: Apple's iOS mobile app

Launched: October 2010

URL: <https://bantr.tv>

###

Product: Fanatix, social sports service

Need to know because the sports-content aggregator recently clinched US\$1m in a new round of financing for expansion into the US

Creative function: Second-screen social network for sharing content based on live sports events

Creative target: sports fanatics

Company: Fanatix Ltd, based in London, UK

Key executive/s: Founder/CEO Will Muirhead

Investors/Owners: Angel investors

Distribution platform: Apple's iOS mobile app

Launched: October 2011

URL: www.fanatix.com

###

MUSIC

Product: Daisy, the working title of new US music-streaming service

Need to know because its creators include the high profile US rock multi-instrumentalist Trent Reznor and Beats by Dre, the high-end audio-products and equipment company co-founded by mega US producer Dr Dre; claims to be unique by using mathematically based music recommendations system to make listening choices more

appropriate for users; unclear whether it will merge with MOG, an online-music service Beats acquired for a reported US\$12m-plus in July

Creative function: will be competing against Spotify, the streaming-music service with the biggest profile and international reach to date

Creative target: record labels; music publishers; online retailers

Company: Beats Electronics, based in Santa Monica, California

Key executive/s: Beats co-founders, producer Dr Dre; chairman of Interscope-Geffen-A&M Jimmy Iovine; and artist Trent Reznor

Investors/Owners: Beats by Dre

Distribution platform: online

Launched: 2013

URL: www.beatsbydre.com

###

Product: Dhingana, a free Bollywood and Hindi-music streaming website

Need to know because this international advertising-funded service raised US\$7m in a Series B round of funding led by Lightspeed Venture Partners, the US-based international venture capital firm, in October; the website also hosts "the largest online collection of Indian music."

Creative function: serving Indian music to the diaspora worldwide; creating a global platform for repertoire in more than 35 Indian dialects and genres

Creative target: rights owners and creators of Indian music; Bollywood-music fans

Company: Dhingana Inc, based in Sunnyvale, California and Pune, India

Key executive/s: Co-founder/CEO Snehal Shinde; co-founder/COO Swapnil Shinde

Investors/Owners: Lightspeed Venture Partners; Inventus Capital Partners; Helion Venture Partners

Distribution platform: online, Apple's iOS, Google's Android, Symbian and BlackBerry mobile apps

Launched: February 2007

URL: www.dhingana.com

###

Product: KISS remixer mobile app

Need to know because it was launched by UK-based Soniqplay, the interactive music-radio platform, and UK dance-music radio network KISS, to enable

DISRUPTION DIRECTORY

music fans to download a song, pay for it, remix it by legally adding basic DJ effects, and share the end result with friends via social media; EMI/Universal Music, Warner Music, Ministry of Sound, Sony/ATV, Universal Music Publishing and EMI Music Publishing are among the music companies licensing their music

Creative function: another revenue source for artists and record labels as each downloaded track is recognized by the UK Official Chart Company's music sales chart; raising radio stations' brand awareness

Creative target: artists, record labels, music publishers, music radio stations, app developers seeking to work with commercial-radio networks

Company: Soniqplay, based in London, UK and San Francisco, US

Key executive/s: Soniqplay founder/CEO Martin Mcmillan

Investors: US and UK angels; KickLabs accelerator

Distribution platform: free Apple's iOS and BlackBerry 7 mobile apps

Launched: December 2012

URL: www.soniqplay.com

###

Product: **Senzari**, an online location-based music-radio service

Need to know because Senzari, which is competing against the better known US rival Pandora, has acquired Wahwah.fm, the German location-based personal-radio app, for its technology and license to enter the German market; Senzari wants to expand internationally with its catalog of 10 million songs

Creative function: location-based radio app enables your friends to hear what you are listening to

Creative target: music rights owners

Company: Senzari, based in Miami, Florida

Key executive/s: Senzari COO Demian Bellumio; wahwah.fm founder Philipp Eibach

Investors/Owners: 500 Startups

Distribution platform: online; mobile app

Launched: 2011

URL: <http://senzari.com>

###

Product: **The Vault**, Canadian subscription-funded online music store

Need to know because although the UK-originated physical store HMV might be financially struggling as CD and DVD sales plummet, HMV's 113 stores in Canada, hope The Vault might lure the digital generation of music fans to the HMV brand online; other content, including movies and games, will be added later

Creative function: to raise profile of the HMV brand on digital platforms

Creative target: artists, labels, music publishers, music fans, entertainment content distributors

Company: HMV Canada, based in Ontario, Canada

Key executive/s: HMV Canada president Nick Williams

Investors/Owners: Hilco UK, the British retail-restructuring firm that bought out HMV Canada for C\$3.2m in 2011

Distribution platform: online; mobile

Launched: December 2012

URL: www.inmyvault.com

###

PHOTOGRAPHY/ART

Product: **Cinemagram**, social-media app for animated photographs

Need to know because the developers of this cinemagraph (a hybrid of photo and video) recently raised US\$8.5m in its latest round of funding

Creative function: photography for social distribution and sharing

Creative target: photography/video enthusiasts and professionals

Company: Factly, based in Montreal, Canada

Key executive/s: CEO Temoojin Chalasani

Investors/Owners: Menlo Ventures; Atlas Venture; Khosla Ventures; Real Ventures

Distribution platform: Apple's iOS mobile app

Launched: February 2012

URL: <http://cinemagr.am>

###

DISRUPTION DIRECTORY

PRINT MEDIA/PUBLISHING

Product: **Kindle Whispercast**, a cloud-based content-management software

Need to know because a free system launched by Amazon.com for its e-reader Kindle to expand into the education sector; schools and colleges can centralize their purchase and distribution of e-textbooks to students, as well as coordinate and manage the schoolwork of students who use Kindle and other tablets for their homework; a company can apply the same technology to spread the same messages to different departments for training purposes

Creative function: making the different digital devices used by students and employees in large organizations interoperable

Creative target: schools, colleges, universities, companies, public and for-profit organizations

Company: Amazon.com

Key executive/s: vice president of Amazon Kindle Dave Limp

Investors/Owners: Amazon.com

Distribution platform: Kindle app-enabled devices, including Apple's iPhone, iPad, Google's Android smartphones and tablets

Launched: October 2012

URL: <https://whispercast.amazon.com>

###

TELEVISION

Product: **Connected Red Button**, an Internet-enabled version of the UK's BBC Red Button interactive-TV service

Need to know because the move is part of plans by the BBC, the UK public broadcaster and inventor of popular online TV/radio service iPlayer, to make its digital-terrestrial interactive services seamlessly available via the Internet for connected-TV users

Creative function: BBC Red Button users will be able to watch specially selected live TV channels and listen to radio on Internet-TV platforms anytime, even when they are off air, something they cannot do on standard TV sets

Creative target: broadcasters

Company: BBC, based in London, UK

Key executive/s: BBC programs and on-demand general manager Daniel Danker; executive product manager for Red Button Matt Coulson

Investors/Owners: BBC

Distribution platform: Internet-enabled connected TV sets

Launched: December 2012

URL: www.bbc.co.uk

###

Product: **HBO Code Labs**, a new software-development studio

Need to know because the US' most successful pay-TV network HBO is to set up a division called HBO Seattle, which will be devoted to the development of technology software, apps and other digital-media systems

Creative function: initially, to develop technology that enables HBO's US-only streaming platform HBO Go to be available anytime, anywhere in the US on any device

Creative target: next-generation of HBO viewers; TV apps and other digital software developers

Company: Home Box Office, based in Seattle, Washington

Key executive/s: HBO senior VP of digital products Otto Berkes; HBO Seattle VP Drew Angeloff

Investors/Owners: Time Warner

Distribution platform: online; mobile apps

Launched: 2013

URL: www.hbogo.com

###

Product: **Peel Smart Remote**, social-TV programming guide app

Need to know because the social mobile app maker has clinched a deal to pre-install the app in South Korean giant Samsung Electronics' tablets and smartphones in 21 European and Asian markets

Creative function: the app makes program data on more than 20,000 channels available to viewers and the mobile devices function as second-screen remote-control gadgets using the built-in infrared signals

Creative target: Broadcasters; TV-appliance and device manufacturers

DISRUPTION DIRECTORY

Key executive/s: President/co-founder Bala Krishnan

Investors/Owners: Lightspeed Venture Partners; Redpoint Ventures

Distribution platform: Google's Android devices

Launched: November 2012

URL: <http://peel.com>

###

Product: Redbox Instant by Verizon, the new US-only streaming video and online DVD-rental service

Need to know because the service, a joint venture between DVD-rental service Redbox and US telecommunications giant Verizon, has entered public beta mode in preparation for its attack against leading US streaming-video operator Netflix

Creative function: offering additional outlets for US movie rights

Creative target: film and TV production studios

Company: Coinstar, based in Bellevue, Washington, US

Key executive/s: Redbox Instant CEO Shawn Stickland

Investors/Owners: Coinstar; Verizon Communications

Distribution platform: online; mobile, Internet-enabled appliances

Launched: July 2012

URL: www.redbox.com

###

EXTRA

Product: Jibe, a cloud-based communications platform

Need to know because it recently raised US\$8.3m from Vodafone Ventures and Japanese mobile-games developer MTI to build a technology platform for developers who want to create mobile apps that feature sophisticated rich media like real-time games and live-video chat

Creative function: designed to provide an alternative to Skype or instant messaging accompanied by videos or photos

Creative target: multi-media content producers

Company: Jibe Mobile, based in Mountain View, California



Product: MIPCube Lab 2013, the exclusive tech-pitching competition in Cannes calling for entries

Need to know because the pitching contest that takes place at MIPCube, the annual TV-industry event focusing on digital-tech advances in the content sector, offers start-ups worldwide with innovative ideas on how to revolutionize the viewing experience, rare access to high-profile international decision-makers and investors in the global TV industry; and they get the chance to mingle with 11,000-plus delegates at MIPTV, the world's biggest annual international TV networking event taking place at the same time

* **22 February - deadline for entries**

* **18 March - when the finalists will be announced**

The winner will be announced at MIPCube and receive coverage in MIPTV News the daily magazine read by more than 24,000 TV executives

Creative function: TV content producers, distributors and executives get chance to see disruptive technological advances being made in the start-up communities

Creative target: TV producers, distributors, broadcasters, investors technology start-ups

Company: Reed MIDEM, based in Paris, France

Key executive/s: Executive producer Sarah Hemar; MIPCube director Laurine Garaude

Investors: Jaina Capital, Illuminate Ventures, Microsoft BizSpark and BSkyB are among the pitching-contest jury and the MIPCube Lab 2013 selection partners

Distribution platform: Palais des Festivals, Cannes, France

Launched: 8-11 April 2013

URL: <http://www.mipcube.com/en/competitions/mipcube-lab/>

DISRUPTION DIRECTORY

Key executive/s: CEO Amir Sarhangi

Investors/Owners: Vodafone Ventures; MTI

Distribution platform: the cloud

Launched: 2006

URL: www.jibemobile.com

###

Product: **Qyuki**, a new cloud-delivered social network in India

Need to know because the celebrity-backed venture has joined forces with Cisco, the US electronics and telecoms-networks giant, to launch a social-media platform for creative communities in India

Creative function: to encourage the high-profile personalities and aspiring youth within the different creative sectors in India and the India diaspora to communicate with each other and collaborate on projects

Creative target: Indian-language content creators and producers

Company: Qyuki Digital Media, based Bangalore, India

Key executive/s: CEO Poonacha Machaiah

Investors/Owners: co-founder Shekhar Kapur, movie director/producer; co-producer movie score composer and multi-instrumentalist AR Rahman; Cisco

Distribution platform: cloud-based platform

Launched: December 2012

URL: www.qyuki.com

###

Product: **Red Planet City**, a colony of communities on Mars

Need to know because Elon Musk, US billionaire entrepreneur, co-founder of the PayPal payment system and the electrically charged cars made by Tesla Motors, has a US\$36bn ambition to build Red Planet City inside giant pressurized bubbles for up to 80,000 people; the fare from Earth to Mars is estimated to be US\$50,000, one way

Creative function: to go boldly where no one has ever lived before

Creative target: Anyone with more money than they currently

Company: Space Exploration Technologies Corp, based in Hawthorne, California

Key executive/s: founder/CEO/chief designer Elon Musk

Investors/Owners: management; employees; Founders Fund; Draper Fisher Jurvetson; Valor Equity Partners

Distribution platform: advanced rockets and spacecrafts

Launched: Unknown future date

URL: www.spacex.com

###

Product: **Stamped**, the soon to be defunct app for recording and sharing your favorite online content

Need to know because it is the first major acquisition by Yahoo! under new CEO Marissa Mayer, who agreed to pay more than the US\$3m that its original investors paid for it; the original investors included North American celebrities like comedian Ellen Degeneres, singer Justin Bieber, TV host Ryan Seacrest, The New York Times, Google Ventures and Bain Capital Ventures

Creative function: Mayer is expected to shut down Stamped but will keep on its original founders to set up “a major mobile development center” to coordinate Yahoo!’s mobile-media strategy

Creative target: online content producers

Company: Yahoo!

Key executive/s: Stamped co-founders Bart Stein, Robby Stein and Kevin Palms

Investors/Owners: Yahoo!

Distribution platform: mobile app and devices

Launched: April 2011

URL: <http://stamped.com/learn-more>

###

N

umbers that count

The statistics illustrating technology's influence on media and entertainment's evolution

LAST.FM's TOP 20 ARTISTS IN 10 YEARS OF SCROBBLING

<u>ARTIST</u>	<u>LISTENERS</u>	<u>SCROBBLES</u>
1. Coldplay	4,378,719	259,879,462
2. Radiohead	3,939,338	56,814,303
3. Red Hot Chili Peppers	3,816,673	219,987,524
4. The Killers	3,725,993	158,878,395
5. Rihanna	3,584,261	113,798,638
6. Eminem	3,540,808	124,644,619
7. Nirvana	3,498,740	160,499,944
8. Kanye West	3,466,155	118,524,985
9. Muse	3,377,313	258,227,599
10. Foo Fighters	3,368,743	140,632,623
11. Linkin Park	3,233,168	210,740,598
12. Queen	3,130,462	120,077,870
13. Green Day	3,071,499	143,969,512
14. Lady Gaga	3,068,686	177,400,997
15. The Rolling Stones	3,061,300	101,496,000
16. System of a Down	2,969,570	178,326,928
17. Oasis	2,952,798	110,582,102
18. The Beatles	2,950,079	394,092,506
19. U2	2,882,177	108,201,664
20. Black Eyed Peas	2,875,079	60,951,237

SOURCE: Last.fm

Last.fm's Scrobbling Comes of Age

Last.fm is 10 years old this year. One of the UK's first online music services to establish itself as an international brand, Last.fm is available globally in 12 different languages.

It is currently owned by US media conglomerate CBS Corporation, which bought it for the then princely sum of US\$280m in cash in 2007. Last.fm made online-radio cool before streamed music on Spotify, Pandora and Rdio became established. News that Dropbox, the popular computer files-hosting and distribution company, has acquired US streaming-music and online-radio service Audiogalaxy to develop and market to its 100 million users, confirms that the trend Last.fm helped pioneer is far from over.

Last.fm's unique proposition remains its "audioscrobber" recommendation system. This downloadable app enables the company to build a profile of the individual listener's musical taste every time he or she plays a track on its free advertising-funded online-streaming service and the freemium online-radio service.

The scrobbling then allows Last.fm's crew to make appropriate listening recommendations based on what its listeners play regularly and frequently. It is supported by dedicated apps for various devices – from desktop computers to iPhones.

Additionally, there are Last.fm apps to support other streaming-music services, such as Spotify, so that the songs played on those services get scrobbed as well. Last.fm boasts 800 scobbles per second; it has also recorded more than 50 billion since its launch.

The company remains loss-making, which recently forced it to place more of its listening services behind a paywall in its biggest markets and shut down the radio service in non-core countries.

The scrobble database of listeners' tastes, however, has become invaluable currency for artists. They are able to learn how fans are responding to new and old releases, which are the most popular songs in which countries, and the factors that influence listeners' choice.

For its 10th anniversary, Last.fm published the 100 most popular acts on Last.fm during the past decade based on the number of listeners and scobbles. They include UK icons like Adele and the late Amy Winehouse, indie bands such as Yeah Yeah Yeahs, rap meisters 50 Cent and Lil' Wayne, country legend Johnny Cash and US songstresses Beyoncé and Katy Perry - <http://www.last.fm/bestof/10years/artists>

On the left-hand side of this page, TechMutiny has published Last.fm's 20 most popular artists based on the number of listeners and scobbles in those heady 10 years. Take a look to see if your favorites made it into that ranking.

S

tart-ups' Standpoint

The challenges start-ups face the moment they go public with their visions

Product/service: Movellas

Developer: Movellas (London, UK)

When launched: Originally in 2010 in Denmark; English-language launch in February 2012

Targeted users/sector: Youth and young adults, age 11 to 19, interested in reading, writing and creativity

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? For years, self-published novels have been written off as mere vanity projects. But, with the advent of social networking and online self-publishing websites like movellas.com, that assumption is fading fast. In recent years, the balance of power has shifted from literary agents – the publishing gatekeepers of old - to authors and readers, with publishers increasingly looking to snap up writers who have proven their popularity online and boast an already established fan-base. Everyone knows the breath-taking success that is Fifty Shades of Grey started-out as a self-published work of fan fiction. But it is far from the only example where online self-publishing can convert into vast book sales. And as with most new trends, it is young people who are making the most of the related new technology. Movellas.com allows writers to publish short stories, chapters from a novel, or even entire novels online for free. And readers in turn can enjoy them for free and post reviews, comments and feedback on the site's forum. Anyone can publish on Movellas, as long as the content is appropriate for the young-adult (YA) demographic. Take Emily Baker, 16, from North Lincolnshire, England. Writing as 'Emilyy', her work was spotted by senior fiction editor Lindsey Heaven from Penguin Children's, who was browsing Movellas.com when her attention was drawn to a fan fiction story about One Direction. It was then the most popular story on the whole site with over 30,000 dedicated fans asking for more. At the same time, Penguin had been looking to commission a writer to pen a romantic YA fictional novel that tapped into the current obsession with boy bands. Emily proved to be just the right kind of new talent to write such a novel and world rights were duly acquired. Her book debuted earlier this month. The big change is that no

longer does an author need to jump through the conventional agent and publisher-shaped hoops before they get into print – this step can come *after* they have self-published online. We are at the forefront of disrupting the publishing industry together with thousands of teenagers globally. Meanwhile, publishers are scrambling to figure out how to adapt. Our social platform is everyday proving that young people do love to write, read and collaborate. Over 2 million books were read on Movellas.com last month, but this is just the beginning.

How did you overcome your biggest fear when you realized the concept was becoming a business reality? Joram Felbert, who is the co-founder of Movellas, always believed in the potential of movellas as a business. He was inspired by the Keitai Shosetsu (mobile fiction) phenomenon that began in Japan in 2003. By 2007, out of Japan's top 10 best-selling novels, five started out as mobile fiction. Movellas started off on the mobile platform in 2010, but growth started when the website movellas.com was born. Yet, it's interesting to see that there's a growing trend among the community towards consuming and writing through a mobile device, with increased use of apps and smartphones. Our biggest fear now is not being able to innovate as quickly as our community demands, but we make sure that we listen and stay close to the community to help us to create features and apps that will keep them engaged and keep them coming back.

Any recent developments to announce? We have in the last month announced our first publishing deal with Penguin and we are continuing to look at revenue-generating opportunities around the content that is submitted to our site by members of the community. We are also focusing on making our product more social and easier to use to increase traffic, user acquisition and retention levels. We are exploring sponsorship opportunities with brands seeking to engage with our community. We have already had one round of angel funding and are currently closing our second round.

Current Investors: Angels: Rene Rechtman; Jimmy Maymann; Rob Horler; Eric Lawson-Smith

URL: www.movellas.com; **Twitter:** @movellas
###

Product/service: Musicmetric Pro

Developer: Musicmetric (London, UK)

When launched: 2009

Targeted users/sector: Music and entertainment industries

START-UPS' STANDPOINT

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? Musicmetric was created to bridge the widening knowledge gap, for although greater and greater parts of the music industry were moving online, tracking of all these aspects to monitor digital activity and marketing impact could still only happen in silos, making it incredibly time consuming and completely ineffective to draw any kinds of conclusions about what worked and why, and how to optimize for next time. So a major USP is that we pull in all global data from social networks, the BitTorrent protocol, web mentions, sentiment and online influence. We put the full picture together and help our customers work out where to save money, how to make more money and what to do next in any campaign. Our technology is changing the industry by focusing on the creation of a first-class data asset in a highly accessible and flexible infrastructure as a first and on-going priority. This means that however our clients need to make use of our data, we can deliver them the most comprehensive solution. Don't underestimate how important it is to have all the available facts when you're forward planning and working to stay one step ahead of consumer trends. Our technology is making widely accessible the depth of real-time geographic data that just cannot be attained anywhere else. The comprehensive view we've developed means that we're in a position to track and analyze the evolving music industry - the way consumers interact with music and artists online, which artists are growing in popularity around the world and, most crucially, which activities drive sales.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality: Our biggest challenge was building things that had literally never been built before. There was a rush of euphoria as we found that the people we were speaking to all wanted what we were building - and then, there quickly followed many weeks of cold sweats as we hit the inevitable hurdles that present themselves when you are architecting new technology on the go. It was an incredibly creative time, and the ability of our team to challenge each other to build the very best infrastructure possible was absolutely vital to our success. Knowing which bits, no matter how much commercial pressure we had, just have to be implemented right has enabled us to deliver high-quality service even while we were a tiny team starting out.

Any recent developments to announce? Our team is now massively expanding - we're hiring at least 10 additional people here in the UK and a further three will join the current two based in the US.

Current Investors: Pentech Ventures

Contact details: URL: www.musicmetric.com; Twitter: @musicmetric ###

Technology product/service: Songdrop

Developer: Songdrop (London, UK)

When launched: September 2012

Targeted users/sector: Music fans of 20 years and older

How will your technology change the industry you are in; what gap is it filling; what is the unique selling point? Songdrop allows people to save the music they stream online. There is so much music online now, tens of millions of tracks. Currently, streaming music is primarily listened to where it's found on the online page, so you can't create playlists from multiple different streaming sources such as YouTube, Soundcloud, blogs, or Bandcamp. And, generally, these services are also closed walled gardens. So, one of the biggest problems for fans is the organization of what they listen to and music discovery. That's where we come in. As there's already a vast library of music streaming for free online, we're interested in exploring ways to access that content and the data that falls out of it. We explore ways for users to play the content that exists outside of the way it is initially and originally presented.

How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality: Our biggest fear was taking on a huge problem and not being able to tackle it. People take the music they listen to very seriously and that filters into the way they listen to it as well. Boiled down, I guess it was insecurity about whether or not we were the team to dig into it. It's easy to constantly see the faults and possible pitfalls rather than all of the good things. Someone asked me if I trusted anyone else to work on it, and my answer was no. So here we are. In terms of logistical problems, sorting out everyone's schedule to escape current commitments and get onto it full time has been kind of a production. We solved that by raising a round and dancing around contracts. I'll let you know how successful that's been in January.

Any recent developments to announce? We just moved into a new office in Shoreditch, London, and are closing a seed round.

Current Investors: Bootstrapped

URL: <http://songdrop.com> **Twitter:** @songdropapp
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The quality quarterly newsletter that keeps track of technology breaking the boundaries surrounding traditional media and content platforms, and the technologists making a difference. Our **News Analysis** covers tech activities in the international media, entertainment and creative businesses. Our **Disruption Directory** lists technology products that have been announced or developed for specific creative sectors. Our **Numbers That Count** page features statistics illustrating technology's influence on media and entertainment's evolution. Our **Start-ups' Standpoint** section gives emerging technology-service providers a platform to state the differences they hope to make and the challenge of fulfilling those ambitions.

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