



# TechMutiny

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## N ews Analysis

### African tech wilderness grows fertile with mobile media at Silicon Savannah

Africa is ripe for losing its reputation as the “dark continent” thanks to the fast growing digital-technology sector that is brightening the region’s economies.

Africans will be spending US\$1.4trn on goods and services by 2020, from US\$860bn in 2008, according to figures from McKinsey Global Institute, and digital media is forecast to be a major part of the mix.

Among the countries benefiting from the growth is Kenya, which is going to be home to the much-discussed Silicon Savannah.

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## NEWS ANALYSIS

Named for the grasslands near Kenya's capital Nairobi and California's pioneering Silicon Valley, Silicon Savannah has ambitions to be among the world's most sophisticated high-tech cities when construction kicks off next year.

It will feature high-tech labs offering open spaces for local start-ups, hackers, technology companies and investors.

About 5,000 acres in size and 60km from Nairobi, Silicon Savannah is costing £5bn (US\$8bn). It will be the poster child that is expected to show the big boys in the West that Africa can also produce innovative technology and media that take local consumers and businesses into digital age.

Already, global technology corporations like Microsoft, Nokia, Google, Samsung and Vodafone have shown interest in participating in Konza Techno City, Silicon Savannah's official name. It is managed by the ministry of information and communications, which is overseeing the government's strategy of using information technology (IT) and IT-enabled services to boost the country's future progress.

The scheme hopes to exploit nearby Nairobi's location as an international hub (Silicon Savannah is 50km from Jomo Kenyatta International Airport) to attract overseas investors.

Indeed, Nairobi itself already supports numerous high-tech labs such as iHub, a start-up incubator founded by entrepreneur Erik Hersman.

It provides a range of services, including free Wi-Fi, subscription-based workspace, plus pitching and networking events, to Kenya's growing number of aspiring ventures. Google has hosted several Hack Days at iHub. Demo Africa, a pitching-and-networking conference co-sponsored by Microsoft BizSpark and Nokia in October, is located in Nairobi.

On a continent where landline telephony barely took off, there are nearly 700 million mobile-phone subscribers.

Local start-ups like M-Farm and MTL Systems are taking advantage of fast-developing mobile technology to create apps designed to help the region's farmers, retailers and consumers use smartphones to access information resources and carry out transactions.

UK network Vodafone and its Kenyan affiliate Safaricom have created M-Pesa, a mobile wallet that enables small businesses to make payments using only their handsets. M-Pesa is being rolled out to other African states.

Research company Informa says there were 31 million mobile-broadband subscribers in Africa last year. Although small compared to the 336 million in Europe and 286 million in the Americas, Internet mobile is growing so fast, high-speed 4G mobile networks are expected to launch in Africa before several developed markets. And sub-sea fibre-optic cables are linking African wireless telephony to the rest of the world.

Digital technology is also encouraging the funding of Africa's creative sectors. Swedish media conglomerate Modern Times Group, Nigerian/Chinese joint venture StarTimes, and Chinese public broadcaster China Central Television (CCTV) are among international media groups investing in local digital-terrestrial TV networks and content makers.

Nollywood, Nigeria's answer to the US' Hollywood and India's Bollywood, is a multi-billion business that reaches Africans abroad via Internet video services like YouTube.

Local and international investors, however, are aware these developments will not be sustainable if the conflicts, violence, corruption and lack of governance Africa is notorious for are not controlled. Kenya has a general election in March 2013. Kenya's government hopes the violence that recently flared up within the country will not be repeated. For the moment, Microsoft, Google, Nokia and China's CCTV are among the optimistic.

###

## The future of cameras and photos looking sharper and sharper

**Photo-sharing and** editing mobile apps such as Instagram, which Facebook bought for US\$1bn, and Snapseed by Nik Software, which Google recently acquired, have taken photography as a social activity to new levels.

But technology for enhancing the quality of photographs and other visual content are reaching new milestones, if recent developments are anything to go by.

## **NEWS ANALYSIS**

Academics at the Massachusetts Institute of Technology's (MIT) Media Lab have spent US\$250,000 on devices that include a streak camera to shoot a video of a moving light wave, which cannot be seen by the naked eye, at the record speeds of one trillion exposures or frames per second (fps).

The average 35mm film is watched at 24 fps for the TV and movie screen. The higher resolution of HDTV is 30 fps. Reports indicate that movie director Peter Jackson has been using 48 fps (said to create moving pictures that are akin to real life) for *The Hobbit*, the new epic trilogy based on the JRR Tolkien fantasy novel.

Although there isn't much that a slow-motion video of light in physical motion can do for people's daily lives, MIT News reports that Media Lab associate professor Ramesh Raskar believes it could be used to enhance the camera flash on compact and phone cameras to match the flash used in photography studios.

In Singapore, the government's Agency for Science, Technology and Research (A\*STAR) has developed what is believed to be the world's first 100,000 dpi (dots per inch) photograph. The closer the dots are in any image, the higher the resolution.

Consequently, A\*STAR's achievement makes that photograph, the image of an unidentified woman, the sharpest color image in existence as the average high-quality professional image is 300dpi. A\*STAR researchers applied nanotechnology to minuscule metal fragments that reflected light when taking the photograph.

Now imagine using a camera that takes 1 trillion fps videos or 100,000 dpi photos and is powered by batteries that take only one minute to recharge. The almost-instantly rechargeable battery could soon be on the market, courtesy of South Korea's Ulsan National Institute of Science and Technology (UNIST), according to the Petapixel.com website.

With standard lithium-ion batteries, the charging begins externally and works its way into the center. UNIST technicians have found ways to recharge the total battery in one go. Ideal for the professional in a hurry. ###

## **Microsoft mixes high tech with haute couture**

**Who said the world of designer-label fashion and technology do not mix?**

The increasingly imaginative Microsoft has joined forces with US high-end retailer Bloomingdale's to demonstrate the future of clothing retail in the form of a 3D virtual dressing room, a dress that tweets (literally) and interactive window displays.

The virtual dressing room, called Swivel, combines technology supplied by FaceCake Marketing Technologies, the California-based innovative marketing company, with Microsoft's hands-free games controller Kinect.

The customer stands in front of a flat HD display screen to see a virtual version of him or herself. With the wave of the hand, he or she selects items from 150 outfits and accessories and then mixes and matches them on the virtual image.

This enables the customer to assess which combination of the attires fits, from all angles, and then share the resulting image via social media or email – in real time.

The Swivel dressing rooms were installed in 20 Bloomingdale's outlets in September. Should the format go commercial, the captured data are expected to be significantly powerful marketing tools.

The sensors embedded in Swivel were later installed in the Bloomingdale's Manhattan store windows. Passers-by were invited to choose clothing items to try on any of the mannequins on display.

Also on show at the Manhattan store was the award-winning Printing Dress. Microsoft Research has designed and created a paper haute-couture dress with keyboards embedded as buttons and a projector inside. Anyone tweeting with the hashtag #MSBbloomingdales will see the tweets on the hoop of the paper dress's skirt in real time.

Coming shortly after London-based CuteCircuit developed tshirtOS, a programmable T-shirt that can tweet and display photos and videos, digital technology soon be melding fashion, marketing and media to produce new creative concepts.

###

# D

## isruption Directory

*Thumbnail outline of the latest in  
ground-breaking technologies*

### ADVERTISING/MARKETING

**Product:** Image2Text, image recognition technology

**Need to know because** recently snapped up US\$7m in second round of funding

**Creative function:** technology searches, tracks, finds, scans, recognizes and interprets individual images among vast data of photos and videos in real time

**Creative target:** publishers, advertisers, ad agencies, photographers

**Company:** Cortica, based in Tel Aviv, Israel

**Key executive/s:** CEO Igal Raichelgauz

**Investors/Owners:** Horizons Ventures, Ynon Kreiz, angels

**Distribution platform:** Internet

**Launched:** 2007

**URL:** [www.cortica.com](http://www.cortica.com)

###

**Product:** Wildfire, social-media promotion tool

**Need to know because** Reuters says Google recently paid US\$250m for the company

**Creative function:** enables marketers to engage with their targeted consumers across multiple social-media networks

**Creative target:** advertisers, ad agencies

**Company:** Wildfire Interactive Inc, based in Redwood City, California

**Key executive/s:** CEO/founder Victoria Ransom

**Investors/Owners:** Google; Summit Partners, TransLink Capital,

fbFund, 500 Startups, SoftTech VC, Felicis Ventures

**Distribution platform:** expected to be part of Google's DoubleClick and AdX exchange networks

**Launched:** 2008

**URL:** [www.wildfireapp.com](http://www.wildfireapp.com)

###

**Product:** Aurasma, augmented-reality (AR) software

**Need to know because** it must be a really hot augmented-reality service having picked up Spanish telecoms giant Telefonica and Universal

Music Group rock superstars The Rolling Stones for clients in September; AR technology market valued at US\$600bn by 2016, says Semico Research

**Creative function:** offers integration of 3D virtual content into real world via smartphones and computer tablets

**Creative target:** Print-media publishers, video producers, filmmakers, education establishments, out-of-home events and exhibition organizers

**Company:** Hewlett Packard subsidiary Autonomy Corporation, based in Cambridge, UK

**Key executive/s:** General manager Jennifer Rapp

**Investors/Owners:** Hewlett Packard

**Distribution platform:** Mobile app

**Launched:** 2010

**URL:** [www.aurasma.com](http://www.aurasma.com)

###

**Product:** Mopub, mobile-advertising platform

**Need to know because** US\$12m was injected into the company in a series B round of funding

**Creative function:** helps advertisers sell space and monetize their mobile apps

**Creative target:** Content publishers/producers

**Company:** Mopub

**Key executive/s:** CEO Jim Page, engineering VP Nafis Jamal

**Investors/Owners:** Jafco Ventures, Accel Partners, Harrison Metal Capital, Iris Capital

**Distribution platform:** Mobile network and websites

**Launched:** 2010

**URL:** [www.mopub.com](http://www.mopub.com)

###

## DISRUPTION DIRECTORY

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**Product:** BrainRolls, interactive video advertising platform

**Need to know because** the technology, which had so far been used for interactive ads on smartphones, personal computers and tablets, has been used for the first time on connected TV by melding it with Microsoft's Kinect hand-gesture controller; first campaign is for the trailer promoting Warner Bros' new epic movie The Hobbit

**Creative function:** The inclusion of Kinect means viewers interact with the video with hand gestures and hence becoming more engaged with the content

**Creative target:** Advertising agencies, advertisers, video distributor platforms

**Company:** Brainient, based in London

**Key executive/s:** CEO Emi Gal, CTO Andrei Baragan, Sales VP Anna Tracey

**Investors/Owners:** from 500 Startups, Atlas Adventure, Credo Ventures, Seedcamp, LinkedIn, Latitude Digital Marketing, Every1 Mobile

**Distribution platform:** Connected TV and Microsoft's Kinect-enabled Xbox console

**Launched:** 2009

**URL:** [www.brainient.com](http://www.brainient.com)

###

**Product:** Freespee, click-to-call mobile-advertising service

**Need to know because** the company has raised €3.3m in its latest round of funding

**Creative function:** enables advertisers to analyze and validate click-to-call contacts consumers make via ads and discounts found through mobile applications and browsing

**Creative target:** mobile advertisers, publishers, app developers

**Company:** Freespee, based in Uppsala, Sweden

**Key executive/s:** founder/CEO Carl Holmquist

**Investors/Owners:** Sunstone Capital (new investor); Inventure

**Distribution platform:** mobile telecommunications

**Launched:** 2008

**URL:** [www.freespee.com](http://www.freespee.com)

###

### FILM/VIDEO

**Product:** Whisbi, online video

**Need to know because** Bertelsmann Digital Media Investments (BDMI) injected cash into the venture, increasing total investment to US\$2.5m and enabling international expansion, including the US, in 2013

**Creative function:** e-commerce via video for a more direct link to the customer

**Creative target:** online marketers in banking, insurance, telecommunications

**Company:** Whisbi Technologies, based in Barcelona

**Key executive/s:** CEO/co-founder Alex Bisbe, CTO Jose Luis Cantero

**Investors/Owners:** BDMI; Active Venture Partners

**Distribution platform:** wireless telecommunications

**Launched:** 2009

**URL:** [www.whisbi.com](http://www.whisbi.com)

###

### GAMES

**Product:** Scopely social games

**Need to know because** the games developer Scopely gained an extra US\$8.5m in the bank from seed funding to boost growth

**Creative function:** games publishing

**Creative target:** social-games developers, players

**Company:** Scopely, based in Los Angeles

**Key executive/s:** CEO Walt Driver, CSO Eytan Elbaz, CTO Ankur Bulsara

**Investors/Owners:** Led by Anthem Venture Partners, The Chernin Group, Greycroft Venture Partners, New Enterprise Associates

**Distribution platform:** mobile Internet

**Launched:** 2011

**URL:** [www.scopely.com](http://www.scopely.com)

###

### LIVE EVENTS/SPORT

**Product:** LiveU, wireless-enabled technology for uploading live video to mobile devices

**Need to know because** London-based Chelsea Football Club, one of the world's most affluent soccer teams, has licensed the technology to transmit live games to its Chelsea Football Club TV channel

**Creative function:** provides broadcast-quality live-TV shows via mobile networks

**Creative target:** live-event organizers; sports rights owners

**Company:** LiveU Ltd, based in Hackensack, New Jersey

**Key executive/s:** CEO Samuel Wasserman, sales and marketing director Ken Zamkow

**Investors/Owners:** Canaan Partners; Carmel Ventures; Pitango Venture Capital

**Distribution platform:** LU70 video-over-cellular broadband uplink

**Launched:** 2006

**URL:** [www.liveu.tv](http://www.liveu.tv)

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## DISRUPTION DIRECTORY

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### MUSIC

**Product:** **ArtistLink**, an API technology for developers to create mobile and online apps that use legitimate content to enable artists to sell products and brands directly to fans

**Need to know because** it has just been launched by US-based Topspin Media for apps developers to create effective direct-to-consumer services for artists

**Creative function:** offers metadata and other information collected by Topspin's GoDirect service, which artists use to provide personal information and content (from biographies, photos to downloadable tracks) directly to their fans on the Artists.MTV website. Developers can access the metadata to create other online direct-to-fans services for the artists.

**Creative target:** apps developers

**Company:** Topspin Media, based in Santa Monica, California

**Key executive/s:** CEO Ian Rogers, co-founder/chairman Peter Gotcher, co-founder Shamal Ranasinghe

**Investors/Owners:** includes Foundry Group and Redpoint Ventures

**Distribution platform:** Internet

**Launched:** 2007

**URL:** [www.artistlink.com](http://www.artistlink.com)

###

**Product:** **Deezer**, an international music-streaming service

**Need to know because** Access Industries, owner of major record label Warner Music Group, and Idinvest Partners have invested a reported US\$130m to expand Deezer's reach into 160 countries in total, including the US

**Creative function:** delivers streamed music to Internet-enabled devices, plus Sonos Home music systems and certain car radios

**Creative target:** consumers, record labels, music-rights owners

**Company:** Deezer, based in Paris

**Key executive/s:** CEO Axel Dauchez

**Investors/Owners:** Blogmusik SAS, Orange, Idinvest Partners, Access Industries

**Distribution platform:** Internet

**Launched:** 2006

**URL:** [www.deezer.com](http://www.deezer.com)

###

**Product:** **Nokia Music with Mix Radio**, a free mobile-delivered music-streaming service  
**Need to know because** it is finally entering the US after an international launch last year and surprised those who wondered what mobile handset maker Nokia would do next after the lukewarm response to its Comes With Music and Ovi Music Unlimited MP3 download services

**Creative function:** offers totally free access to a catalog of 15 million+ songs to promote the downloads sold on Nokia's global MP3 Music Store; plus, the Gig Finder locates venues of artists' latest concerts and customizes playlists for each user

**Creative target:** artists, labels, fans

**Company:** Nokia, based in Espoo, Finland

**Key executive/s:** Jyrki Rosenberg, VP of entertainment

**Investors/Owners:** Nokia

**Distribution platform:** free app pre-installed on the Nokia Lumia 900 and Lumia 710 handsets

**Launched:** 2007

**URL:** [www.nokia.com](http://www.nokia.com)

###

**Product:** **Xbox Music**, an all-in-one cloud streaming-music service

**Need to know because** it is Microsoft's attempt to make an impact in the digital-music space after the lackluster Zune and MSN Music, and compete against Apple's iTunes, Amazon's Cloud Player and Spotify

**Creative function:** offers free streaming-radio, subscription-based streamed music, downloadable songs via Xbox 360 games console, and Internet-enabled devices featuring Microsoft's Windows 8 operating system; devices powered by Apple's operating system iOS and Google's Android come on board later

**Creative target:** consumers, record labels, music-rights owners

**Company:** Microsoft, based in Redmond, Washington, US

**Key executive/s:** Xbox Music principal program manager Scott Porter

**Investors/Owners:** Microsoft

**Distribution platform:** Internet

**Launched:** 2012

**URL:** [www.xbox.com](http://www.xbox.com)

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## DISRUPTION DIRECTORY

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### PHOTOGRAPHY/ART

**Product:** Snapseed, photo-editing software

**Need to know because** search-engine mega-group Google acquired parent company Nik Software in September for an undisclosed sum

**Creative function:** editing and producing digital photography and artwork

**Creative target:** photography professionals and enthusiasts

**Company:** Nik Software Inc, San Diego, California

**Key executive/s:** president/CEO Michael J Slater

**Investors/Owners:** Google

**Distribution platform:** PC and mobile

**Launched:** 1995

**URL:** [www.niksoftware.com](http://www.niksoftware.com)

###

### PRINT MEDIA/PUBLISHING

**Product:** GENWI mCMS, a mobile content-management system

**Need to know because** the venture, which already powers more than 15,000 apps, collected US\$2m in second-round funding in September

**Creative function:** digital magazine publishing on mobile devices

**Creative target:** print-media publishers aspiring to go digital

**Company:** GENWI (Generation Wireless), based in Los Altos, California

**Key executive/s:** CEO/co-founder PJ Gurumohan

**Investors/Owners:** Mike Maples Jr (Floodgate Partners); Roger McNamee (Elevation Partners); Jishnu Bhattacharjee (Nexus Venture Partners), Kanwal Rekhi (Inventus Capital Partners), Manish Chandra (Poshmark); Quest Venture Partners, angel investors

**Distribution platform:** cloud publishing; mobile apps

**Launched:** 2010

**URL:** [www.genwi.com](http://www.genwi.com)

###

**Product:** Layar Creator, an online service that makes print media and advertising truly interactive for entertainment and e-commerce  
**Need to know because** it is taking user-generated mobile augmented-reality (AR) software to the next level

**Creative function:** instead of using Layar's standard AR app to look at QR codes or encrypted content on physical-print pages through smartphones for extra content, the Layar Creator app enables readers to interact directly with the print content online and buy products via the publication's ads

**Creative target:** print publishers, advertisers, ad agencies

**Company:** Layar, based in Amsterdam

**Key executive/s:** CEO Quintin Schevernels; creative director Raimo van der Klein

**Founders/investors:** Claire Boonstra, Raimo van der Klein, Maarten Lens-Fitzgerald, Intel Capital, Sunstone Capital

**Distribution platform:** Internet, mobile network

**Launched:** 2009

**URL:** [www.layar.com](http://www.layar.com)

###

### TELEVISION

**Product:** Glasses-free 3D Television

**Need to know because** the technology has been publicly endorsed by James Cameron, the award-winning Hollywood director of Avatar, the pioneering 3D movie that was also the first film to gross more than US\$2bn in box-office receipts

**Creative function:** movie and video producers can now produce 3D entertainment that viewers can watch without needing special glasses

**Creative target:** TV, movies, video producers, TV-set manufacturers, digital broadcasters

**Company:** Dimenco, based in Veldhoven, the Netherlands

**Key executive/s:** CEO Maarten Tobias

**Investors/Owners:** 3D technology licensed by Philips Electronics and Dolby Laboratories

**Distribution platform:** end-to-end autostereoscopic display monitors

**Launched:** 2010 **URL:** [www.dimenco.eu](http://www.dimenco.eu)

###

## DISRUPTION DIRECTORY

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**Product:** HbbTV, the international industry standard for connected-TV sets  
**Need to know because** the Hybrid Broadcast Broadband TV is being adopted, tested or implemented by a growing number of countries, including EU states (Austria, France, Germany, the Netherlands, and most recently, Spain and Poland)  
**Creative function:** TV programs can be watched both on air and online via the same set  
**Creative target:** broadcasters, TV-appliance manufacturers; interactive-TV producers  
**Company:** HbbTV Consortium  
**Key executive/s:** Klaus Illgner-Fehns, chairman of steering committee (and managing director of Germany's Institut für Rundfunktechnik)  
**Investors/Owners:** The consortium includes leading European broadcasters like RTL Group, TF1, the European Broadcasting Union, and TV-technology manufacturers and developers such as Samsung, SES Astra, Sony Corp, and telecoms operators that include Abertis Telecom.  
**Distribution platform:** digital terrestrial signals and the Internet  
**Launched:** June 2010  
**URL:** [www.hbbtv.org](http://www.hbbtv.org)  
 ###

**Product:** Tvinci, an over-the-top (OTT) Internet-delivered pay-TV platform  
**Need to know because** the company recently raised US\$4.5m in its latest round of financing to upgrade the platform (OTT 2.0) and grow internationally  
**Creative function:** offers existing cable and telecoms operators, TV networks and other media owners their own dedicated online TV-delivery platform  
**Creative target:** Video and TV content distributors and rights holders  
**Company:** Tvinci  
**Key executive/s:** Chairman Ron Tamir, co-founder/CEO Ofer Shayo, co-founder/VP of business development Ido Weisenberg  
**Investors/Owners:** Zohar Gilon, Kaedan Capital, Trellas Enterprises  
**Distribution platform:** Internet  
**Launched:** 2007  
**URL:** [www.tvinci.com](http://www.tvinci.com)  
 ###

**Product:** WeePee TV-platform, an OTT Internet-TV delivery platform; the first of its kind in Belgium  
**Need to know because** the parent company WeePee New Media Ventures has snapped up almost €1m in seed funding to develop the platform and the Cloud Media Platform sister service for pan-European growth  
**Creative function:** provides TV channels an alternative distribution network for reaching digital consumers  
**Creative target:** content owners, TV networks  
**Company:** WeePee New Media Ventures, based in Ostend, Belgium  
**Key executive/s:** managing director Andrew Turner, finance director Johan Camp, CIO Joeri van Dooren  
**Investors/Owners:** Angel investors  
**Distribution platform:** Internet  
**Launched:** 2004  
**URL:** [www.weepeenewmedia.eu](http://www.weepeenewmedia.eu)  
 ###

**Product:** Zeebox, the cloud-based mobile-delivered social-media and social-TV service  
**Need to know because** US cable group Comcast and Hollywood film/TV studio NBCUniversal have invested in the increasingly popular second-screen app. And Time Warner's US cable networks HBO and Cinemax will promote the service to their viewers. Satellite-TV platform BSkyB in the UK, where Zeebox has 1 million users, already has a 10% stake  
**Creative function:** offers TV viewers ability to interact with programs via the second screen on smartphones or tablets  
**Creative target:** TV broadcasters, TV-content makers  
**Company:** Zeebox, based in London  
**Key executive/s:** CEO/co-founder Ernesto Schmitt, CTO/co-founder Anthony Rose  
**Investors/Owners:** includes the founders, BSkyB, NBCUniversal, Comcast Cable  
**Distribution platform:** Internet, mobile apps  
**Launched:** 2011  
**URL:** [www.zeebox.com](http://www.zeebox.com)  
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# N

## umbers that count

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

<u>COUNTRY</u>	<u>TOTAL BITTORRENT DOWNLOADS ( Jan-June 2012)</u>
United States	96,868,398
United Kingdom	43,314,568
Italy	33,226,258
Canada	23,953,053
Brazil	19,677,596
Australia	19,104,047
Spain	10,306,829
India	8,965,271
France	8,400,869
Philippines	8,351,260
Mexico	7,522,865
Netherlands	6,671,428
Portugal	5,597,198
Poland	5,059,204
Greece	4,919,567

The data on the left, compiled by London-based international analytics company Musicmetric, rank the Top 15 leading countries in terms of music (albums and singles) downloads via the BitTorrent file-sharing network. Although infamous for the proliferation of pirated downloads, BitTorrent is also used for the legal distribution of copyrighted works. Musicmetric's methodology aims to record the rate of usage per country, as opposed to being the definitive data for illegal downloads in those markets.

### How BitTorrent works

The BitTorrent network is a distributed file-sharing network. The only data that a torrent file holds is information about the location of different pieces of the target file – the target file being the file being downloaded, e.g. an album of music. Torrents work by dividing the target file into small information chunks, held by a number of users connected to the network. Through this method, users are able to download large files quickly by downloading different parts of the file from multiple different people all at the same time, and reassembling them at the end.

### How Musicmetric works

Musicmetric tracks online trends in music and makes this data available to those working in the music industry. The data covers activity on social media, mentions and sentiment on news and blogs, sales and file sharing activity on the BitTorrent network. On the BitTorrent network Musicmetric geographically and anonymously tracks the number of downloads any artist or release gets to a city level, around the globe, every hour. The downloads measured are of actual content downloads (the target file – e.g. the mp3 files) of the torrent rather than the torrent file itself.

### More about Musicmetric

Musicmetric, the world's largest music data trend asset, is the creator of Musicmetric Pro, an artist analytics dashboard that provides fast, accurate, and actionable information on any artist in the world. The company provides insight and understanding into global online consumer behavior for the entertainment industry, aggregating and analyzing all music-related information available on the web, from websites mentioning an artist or release, to social networks frequented by music fans, to peer to peer networks used to trade music, to wherever music fans leave a comment. Musicmetric currently tracks and indexes data for 600,000 artists and more than 10 million individual releases, all in real time, and the company's dashboards are used by thousands in the industry, including artists, managers, promoters, indie and major labels, and broadcasters. Founded in 2008, Musicmetric is based in London and LA.

SOURCE: MUSICMETRIC ([www.musicmetric.com](http://www.musicmetric.com))

# S

## tart-ups' Standpoint

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

### Product/service: Everfeel

**Developer:** ND Interactive (Paris, France)

**When launched:** In private beta since May 2012

**Targeted users/sector:** Age 16+, with a core segment from 22-35; online entertainment, social networks, gaming

**How will your technology change the industry you are in; what gap is it filling; what is the unique selling point?** Where can you have a fun conversation online today? ND Interactive was founded to provide an engaging, real-time remedy to the epic failure of the Internet to respond to one of our most basic human needs – to interact and have fun with other people. Everfeel, our online service, is a social platform where users can invite each other for live 'role-play' chats in real time – and evaluate each other at the end of a fixed time using a clever matching and notation system and enticing situations. However, finding an immersive way for people to communicate with each other online poses a real technical challenge. We all know how to have a conversation, but we expect certain visual inputs while we're talking to another person. We decided not to offer web-cam chat; instead, we create scenarios for the role-plays in 3D – for anonymity, quality and immersion. Everfeel's technology animates 3D characters that represent you on screen automatically in real time, based on your words and the emotions you project. As you speak, the scene that you chose with your Everfeel partner comes to life – via facial expressions, body movements, and camera shots. We calibrate this so that users 'adhere' to the action on screen – as they pretend to be in a domestic dispute, a romantic farce, a professional mishap - all of the situations that you could imagine in your favorite TV series. And that's just where the impact of our technology lies. Everfeel offers an emotional, human element to the Web that we are used to experiencing, passively, in TV dramas and in cinema. With Everfeel's technology, you immediately become an actor in a range of thrilling situations. Furthermore, we allow you to export your 'user-generated content' as videos online.

**How did you overcome your biggest fear when you realized the concept was becoming a business reality?** Early in our prototype stage, our users gave us

clear feedback that the experience worked, and offered something fun, intense and new. My greatest fear was that we would not be able to reach enough people in order to gain traction with the concept – no matter how awesome our users said it was. It takes time and money to perfect acquisition and retention models in entertainment. This is why we are in discussions with TV producers and license holders to offer Everfeel's content and community as an extension to their original content and fan-base. We believe that this will give us the time to build up a core audience, even as we bring immediate depth and value to existing entertainment offerings.

**Any recent developments to announce?** Later this year, we'll be opening our public beta. We have some great upgrades planned for the autumn to enrich our core technology and the social features on our website.

**Current Investors:** Paris-based business angels

**URL:** [www.everfeel.net](http://www.everfeel.net); **Twitter:** @everfeel\_###

### Product/service: Night Zookeeper

**Developer:** Wonky Star Limited, London

**When launched:** January, 2012

**Targeted users/sector:** Children's Entertainment/Education, age 6-9

**How will your technology change the industry you are in; what gap is it filling; what is the unique selling point?** Night Zookeeper is a website where children can create their own magical animals. They then play traditional, creative games to look after their animals. Night Zookeeper operates a 'freemium' business model, which will require parents to subscribe on a monthly basis to receive premium content and extend their children's learning adventure. Night Zookeeper is a unique magical world. The central story follows a Night Zookeeper who cares for the mysterious animals in the Night Zoo. The animals aren't just created by us; they're created by children from all over the world. These animals are unique with each one of them being a celebration of a children's own creativity. Our mission is to encourage and unleash. We believe there is currently a lack of online entertainment for children that challenges them to use their imaginations and create something completely unique. With this in mind, we are aiming to extend the school day by inspiring children to re-discover a love of writing, drawing and creating again!

**How did you overcome your biggest fear when you realized the concept was becoming a business reality?** I would have to say that our biggest fear was ensuring that we could retain the educational value and stay true to the artistic vision

## START-UPS' STANDPOINT

we had for Night Zookeeper. Having a clear mission for the project has really helped the company, particularly during potential investment meetings as we have been able to maintain a focus on our goals.

**Any recent developments to announce?** The company has recently completed development on Night Zookeeper Drawing Torch (a tablet-drawing application). This is programmed to be optimized on a variety of tablet devices. Children can also access this tool on our website as they create animals and complete missions to take care of their animals. Wonky Star Limited has also taken on a round of funding from Telefonica in order to develop the first version of [nightzookeeper.com](http://nightzookeeper.com). This investment includes nine months of office space and a place on a mentorship programme with industry experts. In summary, the first ten months of business at the Night Zoo has taken us deep into a mysterious place full of magical animals that have challenged us to complete many amazing missions. I will leave you with one example, which you may like to take on in the coming weeks: Research Polar Bears whilst reciting the alphabet backwards.

**Current Investors:** Richard Taylor (Media Taylor); Telefonica (Wayra)

**Contact details:** URL: [www.nightzookeeper.com](http://www.nightzookeeper.com), [www.nightzooteacher.com](http://www.nightzooteacher.com),  
Twitter: @nightzookeeper, Email: Josh@nightzookeeper.com  
###

### Technology product/service: LiveMusicStage

**Developer:** Jenkatehdas Oy (Helsinki, Finland; London, UK)

**When launched:** Platform business presented in September 2011 at Popkomm in Germany; active sales started in 2012

**Targeted users/sector:** Music business, consumers

**How will your technology change the industry you are in; what gap is it filling; what is the unique selling point?** We give everybody from small and medium-sized venues to big festivals a common playground: the tools and business models for broadcasting and monetizing their live gigs and concerts as interactive online events. For a conservative channel opening fee, we provide the client with high-quality live streaming hardware, a branded channel to stream on and monetization options that range from ticket sales for the online shows to music and merchandise sales referrals.

**How did you or the founders overcome your biggest fear when you realized the concept was becoming a business reality:** Since conception, our business idea has drawn a lot of attention. We were fortunate enough to have ticket sales in three figures for the first online gigs we produced ourselves. In spring 2011, this led to the first business angels backing us up and then shortly afterwards the Finnish Funding Agency for Technology and Innovation granting us a big R&D project. Probably our toughest time came in spring 2012, when we had a ready product to sell and needed to speed up our marketing for growth. We had to prove ourselves with very limited resources. We got there by closing our first enterprise customers in Finland which led to another angel round in June 2012. With that cash injection, we could ante up our game in the UK and have since closed two new enterprise customers here.

**Any recent developments to announce?** We have very recently started our first two UK channels, for Metropolis Group and PRS for Music (the collecting society) working together to broadcast the Power Down events, as well as Stow College in Glasgow showcasing Scotland's leading musical talents and the production excellence of the college students.

**Current Investors:** Angels Jyrki Kontio, Topi Löppönen, Jyri Forsström (who is also the marketing director), Evgenia Domnenkova and Jaakko Salminen

URL: [www.livemusicstage.com](http://www.livemusicstage.com), FB: [www.facebook.com/livemusicstage](http://www.facebook.com/livemusicstage)  
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