



***“Same Heart. New Beat. How Record Labels Amplify Talent
in the Modern Music Marketplace”:***
**New Report from Musonomics Illustrates How Modern Record Labels
Remade Themselves in the Streaming Era**

January 10, 2019 – Larry Miller, founder of music industry consulting and analytics firm [Musonomics](#), host of the Musonomics podcast, NYU professor, and director of the music business program at [NYU Steinhardt](#), has taken a deep look at the evolution of the record label in his new report, [“Same Heart. New Beat. How Record Labels Amplify Talent in the Modern Music Marketplace.”](#) Based on almost 50 interviews with top-level executives at both major and independent record labels and commissioned by the Recording Industry Association of America (RIAA), Miller digs in to the changes that have taken place in the past decade to make labels an indispensable partner for the most ambitious new, developing, and superstar artists.

“The digital revolution in music meant that anyone with a creative spark and a computer could make and distribute a song. While terrifically empowering, this led to an avalanche of new music dumped online every week – paradoxically making it harder for musicians to connect with audiences,” said Miller. “As the former head of an indie with major label distribution in the early ’00s, I was curious to examine the current state of play. While there are examples of individual, DIY artist success, the realities of the 24/7 global marketplace demand specialized teams with the ability and resources to react instantly to opportunities wherever and whenever they pop up – and the labels have evolved to meet this need.”

The report examines the “Then” vs “Now” of A&R, Marketing & Promotion, Artist Contracts & Services, Sales & Distribution, and Data. Some of the key findings include:

- Record labels have evolved to become music-based entertainment companies, focused on engaging fans with a continuous stream of social, “snackable” music-based content
- The promotion of a single song now requires the resources that used to be allocated for an entire album
- Data is critical in every aspect of operations – but only provides insight when coupled with the instinct derived from working on a deep roster of artists and genres across territories – to separate data signals from noise and form the right strategy for an individual artist or release

- No longer constrained by limited physical retail shelf space, the opportunity for legacy artists has exploded as labels now maximize catalog in ways that go far beyond the occasional reissue



For more images from the report, [click here](#).

To download the full report, visit www.musonomics.org/modernlabelreport.

About Musonomics & Larry Miller

Musonomics LLC provides strategy consulting and analytics for and about the music industry, and was founded by Larry Miller, host of the Musonomics podcast. He is also a Clinical Associate Professor at NYU-Steinhardt Department of Music & Performing Arts Professions, and the Director of the Music Business Program. He advises music creators and rights holders on public policy and litigation, and provided expert testimony before the Copyright Royalty Board and in arbitration, and supports media and technology companies and their financial sponsors on capital formation and growth strategy, digital product/service development, acquisitions and restructuring.

Previously, Larry has held varied positions across the music industry. Before founding Musonomics, he was Executive Vice President and General Manager of MediaNet. Prior to that, he was a Partner at L.E.K. Consulting and a senior member of the firm's media and entertainment practice. From 2002-2007, Larry founded and operated Or Music, a Grammy Award-winning independent record label and music publisher where he signed, recorded and published multi-platinum artists Los Lonely Boys and Matisyahu. In the late 1990s, he was Vice President of Market Development at AT&T Labs Research, heading up one of the world's first digital music distribution efforts. He began his career as a broadcaster at Tribune, NBC Radio Entertainment and WHTZ/Z100 New York, regarded as the most

successful startup in U.S. radio history as the station went from “worst to first” within 72 days of signing-on in the country’s most competitive radio market.

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