

The Music Industry in the Transition Period and Its Future Potentialities

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Summary

Everyone has something to do with music. This will never change in the future. The motivation of this thesis is to contribute to the further development of the music market.

Music was naturally a cultural thing. The evolution of industrialization has made the copy of music possible. As a result, and as music has become more familiar to us, it has been growing as an industry.

The development, however, once broke down due to propagation and popularization of mobile phones and internet. Supply of cheap contents also accelerated this break-down.

The above-mentioned process faces now a transition period. While supplying media of the music industry have experienced a cycle of records→cassettes→CDs, the industry has shifted its media from CDs to more digital and online data distribution.

The highest profitability is yielded by sales of CDs. At present, CD selling is the core of the industry. Nevertheless, the environment of the industry has lots of problems represented by the bankruptcy of the Tower Records of the U. S. and the related issue of copyrights.

The industry is sluggish now. But the demand for music is continuing the upward course by the advent of the new media.

The thesis scrutinizes the methodology of coexistence and co-prosperity of online music distribution and the industry in a better way. This is expected to form a new base-axis.

The conventional and future forms are compared with and considered in an analytical framework. Based upon groping for the future development of the industry and considering the new criteria of buying judgments, specific proposals are derived as a conclusion.

The thesis reviews a synthetic ranking system. People's suspicions of Oricon, one of the major players in music ranking, are very deep. As presented by the thesis, both sides of online music distribution and CD selling will be profited by unifying several rankings.