

The Business of Music and AI

WEBINAR - DEC 2 NYC,
DEC 3 NZ AND SG



Industry and Academic Views about Music and AI

NEW YORK, United States, New York

7:00p Mon, Dec 2 2024

BANGKOK, Thailand

7:00a Tue, Dec 3 2024

SINGAPORE, Singapore

8:00a Tue, Dec 3 2024

AUCKLAND, New Zealand

1:00p Tue, Dec 3 2024

This online seminar will bring together experts in music and content distribution, AI, human and digital rights, technologists, regulators, and academics to explore the intersection of AI and the music industry. Don't miss this opportunity to learn, share, and reconnect with industry leaders and peers. The questions we will field are: 1) how does AI music interact with copyright law? 2) how are musicians impacted? 3) what is the regulatory impact of AI and music?

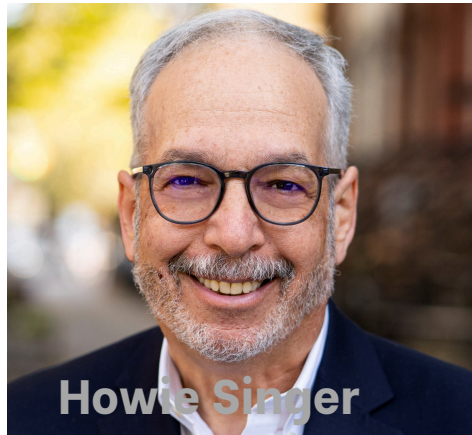
Tickets at <https://www.eventbrite.com/e/the-business-of-music-and-ai-tickets-1014104332357>

The Business of Music and AI

Speakers



Bill Rosenblatt is a globally recognized independent authority on technology issues pertaining to intellectual property in the digital age. He is an adjunct professor in the Music Business program at NYU, where he teaches courses on data analytics and technological transformation in the music industry. He is the co-author (with Howie Singer) of *Key Changes: The Ten Times Technology Transformed the Music Industry* (Oxford University Press, 2023), a media industry contributor to Forbes.com, and the author of the recently published WIPO study *The Global Digital Music Landscape: An Overview of Distribution, Copyright, and Rights Administration for Music in the Digital Age*. His consulting clients have ranged from early-stage startups to global companies such as Spotify, Google, Microsoft, and major record labels, publishers, and movie studios. Bill has also advised public policy entities on three continents on digital copyright and technology issues. He has served as an expert witness in dozens of litigations related to copyright, digital media, security, and music business issues in the US, Canada, and Europe. Bill is a trustee of the Copyright Society and chairs the Copyright Society's annual Copyright + Technology conferences.



Howie Singer is an expert on the implications of technology and data for the music business. He is currently an adjunct professor teaching “Data Analysis in the Music Industry” in the NYU Music Business program and is the co-author of “[Key Changes: The 10 Times Technology Transformed the Music Industry](#)” recently published by Oxford University Press.

In 15 years at Warner Music, he served as SVP and Chief Strategic Technologist analyzing services and companies that enhanced or threatened WMG’s businesses. As a consultant to Beatdapp, the RIAA, Universal Music, MQA, and Auddy he has advised on the implications of Artificial Intelligence, streaming data analytics, high resolution music, and podcasting.

Howie received a PhD and MS in Operations Research from Cornell University and is listed as an inventor on over 20 patents.



Isa Seow worked closely with governments in Asia Pacific on subjects related to technology, finance and governance. Isa held the position of Programme Specialist at the United Nations, and Director of Technology Initiatives at the Motion Picture Association of America (MPAA) from 2006 to 2009, and as the Managing Director of the Centre for Content Promotion from 2009 to 2016, facilitating partnerships between 6 major Hollywood studios, Internet providers, device manufacturers, chip designers and software developers in Asia Pacific. Isa taught Policy at the National University of Singapore (NUS). Isa graduated cum laude from Harvard University and from the University of Cambridge, UK in 2004. Isa is recognised as a signed international composer, performer and artist with Pony Canyon (Fujisankei, Japan) in the 90’s before enlisting for the Singapore army in 1993. He is currently the Director of Compliance at Nauru and Henley& Partners’ international programme office in New Zealand.



Frank Rittman. An attorney-executive with more than 30 years of applied expertise representing multinational companies' contentious and non-contentious affairs in the book publishing, music publishing, and motion picture and television industries, Frank is a native New Yorker who has lived and worked in four different countries throughout his career and has supervised executives and service providers throughout the Asia-Pacific and around the world.

Functioning primarily in the capacity of a business strategist and legal advisor throughout his career, Frank has also represented numerous individual creators and entertainers active in the media and entertainment industries. He began his career as the Director of Contracts & Copyrights for the Macmillan Publishing Company, before moving on to serve as the Vice President for International Affairs at the National Music Publishers' Association and The Harry Fox Agency, Inc. In 2001 Frank joined the Motion Picture Association's regional office in Singapore, serving as its Senior Vice President, Deputy Managing Director, and Regional Policy Officer. Before joining WSR, Frank was most recently the President and Managing Director for the Motion Picture Licensing Company (Asia) Ltd.



Benjamin Ang is Head of the Centre of Excellence for National Security (CENS) and Future Issues in Technology (FIT), at RSIS, Nanyang Technological University (NTU). CENS publishes and speaks on policy research team in national security issues related to cyber, disinformation, and foreign interference. FIT publishes and speaks on policy issues in artificial intelligence, space, quantum technology, and other emerging technologies.

He concurrently serves as Co-Chief Data Officer of AI.Singapore, the national programme that builds national capabilities in AI. Ben Ang is also Principal Tutor of the National University of Singapore's Electronic Music Lab (NUS EML) and is half of the electronic pop duo Cosmic Armchair which is signed to European record label Alfa Matrix.



Luke Yi is an experienced professional with over 20 years in music, technology, and digital innovation. Early in his career, he gained recognition as a top-tier musician and recording artist, featured in NHK's award-winning documentary series. He played a key role in introducing digital recording and computer-assisted music production to China in the 90s. Later, he became China General Manager at Rock Mobile, a spin-off from Rock Records, Asia's largest record label with an 80% market share of Chinese-language music. During this time, Luke led the company's transition into the digital music era, launching mobile music services that reached tens of millions of users, in partnership with China Mobile and China Unicom, which had 301 million and 142 million subscribers, respectively. As CTO of several startups, including Glamour Sales, Luke helped scale companies from zero to one, leading to exits through IPOs or acquisitions. Luke graduated from Fudan University and is currently involved in AI music research at Auckland University of Technology, where he focuses on generating production-quality music using AI technology. He is also an Edmund Hillary Fellow.

AGENDA

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New Zealand Time

1.00 - 1.10 PM: Welcome and Opening Remarks

- Host: Isa Seow, Asia Ventures Limited.
- Overview of the conference goals and schedule.
- Introduction to the topics and speakers.

1.10 - 1.30 PM: Session 1 - Music and AI: Their Policy Impact

- Speaker: Bill Rosenblatt
- What is the issue? How does it impact musicians and policy?
- Exploration of current challenges and future implications.

1.30 - 1.50 PM: Session 2 - Distribution and AI: The Interests of Labels, Distributors, and Agents

- Speaker: Howie Singer
- Examination of AI's role in music and distribution.
- Analysis of how labels, distributors, and agents are adapting to AI technologies.

1.50 - 2.10 PM: Session 3 - Copyright and Monetisation

- Speaker: Frank Rittman
- Discussion on how AI is affecting copyright laws and royalty associations.
- Analysis of the regulatory landscape and future policy directions.

2.10 - 2.20 PM: short break – get your coffees!

2.20 - 2.40 PM: Session 4 - AI and Security

- Speaker: Benjamin Ang
- Fake music? Fake artists?
- Exploring AI's impact in Asia Pacific

2.40 - 3.00 PM: Brief Session 5 - Impact on Creativity and Originality

- Speakers: Luke Yi, Isa Seow, others
- Insights from musicians on their experiences with AI in music creation.
- Discussion on the benefits and concerns from a musician's perspective.

3.00 - 4 PM Panel discussion and Q&A Discuss next steps

The intersection of AI and music

The intersection of AI and music is a focal point in the ongoing battle between copyright owners and technologists. At the heart of this struggle lies the tension between free access to data, which has driven AI's rapid development, and the protection of intellectual property, fiercely guarded by copyright holders.

Companies like Google have set a significant precedent by acquiring vast amounts of data without direct cost, enabling swift advancements in AI technologies. This approach has been pivotal in developing sophisticated AI systems capable of generating music, analysing trends, and even predicting hits. However, this model has sparked intense debates about the ethics and legality of using copyrighted material without compensation to creators.

On the other side of the spectrum, copyright owners, particularly those with a digital approach, argue that their content is inherently protected and should not be used without proper licensing and remuneration. This perspective underscores a fundamental conflict: while AI technologies thrive on access to large datasets, copyright holders seek to maintain control over their intellectual property to safeguard their revenue streams.

The landscape is further complicated by the varied responses of major media entities. Some, like *The Atlantic*, have struck deals with companies like OpenAI, recognising the potential benefits of collaboration. These agreements often involve licensing content for AI training in exchange for compensation or other benefits. Conversely, others, like *The New York Times*, staunchly resist AI's encroachment on their intellectual property, highlighting the lack of consensus on how to navigate these new technological realities.

The debate often oversimplifies the myriad interests involved, overlooking the distinct positions of creators, distributors, and technologists. In the music industry, in particular, current business models appear skewed against creators, who often have the least influence in these discussions. Record labels and streaming platforms, which act as intermediaries, tend to capture a significant portion of the revenue, leaving creators with relatively meagre earnings. This imbalance raises critical moral, legal, and technological challenges.

The future economics of the music industry, driven by AI, might not align with the best interests of human creators. As AI-generated music becomes more prevalent, there is a risk that the unique value of human creativity and artistic freedom could be undermined. The ease with which AI can produce music could flood the market, potentially devaluing human-made compositions and reducing opportunities for artists to make a living from their craft.

The music industry, with its unique ecosystem of creators, producers, and distributors, necessitates specific regulations and business models that fairly compensate all stakeholders. This might involve new licensing frameworks, revenue-sharing models, or even AI-generated music levies to support human creators.

As AI continues to evolve, the prospect of computer sentience adds another layer of complexity. If AI systems were to achieve a level of awareness or creativity akin to humans, the notion of AI recognising and adhering to copyright could emerge. This raises profound questions about the nature of creativity, ownership, and the rights of sentient machines, potentially redefining the legal and ethical boundaries of copyright.



Asia Ventures Limited

Asia Ventures Limited (NZ)

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Cost: US\$20, online only. All bookings on Eventbrite.

Tickets at <https://www.eventbrite.com/e/the-business-of-music-and-ai-tickets-1014104332357>

Contact

Isa Seow

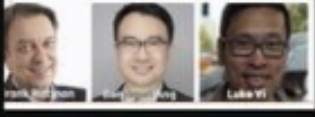
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