THE MUSIC INDUSTRY IN MIZORAM: AN EMPIRICAL STUDY

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THE MUSIC INDUSTRY IN MIZORAM: AN EMPIRICAL STUDY

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Submitted

In partial fulfillment of the requirement of the Degree of Doctor of Philosophy in Commerce of Mizoram University, Aizawl

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CERTIFICATE

This is to certify that the thesis entitled "The Music Industry In Mizoram: An Empirical Study" submitted by Ms. Lalnunmawii Ralte (MZU/Ph.D./1151 of 07.11.2017) for the award of the degree of Doctor of Philosophy (Ph.D) of the Mizoram University, embodies the record of original investigation carried out by her under my supervision.

She has been duly registered and the thesis presented is worthy of being considered for the award of the Ph.D degree. This work has not been submitted in the past for any degree in this or any other University or Institute of learning.

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NOVEMBER, 2024

I **LALNUNMAWII RALTE**, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or to do the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other University/Institute.

This is being submitted to the Mizoram University for the **Degree of Doctor of Philosophy in Commerce.**

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PREFACE

"The music industry is an interesting lens through which to look at change, because it has had such a difficult time adjusting to the digital age."
- Jennifer Egan

The music industry, a vast and intricate web of creativity and commerce, has undergone seismic shifts in the digital age. Technology has transformed the industry in many ways, from how music is created to how it is distributed and consumed. It has been forced to rapidly adapt to technological developments in ways few other industries have to, having to innovate in leaps and bounds while staring at ever-evolving threats like music piracy. Independent music production has become more accessible, allowing artists to retain creative control and potentially enjoy a larger share of the profits. However, this democratization also means a highly saturated market, where visibility and commercial success are not guaranteed. Despite the challenges, the shift towards independent music production and direct fan engagement represents a paradigm shift in the music industry, redefining success beyond traditional commercial metrics. It emphasizes the importance of artistic freedom, community building and the ability to adapt to the ever-evolving digital landscape. The music industry's struggles also highlight the broader challenge of balancing tradition with innovation. As technology continues to reshape how music is produced and consumed, the industry must embrace change while safeguarding the nostalgia and artistry that make music timeless. Legendary producer Rick Rubin captured this sentiment perfectly when he said, "Being an artist means to be continually asking, 'How can it be better?' Whatever *it* is. It may be your art, and it may be your life." His words underscore the necessity of perpetual reinvention in both music and the industry itself. This thesis delves into the heart of these transformations, exploring the interplay between evolving technologies and the timeless art of music creation. It seeks to contribute towards a better understanding of these changes and their implications for artists, producers, and consumers alike.

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I reserve my deepest, heartfelt appreciation for my family. Words fail me- I am beholden to them.

To the Almighty, for His never-ending grace.

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ABBREVIATIONS

AHP	Analytic Hierarchy Process
AI	Artificial Intelligence
AIR	All India Radio
CCIs	Cultural and Creative Industries
CD	Compact Disc
CFA	Confirmatory Factor Analysis
CFI	Comparative Fit Index
D2F	Direct-to-Fan
DAWs	Digital Audio Workstations
DDK	Doordarshan Kendra
DMs	Decision Makers
FAHP	Fuzzy Analytic Hierarchy Process
GDP	Gross Domestic Product
HFS	Hesitant Fuzzy Sets
IBA	Interpolative Boolean Algebra
IFS	Intuitionistic Fuzzy Sets
ISIC	International Standard Industrial Classification of All Economic Activities
ISO	International Organisation for Standardisation
IMFA	Institute of Music and Fine Arts
IVIF-AHP	Interval-Valued Intuitionistic Fuzzy-AHP
LPS	Laldailova Pachuau and Sons
MCDM	Multiple/Multi Criteria Decision-Making

MCDS	Multiple Criteria Decision Support
MP3	MPEG Audio Layer-3
MPEG	Moving Picture Experts Group
P2P	Peer-To-Peer
PPV	Pay-Per-View
RMSEA	Root Mean Square Error of Approximation
SAW	Simple Additive Weighting
SCM	Supply Chain Management
SEM	Structural Equation Modelling
SOFT	Satisfactory Opportunities Faults Threats
SWOT	Strength Weakness Opportunity Threat
TAPP	Theory And Practice of Planning
TLI	Tucker-Lewis Index
TOWS	Threat Opportunity Weakness Strength
TOPSIS	Technique for Order of Preference by Similarity to Ideal Solution
TPB	Theory of Planned Behaviour
TRIPS	Trade Related Aspects of Intellectual Property Rights
TV	Television
UNESCO	United Nations Educational, Scientific and Cultural Organisation
USD	United States Dollar
WCT	WIPO Copyright Treaty
WIPO	World Intellectual Property Organization
WPPT	WIPO Performances and Phonograms Treaty

CHAPTER ONE

INTRODUCTION

Industry is an indispensable contributor to economic development in the modern economy. Through the process of value creation, it generates wealth and provides employment to a range of stakeholders, distributing the gains of economic development to various sectors of the economy. All industries have their genesis in the form of an idea and the enterprising zeal of individuals who are willing to assume risk to bring ideas to fruition. In fact, large industrial ventures in existence today started out as relatively small enterprises and expanded through the continuous process of value creation and innovation. It is not without merit to view entrepreneurs as key agents of industrial development and by extension, that of economic development. Moreover, the success of one entrepreneur can, and often acts, as a catalyst for the emergence of other entrepreneurs who sought to emulate the success of their forerunners, starting a chain reaction of value creation and addition, and network economics, accelerating the pace of economic growth which further boosts entrepreneurship in many other areas. Entrepreneurship is regarded as a main driver for economic growth, development and employment generation worldwide. Technological advancements, especially the invention of digital technology, play an essential role in propelling this development.

1.1 The Music Industry, Technology and Innovation

One industry that is profoundly and continuously affected by successive technological revolutions is the music industry, which has benefitted immensely from inventions throughout the years. Inventions like the gramophone, radio, vinyl record, cassette tape, compact disc, portable music player, digital recording equipment, online streaming, etc have transformed what was once solely a live performance vocation into a large and complex industry with numerous stakeholders. A closer look at the music industry reveals a complex world of intellectual properties

and interdependent professions/livelihoods and business enterprises, fuelling job creation, innovation and economic growth. In fact, the music industry has always been innovative, long before innovation became a buzzword.

In the past three decades, digitalization has played a pivotal role in this industry and is expected to entirely transform it in the near future. Prior to the introduction of digital technology, analog inventions such as the gramophone, magnetic tapes and vinyl records enabled continual reductions in production costs over time while simultaneously increasing the consumer price, which resulted in steadily rising profit margins for recording companies (McLeod, 2005). Meanwhile, with every new device or recording format invented, consumer electronics companies like Sony and Philips were able to create new markets for their music reproduction equipments. The recording companies also repackaged their old recordings, called back catalogues, in the new formats, reselling the same music over and over again with higher profits (Leyshon, 2001). Recording devices, at reduced prices, became more accessible and this enabled the establishment of numerous small recording studios which served as "nursery units" for the development of local musical talents (Lovering, 1998).

Thus, it could be said that the music industry and the technology industry enjoyed a mutually beneficial relationship, with developments in one industry boosting the other. However, this dynamic started to change with the introduction of digital technology in the music industry.

1.1.1 Digital Disruptions in the Music Industry

The symbiotic relationship between the music industry and the technological industry has been upended by digitalization, specifically the introduction of the MPEG-1 software programme in 1992. Popularly known as MP3, this software format was initially created as a standardisation tool by the International Organisation for Standardisation (ISO) and its Motion Pictures Expert Group to facilitate international exchanges by the television industry. The revolutionary small

size of the MP3 meant that it immediately found applications in other related media. It became the preferred format to share audio files, as they could be shared and downloaded without sophisticated equipments in a matter of minutes. This development coincided with the widespread adoption of the internet, paving the way for widespread illegal file sharing across the internet.

Thus, technology has become a double-edged sword for the music industry, and the profusion of music piracy is now one of the most widespread and serious threat faced by this creative industry. However, as testament to the creativity, adaptability and innovation that is inherent in the sector, the music industry continues to thrive and expand, influencing other creative industries and even shaping culture along the way. Digitalization resulting in the democratization of music creation has lowered the barriers to entry for aspiring musicians, leading to a surge in music-related innovations across the world in numerous sectors beyond the music industry itself.

In recent years, a new threat is emerging from the technology sector, harking back to the days of the mp3 disruption. The imminent widespread adoption of artificial intelligence (AI) is going to significantly upset the music industry again, not much unlike the introduction of the mp3 files. The rise of AI-generated music has sparked debates about copyright, fair compensation for artists whose works are used in the training processes of AI models, and the ethical use of AI. With AI technology, anyone with an internet access can not only generate music but also create bogus music works of established artists by mimicking their voices. This is already igniting debates about creativity, ownership, and the future of music.

On the bright side, AI tools allow for swift music creation and assist in song-writing, as well as in the technical production aspects such as pitch correction, mixing, mastering, etc., enabling producers to experiment with new sounds and styles with minimal risk and lower capital investment (Chow, 2023). Streaming platforms like Spotify and Apple Music use AI algorithms to analyze listening habits and offer song recommendations, making song discovery an added value proposition to their streaming business model. Thus, AI’s influence on the music industry is going to

offer both opportunities and challenges. As the technology continues to evolve, the music industry will need to adapt thoughtfully to balance innovation with ethical considerations.

1.1.2 Music Industry: A Multi-Faceted Paradigm

The evolution of the music industry, from gramophones to present day streaming services, illustrates its capacity for reinvention, and its substantial contributions to the broader cultural and creative economy cannot be taken for granted. Governments across the world also recognise the value of music and its economic, cultural and social benefits, and numerous policies have been put in place to encourage the growth of the sector. In fact, the music industry is not only about entertainment but also about cultural expression and innovation, driving creative economies and contributing significantly to national GDPs. As a cultural phenomenon, music plays a crucial role in identity formation and social cohesion, often reflecting (and at times, even shaping) societal values and trends. It also serves as a medium of cultural exchange that fosters international goodwill, boosting a country's economic soft power which in turn opens up foreign markets for other industries. South Korea and its *hallyu* wave is a prime example of how a country can harness the power of music for economic gains.

The evolution of the music industry vis-à-vis technological developments holds numerous potential lessons that other industries can learn from. This is because the music industry drives innovation in allied industries such as audio and visual technology, digital marketing, event management, streaming services and social media marketing. It also influences laws and government policies, especially with respect to intellectual properties and copyrights, culture and arts education, travel and tourism, and even trade agreements. All these developments not only benefit the music industry but also tend to have applications and practical relevance in other industries as well. Furthermore, given the complex and multifaceted nature of the industry, and due to the disruptions caused by technological innovations throughout

the years, the music industry cannot be studied from a narrow perspective of music creation and performance alone.

The paradigm with which the music industry must be looked at encompasses numerous roles and responsibilities that are overlapping, with diverse but interconnected components, and strategies that seek to maximise the value networks that exist from production to consumption. Understanding the multifaceted nature of the music industry and the dynamics involved can help in predicting future trends, ensuring that the broader economy is able to adapt to changes in how music is produced, distributed and consumed while also looking out for the welfare of the stakeholders so that they do not fall victim to the disruptions caused by technological innovations.

1.1.3 Music Industry: A Subset of the Cultural and Creative Industries

The music industry is an integral part of the cultural and creative industries (CCIs), recognised for its contribution to the economy and the society as a whole by facilitating the creative expressions of individuals. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) defines cultural and creative industries as activities "whose principal purpose is the production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature" (Raufast et al., 2015, p. 11). When defining cultural industries, O'Connor (2000, p.10) succinctly wrote:

> The cultural industries are those activities which deal primarily in symbolic goods – goods whose primary economic value is derived from their cultural value… The cultural sector mixes money and value, making money and making sense. They have an emotional investment in the product and a need/desire to sell it. This involves an insider's knowledge of the cultural circuit and market opportunity, often couched in terms of 'intuition', 'hunch', 'feeling' and thus difficult to ... express in straight business terms. They also have to manage the business, managerial, administrative elements of this cultural production ... It is here that we see the cutting edge nature of these cultural businesses... they respond to larger shifts in lifestyle and the construction of identity through consumption.

The music industry, as a subset of the cultural and creative industries, is a multi-faceted sector consisting of a diverse range of activities, from the creation and production, recording and reproduction, promotion and marketing, distribution and commercialisation to the final consumption of music.

The International Standard Industrial Classification of All Economic Activities (ISIC), Revision 4, the international reference classification of major productive activities published by the United Nations mentions 22 divisions of activities involving music, musicians and musical instruments. According to the ISIC, Rev. 4, Division 5920, the music industry includes sound recording and music publishing activities, including:

- production of original (sound) master recordings, such as tapes, CDs
- sound recording service activities in a studio or elsewhere, including the production of taped (i.e. non-live) radio programming, audio for film, television etc.
- music publishing, i.e. activities of:
    - acquiring and registering copyrights for musical compositions
    - promoting, authorizing and using these compositions in recordings, radio, television, motion pictures, live performances, print and other media
    - distributing sound recordings to wholesalers, retailers or directly to the public
- publishing of music and sheet books. (United Nations, 2008, p. 210)

The above definition, however, appears to refer exclusively to the recording and music publishing industry, a subset of the larger music industry. Scholars like Williamson and Cloonan (2007) are of the view that the music industry's homogeneous unit image is outdated and inaccurate and instead, it consists of multiple cultural industries involved in creating, managing and selling music. They maintain that one “cannot help an industry until they know what it is”.

1.2 Understanding the Music Industry: Definitions

Before the invention of recording equipments in the 19th century, music was performed live and musicians were under the patronage of rich aristocrats who supported them financially. At that time, the core physical elements of music were the musical instruments and sheet music on which compositions were written. Leurdijk, Nieuwenhuis and Poel (2014) traced the evolution of the music industry from a live performance practice to a recording industry, which shifted the core music product to shellac discs, the gramophone and other recording equipments. With modern industrial work processes and technologies shaping the market, the production and promotion of music for commercial and private consumption became the industry's focal point.

The role of music publishers also evolved to include the administration of copyrights and royalties. When digitalization started entering the music industry in the 1970s, the industry embraced "all activities in the value chain, from talent scouting production, promotion, distribution and consumption". Laing (2003) also notes how music industry activities involve "a chain of different professions, each of which adds value to the creative work of musicians and composers".

Galuszka (2012) acknowledges the broadness of the term 'music industry', noting that the predominance of the recording industry in the pre-internet era may have led popular belief to consider both terms as synonymous. He suggests that associated industries like the live music industry, music education, music technology and instruments manufacturers and sellers be included in the definition of the term 'music industry'.

Jones (2012) also finds the singular term 'music industry' problematic and warns against confusing it with the recording industry, stressing how music's 'industrial character' is rooted in the inter-relations between music companies and musicians.

According to Jeremy Belcher, the editor of Think Like a Label, a music magazine, the music industry is an "overarching behemoth" of smaller industries like recording, licensing, touring and live performances, merchandise, print and web design, publishing, marketing, advertising and public relations, video production, magazines and newspapers, musical instrument design and manufacturing as well as music hardware and software development. Essentially "any business that is involved in music in any way can be considered part of the music industry" (Belcher, 2012).

This view is echoed by Sterne (2014), who goes even further to argue that there is no singular music industry; rather, there is "a polymorphous set of relations among radically different industries and concerns, when we analyze economic activity around or through music. There is no 'music industry'. There are many industries with many relationships to music". This view takes into account the vastness of the range of economic activities associated with music.

Anderton, Dubber and James (2012) write in more detail about how the music industries encompass roles, responsibilities and opportunities in song-writing and publishing, recorded music industry, music production, distribution, promotion and consumption.

O'Hara (2014) also refers to all the "businesses that operate the managerial and organisational processes involved in the production, distribution, promotion and consumption of creative works and all of its sundry products, services and activities linked to the music industry."

Thus, drawing from the above literature, it is clear that the term 'music industry' encompasses a dynamic, multifaceted structure of interconnected components that include music creators, music performers, record label executives and intermediaries, makers of musical products, consumers, and all those who channel musical works from their origin to the final consumers.

However, Small (1998) warns that paying too much attention to the monetization of the relationships between the music artists, the listeners and the recording industry will limit a holistic understanding of music as a cultural and social practice, especially in light of the numerous innovations that have been brought about by the digital revolution.

1.2.1 What Constitutes the Music Industry?

The most widespread perception of the music industry revolves around the relationship between music artists, listeners and the recording industry where the 'music industry' is considered to be synonymous with the recording industry. This is partly due to the commercialization of music recordings in tangible formats like vinyl discs, cassette tapes, CDs, etc. which created an "ownership model" (Wikström, 2012) wherein consumers had to acquire physical products that store musical recordings. These musical recordings were expensive and not readily available everywhere; music fans had to visit record stores and carefully chose their purchases. Music lovers would build their musical library just as book lovers did with books- with cabinets and shelves. Music collections were proudly displayed in consumers' homes as testaments to their *good taste* and to *share* music meant physically lending or borrowing music cassettes and discs. This form of music consumption where consumers own and build their musical collection physically is referred to as "retrospective collection" by Wikström (2014). Assuming this extremely myopic view of the music industry disregards the essential contributions of other significant players in the music industry though.

Moisio and Rökman (2011) note how perceptions about the music industry have shifted from a "product-centric view to a service-based model…where the end product is…the entire experience music invokes" and not just the musical work itself. Learned scholars like Galuszka (2012), Belcher (2012), Wikström (2014) and Sterne (2014), amongst many others, have acknowledged the broadness of the term 'music industry' by suggesting that the music industry is not one colossal industry but a collection of different but related industries that work with music in one form

or another. These could be music composers, songwriters, artists, musicians, producers, sound engineers, instrument makers, merchandise designers, concert promoters, caterers and even lawyers for intellectual properties related to music creation. Galuszka (2012) includes the live music industry, music education, music technology and instruments manufacturers and sellers to define the 'music industry'. Further, Belcher (2012) recognises recording, licensing, touring and live performances, merchandise, print and web design, publishing, marketing, advertising and public relations, video production, magazines and newspapers, musical instrument design and manufacturing as well as music hardware and software development as part of the music industry.

1.2.2 Music Industry's Core Sectors

Wikström (2014) has provided a structured observation by separating these diverse economic activities into three core sectors, namely- the recorded music industry, the music licensing industry and the live music industry. The recorded music industry, as the name suggests, is concerned with the recording and distribution of recorded music; the music licensing industry deals in intellectual property by licensing compositions and arrangements to other businesses; and the live music industry deals in concerts, tours, etc. Other businesses related to making and selling music instruments, software, stage equipments, merchandise, etc. are not considered as integral parts of the traditional music industry.

With the advent of the internet, the interactive Web 2.0, in particular, and the resulting emergence of social media, user-generated content and collaborative online platforms, the music industry has undergone a massive overhaul. Digital piracy and illegal online file-sharing has disrupted the industry but has also forced it to adopt much-needed innovations. With digital innovations leading the charge, technology companies have emerged as major players in the music industry. The recorded music industry lost its top spot as the major revenue generator, the music licensing industry expanded from being a business-to-business player to being the most innovative

music sector, and the live music industry has emerged as the largest revenue-generator of the three sectors (Wikström, 2014; Götting, 2022).

Innovations in digital technology have made it possible for anyone equipped with a personal computer and the internet to create and upload music from anywhere in the world. Music artists now create, produce and market professional-quality music in their living rooms, with much smaller budgets than what contracts with record labels entailed. This new music economy employs cloud-based music distribution systems to satisfy the music demand of a much more diverse and harder-to-please consumer base. Streaming music from the internet has emerged as the most common form of music consumption, changing the business model from that of "ownership" to an "access-based" model (Wikström 2014). This new business model has changed the way music listeners consume music. They no longer need to own physical copies of (a limited number of) songs since they now have access to an unlimited library of songs, whenever and wherever they want.

1.3 Business Models in the Music Industry

According to Afuah and Tucci (2003), a business model is "the method by which a firm builds and uses its resources to offer its customers better value than its competitors and to make money doing so". For Watson (2005), it "describes a company's operations, including all of its components, functions and processes, which result in costs for itself and value for the customer". In other words, a business model describes how an organization creates, delivers and captures value.

In the years prior to the development of digital technology, the music industry followed a business model in which a few large record companies controlled a major portion of the industry, effectively dictating prices, and promotion and distribution channels. This model, conceptualized by Scott (2000) has come to be termed as the 'traditional model' and depicted graphically by Hracs (2012) as provided in Figure 1.1 below:

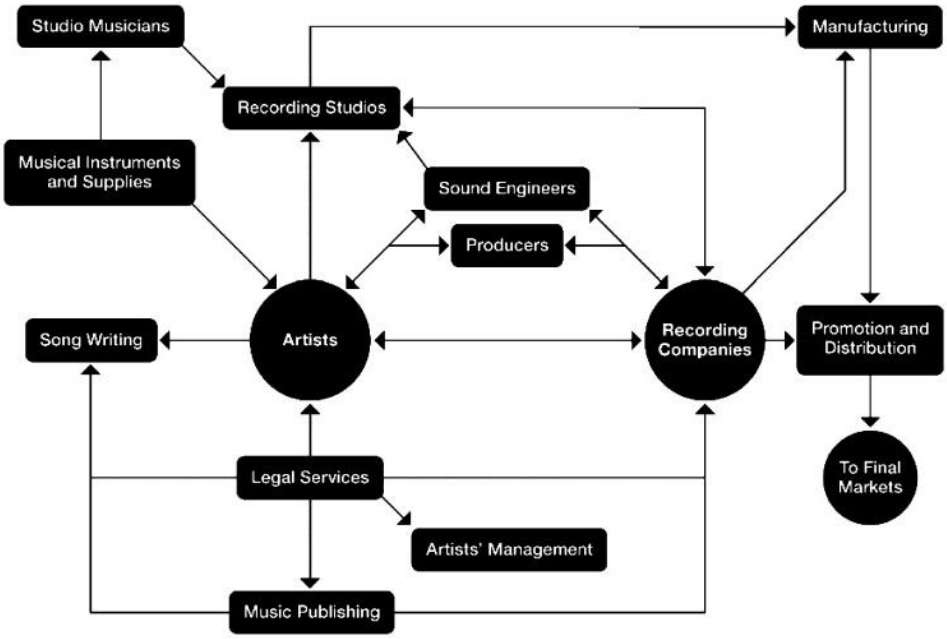


Figure 1.1: The Traditional Model of Music Industry (Hracs 2012)

1.3.1 Traditional Business Model

In the traditional model, the recording companies were vertically integrated multinationals who controlled every aspect of the music production process- song writing, recording studios, sound engineering, music recording, music publishing, music production, marketing, promotion and distribution networks, artist management, legal services, and even financing. The music artists signed to record labels only needed to bring their creative capital and hone their musical skills to advance their careers. They were not required to possess other specialized skills like technical, managerial, legal or entrepreneurial skills to progress in their profession. *Talent* alone was enough for success as even finance was easily available for promising artists. Individual musicians also enjoyed job security when they were signed to recording contracts (Hracs 2012). The traditional model was so successful in creating, capturing and delivering value that in 1997, the recorded music sector was the top earner within the entertainment industry, earning USD 12.2 billion in the domestic US market alone (Scott 2000).

1.3.2 Renegade Business Model

For the music industry, *everything* changed with the introduction of digital technology. The revolutionarily small size of the MP3 audio files gave rise to widespread illegal file-sharing across the internet. This development eventually gave rise to a new business model, one termed as the "renegade business model" by Vaccaro and Cohn (2004). This new model is based on illegal, unauthorized peer-to-peer trading of copyrighted music files over the internet, with software that "empowers millions of consumers to become unauthorized mass distributors of music for free".

Leyshon (2009) noted that this illegal model poses a significant threat to the musical economy, since the scale and scope of illegal downloading "now dwarfs the legal sale of recorded music in both physical and digital formats". The worst affected are the record companies whose control over the music industry eroded quickly over a short period of time as they could not compete with the 'free' music supplied by such illegal networks. Further, this technological change not only affected record companies but also led to the emergence of new, disruptive agents in the music market- the internet and online peer-to-peer networks.

1.3.3 Legitimate Online Business Models: Freemium, Subscriptions and Pay-Per-Song

Triggered in part by the music industry's response to the renegade model, new business models are being developed to include legitimate online digital music services. Led by the Apple Computers-owned iTunes service, there are now more than 30 legitimate online services that offer music, either by pay-per-song model or by subscription to online streaming services like Spotify and Apple Music. In this model, do-it-yourself became the new mantra and individual musicians could directly access the global distribution reach of the online services, a privilege once enjoyed only by those musicians signed to contracts with multinational record labels. This "flattening effect" of digital technology removed two major entry barriers- cost and

skill (Hracs 2012). The cost of recording technology has fallen to such an extent that even home productions could compete in quality with studio records. The skills required for producing music have also proliferated, aided in part by technology that simplifies the production process, as well as online videos and courses that teach technical skills.

The development of these digital models, along with the record companies' failure to adapt successfully to technological changes, led to the rise of alternate channels of distribution that bypassed several traditional players. Specialized music retailers have been replaced by online distributors like iTunes and Spotify. Music fans can now purchase music directly from iTunes and also from the websites of their favourite music artists; most popular music can be consumed via Youtube, Spotify and internet radios without ever paying a penny.

With the loss of control over the distribution channels, the record companies also lost control over the production process of music itself. This has made them more risk-averse, reducing new contracts and concentrating on a small number of "proven musical commodities" that have a higher potential for commercial success. They have also reduced the kind of supporting services they once provided to their signed artists, and are now less concerned with developing new musical talent. In effect, they have transitioned from being music producers to marketing companies, as they have become more interested in the finished product than the developmental process. As a result, independent music production has gained popularity and is now the dominant form of employment in the industry (Galuszka 2011; Hracs 2012).

1.3.4 Other Music Business Models

There are several other assorted business models in the music industry, some are concerned with music production, some with promotion and distribution, and others are funding-related. The traditional model involving the sale of physical copies of music, such as CDs, vinyl records, and cassettes has been innovated upon and now includes value proposition add-ons like exclusive community memberships, limited

edition merchandise and exclusive access privileges for hardcore music fans and collectors. Such a model is called the Direct-to-Fan (D2F) business model. Crowdfunding as a business model is also gaining popularity since dedicated crowdfunding platforms like Kickstarter and Patreon exist, that allow fans to support their favourite artists directly by contributing money for new music projects in exchange for exclusive content, early access, etc. Sync licensing for music to be used in advertisements, movies, TV shows, video games, social media content, etc. is also proving to be a reliable model, generating good revenue stream, especially for popular or *viral* works.

Digital aggregation models like CD Baby are another business model, offering music distribution services to multiple streaming platforms. The Pay-Per-View (PPV) model of paying for access to exclusive live streams of concerts and special performances is also a gaining popularity. Each of these models, and many more, possesses unique advantages by themselves, and they can be combined strategically to create a diversified revenue stream for music industry stakeholders.

1.3.5 Independent Music Production

Advances in technology also contributed a great deal to the rise of independent music production. Home studios, online marketing and distribution, digital music files, online payment systems- in the words of Von Hippel (2005), digital technologies have 'democratized' the production of music by making traditionally expensive and specialized activities accessible on a wider scale. With the lowering of the barriers to entry, many more music artists are now functioning as independent producers of their own art.

In essence, independent musicians have become "accidental entrepreneurs" in their efforts to bring out their music to their audience. Technological developments have, thus, forced a fundamental restructuring of the music industry- the role of record companies has been curtailed and in their place, independent music production has taken centre-stage.

1.4 Entrepreneurship and the Music Industry

Identifying entrepreneurship as a leadership style, Peterson & Berger (1971) viewed it as a strategy employed by large organizations to cope with turbulent market environments. The music industry was already considered to be a turbulent environment, even prior to the digital disruption. The authors suggested that entrepreneurship can be exercised in anticipation of turbulence, even though it is entrepreneurship that often creates turbulence in the first place.

Schumpeter (1983) provided five conditions under which entrepreneurs may carry out innovations, namely:

- the introduction of a new product or service;
- the introduction of a new method of production;
- the opening of a new market;
- the conquest of a new source of production input; and
- a new approach to organization of an industry.

Carrying out a new combination of any of these resources means exploiting the existing resources in ways that have not been done before, which can elicit resistance from society as many people are not comfortable with new things and often resist changes in practice and customs (Schumpeter, 1983). Further, entrepreneurs are "individuals who exploit market opportunity through technical and/or organizational innovation" (Schumpeter, 1965), to create change and break boundaries despite resistance from society. Thus, entrepreneurship is the act of bringing new innovations to the market to initiate economic change and entrepreneurs are the driving force behind economic growth and development. However, because 'entrepreneurship' according to Schumpeter is action-oriented, the entrepreneurial identity is temporary and a person is an *entrepreneur* only for the duration of his actions being innovative, that is, when he or she is trying out said new combinations (Schumpeter, 1983).

1.4.1 Social Capital and Entrepreneurs

While Schumpeter focused on the individual being innovative and acting as a lone visionary in the face of resistance from society, this theory of entrepreneurship does not fully describe the music industry where collaboration is the norm. Music artists regularly tap into their social contacts for many and varied purposes to further their career – collaborating with other artists, producers and other music industry professionals; to grow their audience/fan base; to gain access to information about performance opportunities and also for infrastructure resources like recording studios, technical equipment, performing venues, etc. Furthermore, especially in places like Mizoram where the music industry is fragmented to say the least, financial resources are obtained largely through social referrals and personal networks. There is a communal sense of collaboration and mentorship opportunities to be tapped too.

This social structure or 'social capital' as Burt (2000) puts it, can be exploited innovatively to develop the music industry. 'Social capital' is the relationship that industry stakeholders have with others within the same market, and success is dependent on an individual's relative position within the network. Entrepreneurship, in this social context, is the act of bringing together unrelated and distinct stakeholders of an industry to create unique opportunities (Burt, 2000).

Coulson (2012) acknowledges the emergence of creative industries such as the music industry as a new economic power, and regards networking as an essential entrepreneurial skill and introduced the concept of "active networking" to study musicians' understanding of entrepreneurship. Burt (2015) also discussed how an entrepreneur can leverage his or her social connections to gain a competitive advantage. He argues that entrepreneurs who have close connections to others in the same industry can make use of "structural holes" or gaps between disparate social network to access valuable resources such as unique information, funding and other opportunities.

1.4.2 Social Entrepreneurship

Another attempt to explain entrepreneurship in the music industry can be drawn from the 'social entrepreneurship' concept. Swanson and Zhang (2011) define social entrepreneurship as solving social problems through entrepreneurial processes that catalyze social innovation and change, and doing so in a sustainable manner.

Austin, Stevenson and Wei-Skillern (2006) differentiate social entrepreneurship from commercial entrepreneurship by highlighting the stress that social entrepreneurs put on creating social impact while solving problems or needs that have not been met by commercial entrepreneurs. To social entrepreneurs, financial rewards are secondary and creating social value is the primary goal. Swanson and Zhang (2011) and Austin, Stevenson and Wei-Skillern (2006) also note that social entrepreneurship is not only limited to non-profit organizations but also involves partnerships with and between a variety of stakeholders, including business, government agencies, civil society and non-profits bodies. The shared goal of creating sustainable solutions to social problems is the driving force behind social entrepreneurship.

1.4.3 Music Workers as Cultural Entrepreneurs

Advances in technology contributed a great deal to the rise of independent music production. Home studios, online marketing and distribution, digital music files, online payment systems, online streaming services- in the words of Von Hippel (2005), digital technologies have 'democratized' the production of music by making traditionally expensive and specialized activities accessible on a wider scale. With the lowering of the barriers to entry, many more music artists are now functioning as independent producers of their own art. Technological developments have forced a fundamental restructuring of the music industry- the role of record companies has been curtailed and in their place, independent music production has taken centre-stage. In essence, independent musicians have become 'accidental entrepreneurs' in their efforts to bring out their music to their audience.

Oakley (2014) believes that many are 'pushed' into entrepreneurship as a means of survival. Creative workers are now expected to possess entrepreneurial skills including legal, financial and managerial skills in addition to creative skills, and be motivated by competitive self-interest rather than co-operation (Hendry, 2004; Hracs, 2012). Weatherston (2009) showed that music students had a "natural disinclination to be seen as entrepreneurs". This could be due to the fact that "the musicians did not initiate their careers as the result of any entrepreneurial drive, but from the desire to be musicians" (Coulson, 2012).

However, deeper insights into the distinct processes of entrepreneurship and creating musical works reveal that being entrepreneurial mirrors that of the music creation journey- beginning with idea generation, the actual creation process and then the final stage of performance of the finished work (Kolb, 2020). de Bruin (2005) defined entrepreneurship in the creative sector as: "The process of adding value to creative inputs/creativity…This value-adding process might not only entail combining creative inputs with humdrum inputs, but could also involve an 'entrepreneurial value chain'". Coulson (2012) regarded 'creative industries' such as the music industry as a new economic power and highlighted 'networking' as an essential entrepreneurial skill and introduced the concept of 'active networking' to study musicians' understanding of entrepreneurship.

The increasing integration of social media with music production and marketing makes musical works more accessible, but also puts more pressure on artists to produce and market their own work. Social media has diminished the role of traditional middlemen while creating a new class of tech-based middlemen. Artists must continuously find innovative ways to engage their listeners while simultaneously producing more and more creative musical work. They are increasingly becoming cultural entrepreneurs, undertaking creative work for the sake of exposure and network-building. Initially lacking economic success, they aim to build cultural capital which they hope will eventually turn into economic success (Scott, 2012).

1.4.4 Balancing Artistic Integrity and Economic Viability

Wilson and Stokes (2005) observed that cultural entrepreneurs like musicians experience a strong conflict between managing creativity and managing business aspects. As artists, they very often put their artistic integrity before other concerns, disregarding the needs of their listeners. Music and entrepreneurship have been, for the most part, regarded as polar opposites- music as an art form and entrepreneurship as an economic (that is, money-making) venture not *worthy* of being considered in the same breath. However, this orthodox standpoint is harming the music industry. The image of a *starving artist* who is struggling to *stay true to his art* and not *sell out* to the corporate world has been so thoroughly romanticised that it overshadows the entrepreneurial flair demonstrated by music artists time and again.

Artists have long been navigating a fine balance between their roles as cultural entrepreneurs and trying to make a living out of it. Initially, artists enjoy the freedom to create but this freedom gets curtailed by economic concerns when they began the commercialization process of bringing their creative works to the consumers. Sköld and Rehn (2007) noted that the rap music industry is one of the few in the music world that views entrepreneurship as a coveted virtue. They also stressed on the need to view economic behaviour like entrepreneurship in very specific cultural contexts, since entrepreneurship in cultural industries tend to acquire specific, culturally constructed meanings. Therefore, creating greater awareness of the importance of entrepreneurship in the music industry can help stakeholders and policy-makers to find new and more effective ways to encourage entrepreneurship in the industry. This is especially important for building sustainable music undertakings that are scalable and will last for generations.

1.5 Significance and Scope of the Study

Traditionally, the most common business model of music artists has been to secure a record deal with a record label. The high costs involved in production, distribution and marketing music posed heavy entry barriers for aspiring musicians to enter the music business. However, with developments in information technology, these barriers have been 'flattened' and alternative routes have materialised for music artists to share their music with their fans in a cost-effective manner. One major development is the direct interaction between artists and listeners, which is made possible by the internet. This development renders the traditional model of music business outdated by nullifying the role of middlemen and therefore, the music industry's role as an intermediary between artists and listeners needs to be looked at from a new perspective, one that includes the internet.

Secondly, the music industry in Mizoram is still in its early stage of development, with untapped potential, undiscovered talents and vast opportunities remaining to be exploited. As Ghani, Kerr and O'Connell (2014) wrote- "District traits and local conditions take on a much greater importance, vis-à-vis incumbent employment distributions, with the economy in transition. At such an early point and with industrial structures not entrenched, local policies and traits can have profound and lasting impacts by shaping where industries plant their roots". Partly due to its remote location and difficult terrain, there is a scarcity of primary industries in Mizoram, and other forms of industry have had to be developed to fill the gap.

Cultural industry is one of the most promising developments in Mizoram. Showcasing the unique cultural heritage and creative potential of the Mizo people has the potential to provide employment opportunities to a variety of artists, professionals and also to ancillary businesses. The music industry, a subset of the larger cultural industry, is already providing income to stakeholders in numerous ways- income from artist performances, profits from musical instruments businesses, rental income from sound systems hirers and jam room businesses, income earned by technical professionals like sound engineers and producers, and commission earned

by managers, song writers etc. However, dedicated and systematic effort to promote the music industry is still in a nascent stage in Mizoram. Intermittent events and music competitions organised by local churches and local television networks such as Zonet and LPS appear to be the only organized attempts as of now. The Mizoram state government has taken an active role in the development of the cultural industry and the Art & Culture Department of the Government of Mizoram has organized events like Chapchar Kut and other festivals events to promote the industry where music plays a central role. The Department also organizes training programmes through the Institute of Music and Fine Arts (IMFA) to promote various cultural dances of Mizoram, even sponsoring foreign trips to showcase the Mizo culture abroad. But even amongst the cultural industries, the music industry appears to be less likely to receive assistance (like subsidies and sponsorship) from the government unless its economic potential is showcased.

In addition, parallels can be drawn between the music industries in Mizoram and Australia using the findings of a SWOT analysis performed by Powles (2008). *Strengths* like substantial economic, cultural and social contributions; relatively low cost structures in relation to manufacturing; genuine propensity to innovative use of technology; and success stories that provoke national pride exist within both industries. However, w*eaknesses* such as intangibility of product and short term nature of music projects that decreases investment opportunities; lack of access to critical industry information to support its case to industry, government and investors; immature relationship with financing and investment sectors leading to lack of access to capital and inability to raise finance and capital; an under-developed relationship with government; general lack of policy and fiscal acknowledgement of the cultural value of contemporary music; lack of an education model to prevent ongoing piracy; and poorly developed business models for digital content and application plague the industries. The *threats* pertaining to intellectual property issues, the growth of piracy and current government policies that favour particular sectors of the creative industries like the film industry also affect the music industries of both regions. Therefore, a dedicated effort to study and highlight the issues faced by the music industry needs to be undertaken in order to harness the *opportunities*

identified, such as- the growing number of content-hungry film and TV industries; potential for increasing employment and entrepreneurial opportunities; greater investment in music business and training; increased cost-efficient distribution models; new technology creating new applications for music; and the emergence of new business models.

Furthermore, Ki, Chang & Khang (2006) showed that music market size is significantly and negatively associated with music piracy rates, suggesting that the bigger the music market, the lower the music piracy rates. Going by this finding, it ought to benefit the music industry in Mizoram to expand its reach in order to minimise the threats posed by music piracy that has so far hindered the growth of the industry.

The study aims to provide a common understanding of the complex nature of the music industry and the cultural industry at large. It seeks to make knowledge more accessible to those who are just starting out in the industry as well as for seasoned professionals to modify their existing ways to be more agile in adopting innovation. The findings of this study can help music industry stakeholders in developing strategies that reflect local market realities. The study would also be eye opening in the context of music consumers' attitude and intention towards music piracy, highlighting the importance of intellectual property rights for creative industries. The study may also prove to be beneficial for policy makers and businesses alike.

The study is, however, limited in scope and will only touch upon carefully selected areas regarding the music industry as it presently exists in Mizoram. This selection of study area is informed by an extensive literature review, and constrained by the infancy of the local music industry and the resulting fragmentation of the music market and lack of reliable quantitative data. The present study is conducted within the music industry as it presently exists in Mizoram. The 'industry' is mostly concentrated in and around the capital city Aizawl, even as those from outside Aizawl tend to flock to the city for opportunities. The study encompasses several groups of respondents and key informants such as music artists, musicians,

producers, studio owners, sound system rentals, rental jam room owners, music stores, music schools and tutors, record label owners, and music entrepreneurs- businesses that have music as the core value proposition. The study also incorporates an examination into the behavioural intentions of music consumers with regards to music piracy.

1.6 Research Design

The music industry in Mizoram is not well-researched at present, and requires a multi-pronged approach to study its complex nature, given its unique socio-cultural characteristics. Mixed methods research design is followed in the study, with both qualitative and quantitative data being collected simultaneously, but analyzed separately. The findings are integrated through careful interpretations and several rounds of iterative processes in which the qualitative data inform the interpretations of quantitative data and vice versa.

1.6.1 Statement of the Problem

Common business sense dictates that technological advancements be adopted by businesses who wish to stay ahead of their competitors. However, review of existing literature on the issue at hand suggests that the music industry need to be wary of the risks involved in hasty adoption of digital technology as it can be detrimental to their future stream of income. At the same time, innovative channels must be sought out by music artists for sharing their music with their fans in a cost-effective manner.

This problem is widely acknowledged by music artists in Mizoram too, as nowadays, music artists are reluctant to produce full length music albums due to the high costs involved in production and also due to fears of their music being pirated. Instead, they focus on producing a very small number of singles with ‘hit’ potential, and releasing the music videos of those hit singles to local TV channels and on Youtube. The income generated by such a strategy is minimal, to say the least. Some artists even incur negative profits- paying for their musical products to be heard/seen rather

than getting paid. The primary rationale behind such a strategy is to avoid the potential losses that illegal reproductions of their works will eventually cause. But the more seemingly practical rationale is that- since producing music videos ensure the artists remain *fresh* in the audience's minds, they stay relevant in the industry, and in turn, will get more opportunities to perform in events where they get paid more handsomely (as compared to the income generated by singles and music videos). This strategy is the most popular approach followed by artists at present in Mizoram, whereby the cost of producing music videos become an investment from which artists generate value through popularity and celebrity- statuses that open other channels from which to generate income. This strategy appears to be a survival strategy and does not have potential for further development. In the long run, this strategy will not benefit the industry since creativity is being curtailed and the business opportunities for other stakeholders are limited.

Despite the lack of financial support from the state government, the music industry is the still most popular cultural industry in Mizoram at present and such a strategy cannot be fundamentally tolerated. Further, the industry must seek out innovative strategies to fight the threat of digital piracy without alienating its consumers. Therefore the industry must develop informed strategies and seek a more sustainable business model that will create value for all the stakeholders involved.

1.6.2 Objectives of the Study

The objectives of the present study are as follows:

1. To provide a brief account of the music industry in Mizoram.

2. To investigate the problem of music piracy and gain insights into the behavioural intentions among Mizo music consumers.

3. To perform a comprehensive SWOT analysis for the music industry in Mizoram.

4. To explore the entrepreneurship opportunities within the music industry in Mizoram.

5. To develop informed strategies for the current music industry stakeholders.

6. To attempt mapping of business models for the music industry in Mizoram.

1.6.3 Research Questions

The research objectives presented above stipulate several research questions that the study has attempted to address. These research questions are listed out as follows:

1. What are the prominent stakeholder groups within the music industry in Mizoram?

2. What is the extent of the prevalence of music piracy in Mizoram?

3. What are the underlying causes of music piracy among Mizo music consumers?

4. What kinds of strengths, weaknesses, opportunities and threats exist within the music industry in Mizoram?

5. What business strategies can be developed for the music industry in Mizoram?

6. How can academic knowledge be harnessed towards developing sustainable business models tailored for the music industry in Mizoram?

1.7 Research Methodology

The objectives of the present study and the research questions require an exploration of individual experiences, perspectives, and attitudes, as well as the observation of the music industry as it operates within the unique socio-cultural setting of Mizoram. Therefore, both quantitative and qualitative data are collected for analysis.

1.7.1 Pilot Study

A pilot study was conducted to assess the prevalence of music piracy and attitude of music consumers towards music piracy in Mizoram. The findings of the pilot study are used to inform the design of the final questionnaire and plot the course of the study. The pilot study also helped in ensuring the most relevant demographic of music consumers was selected as the study respondents, weeding out unnecessary or irrelevant respondents. A purposive sample of 152 self-professed music listeners in Aizawl city were surveyed using a short structured questionnaire. After analyzing the responses from the pilot survey, notable findings are presented below:

- Out of the 152 respondents, 45.4% were male and 54.6% were female. The non-parametric Mann-Whitney U Test found no statistically significant difference between the genders in terms of their attitude towards music piracy, nor in terms of their willingness to extend financial support to music artists.
- A correlation analysis was conducted using Kendal's tau b and it was found that there was a statistically significant positive correlation between education level and the perception that piracy is harmful for the Mizo music industry. Consumers with higher education degrees were significantly more likely to think piracy was harmful for the industry.
- However, despite the commendable attitude towards music piracy, the analysis also showed that the majority of respondents (at 82.9%) have never purchased music online legally despite the fact that 80.9% of them are familiar with online payment systems.
- When the respondents were grouped according to their age groups, it was found that a large majority (63.2%) of them belonged to the age group of 18-25 years. Again, Kendal's tau b correlation analysis showed that there was a statistically significant positive correlation between age and the perception that piracy is harmful for the Mizo music industry. Older respondents were significantly more likely to think piracy was harmful for the industry.

- Most importantly, almost all respondents (99.3%) have obtained their music through internet downloads and illegal file-sharing with their friends.

Thus, judging by the findings of the data analysis conducted, it is evident that piracy is rampant among music consumers in Mizoram. These findings are used to develop a more comprehensive questionnaire to study the Mizo music consumer behaviour with respect to music piracy.

1.7.2 Sampling

Quantitative data is collected from a sample of four hundred (400) respondents, solicited from young music consumers in Mizoram for the survey on music piracy. Purposive sampling is used as the sampling method. In a highly cited study, Tongco (2007) suggests that purposive sampling is effective for studying the cultural field, and Jalali (2013) recommends it as well, since it "aims to identify specific groups of people with relevant characteristics or experiences being studied, rather than establishing a random sample from a population". In the present context, the objective is to gain insights into the perspectives of Mizo consumers, their inclinations and behavioural intention towards music piracy. By intentionally selecting young music consumers as the study respondents, the sample is considered to be more relevant for providing reliable data on music consumption and informing the development of future strategies. Focusing on the younger generation is particularly advantageous, as they are anticipated to have a longer lifespan, thereby continuing to engage with and consume music over an extended period, ensuring sustained participation in the music industry. However, it must be noted that the findings and observations are intended for generalization only within the Mizo youth population and not across the entire population of music consumers.

To collect the qualitative data on stakeholders' perspectives, snowball sampling is used to select interview participants. A total of forty (40) music industry stakeholders comprising of music artists, middle-layer musicians, producers, songwriters, record label owner, sound engineer, sound technicians, choir conductors, music school

owners and music teachers, music instrument maker, music equipment sellers, sound system rental owners, jam room owners, music entrepreneurs, local TV managers, radio jockeys, amateur musicians, government officials and legal experts are interviewed, with follow up discussions and consultations occurring throughout the course of the conduct of the present study.

The qualitative data collected is analyzed thematically and the inferences are used to develop a new set of semi-structured interview schedule in consultation with key informants from the music industry. This schedule results in a new set of quantitative data in the form of pair-wise comparison matrices under Analytic Hierarchy Process (AHP) which is collected from a purposive sample of seven (7) music industry stakeholders referred to as decision makers (DMs) in the context of the AHP analysis. These DMs consist of one music artist, one middle-layer musician, one record label owner, one sound engineer, one music school owner, one music teacher, and one amateur musician who is also a music-related business owner. Their number has been limited to seven because of the complex and lengthy calculations involving AHP's pairwise comparisons that necessitate averaging all the DMs' responses. This decision follows the suggestions of Khorramshahgol and Moustakis (1988) and Tavana et al., (2016) regarding the number of decision makers (DMs) to be involved in the AHP pair-wise comparison phase.

1.7.3 Data Collection

The study employs both primary as well as secondary data. Secondary data is collected from research articles published in books and research journals, research reports published by industry bodies, textbooks, newspapers, websites, government reports, archives, public records, theses, television broadcasts, podcasts, online interviews, online webinar proceedings and the works of music stakeholders in Mizoram.

Quantitative primary data is collected using a structured questionnaire, designed with the objectives in mind and informed by the findings of the pilot test. A large portion

of the questionnaire is adapted from previous studies by Kwong and Lee (2002), Liao, Lin and Liu (2009) and Yoon (2011) designed to measure subjective norms about music piracy, attitude towards music piracy, perceived behavioural controls around music, intention to commit digital music piracy, moral obligation, perceived benefits and persecution risk of music, as well as music piracy habits. The questionnaire is expected to provide a deeper understanding of the associated behaviours and attitudes with respect to music piracy. It was administered through both online and offline modes. The quantitative data for the SWOT-AHP analysis is collected using a semi-structured interview schedule of pair-wise comparison alternatives developed from the initial qualitative data collected, in consultation with industry stakeholders.

Qualitative primary data is collected through open-ended interviews, semi-structured consultations and participant observations.

The questionnaires and schedules are translated into the local Mizo language to enable better communication of the intended message.

1.7.4 Data Analysis

The quantitative primary data is presented using descriptive statistics. Statistical techniques like Mann-Whitney 'U' Test, Kendall's tau and Confirmatory Factor Analysis are employed to analyze the data. MS Excel, IBM-SPSS and Jamovi are the software tools used in data analysis.

The qualitative primary data is analyzed using content analysis, thematic analysis, narrative analysis to look for themes and repetitive patterns in the data. The inferences made from the qualitative data analysis are then used to develop a new set of questions for pair-wise comparisons.

The quantitative data collected from the pair-wise comparisons is analyzed using a mathematical technique, a multi-criteria decision making (MCDM) model called

Analytic Hierarchy Process (AHP) to arrive at the optimum priority ranking of strategies developed for the present study objectives.

1.8 Chapterization

The present study is divided into seven chapters, presented as follows:

Chapter One	-	Introduction
Chapter Two	-	Review of Literature
Chapter Three	-	Music in Mizoram
Chapter Four	-	Perspectives of Music Consumers in Mizoram: Assessing the Threat of Music Piracy
Chapter Five	-	SWOT-AHP Analysis: Development of Strategies for the Music Industry in Mizoram
Chapter Six	-	Developing Business Models for the Music Industry in Mizoram
Chapter Seven	-	Conclusion: Summary of Findings and Suggestions

References

Appendices

CHAPTER TWO

REVIEW OF LITERATURE

A comprehensive literature survey is the foundation for any research work and helps in the formation of a clear understanding of the research problems. It is also necessary to undertake a thorough and critical review of existing literature to identify important research gaps. Recognising patterns in the diverse findings and outcomes of previous research works helps in identifying trends and drawing meaningful conclusions. It may also bring out new insights that can guide future researchers by building on established knowledge. The present study identified abundant academic literature pertaining to various aspects of the music industry, intellectual property, entrepreneurship, and the statistical and mathematical techniques employed for data analysis.

The report of the literature review process is presented thematically as follows:

- Part One: Review of literature pertaining to attempts in defining the music industry and its constituents
- Part Two: Review of literature pertaining to intellectual property rights, music piracy, and factor analysis used for data analysis in the subsequent chapter on piracy
- Part Three: Review of literature relating to SWOT analysis and Analytic Hierarchy Process and its variants
- Part Four: Review of literature pertaining to entrepreneurship and music, including relevant business models and applications of project management in the music industry

Within each theme, the reviews have been arranged in chronological order.

2.1 Review of Literature on the Definitions and Constituents of Music Industry, Including Pertinent Literature on Mizoram

O'Connor (2000) seeks to provide a definition of cultural industries, stating that they are "those activities which deal primarily in symbolic goods - goods whose primary economic value is derived from their cultural value". The author notes how the rise in leisure time, education level and disposable income has led to an increased consumption of leisure goods and cultural goods such as music. The study also pays special attention to local levels of cultural industries, stressing that such local levels are crucially dependent on cultural entrepreneurs for their success. The study, conducted in the United Kingdom, notes that even though more than 70 percent of the cultural workers contacted had some form of higher education, only 1 in 5 of these, and only 1 in 10 employed in any capacity in the cultural industries, have degrees in creative arts subjects. Higher education is thus crucial in learning how to operate in this field, but not necessarily through the acquisition of artistic or creative skills.

Von Hippel (2005) mentions how digital technologies have 'democratized' the production of music by making traditionally expensive and specialized activities accessible on a wider scale. With the lowering of the barriers to entry, many more music artists are now functioning as independent producers of their own art. In essence, independent musicians have become accidental entrepreneurs in their efforts to bring out their music to their audience.

Wilson and Stokes (2005) wrote that cultural entrepreneurs like musicians experience a strong conflict between managing creativity and managing business aspects. As artists, they very often put their artistic integrity before other concerns, disregarding the needs of their consumers.

Beckman (2007) suggested that professional employment in the arts be approached "in a creative manner that will generate value for individuals and groups inside or outside traditional arts employment domains". The paper stressed upon the need for

artists to adopt entrepreneurial behaviours to prolong their careers. He also emphasized that entrepreneurship in the arts is not a distinct discipline but rather a field that integrates theories and practices from business and social sciences. The author also highlighted the importance of self-management, opportunity recognition and innovation for artists to achieve self-reliance and success in their careers.

Williamson and Cloonan (2007) posit that the term "music industry" is misleading as it implies a homogenous unit, whereas there are actually multiple music industries with diverse interests and structures. They note how various organizations use the term "music industry" to represent their specific interests, often blurring distinctions between different sectors like recording, publishing, and live performance; and how the media often equates the music industry with the recording industry, leading to a misrepresentation of the broader music industries. Official reports and academic studies also frequently use the term in a way that oversimplifies the complex and varied nature of the music-related sectors. They recommend educational sector's influence to be increased in the music industry through courses and partnerships, promoting a singular industry view for operational purposes. They also suggest using a unified voice from the music industry, despite its diverse sectors, when dealing with the government. They call for a push for a single lobbying body to represent the music industry to the government, though this may not reflect the industry's diversity. They also recognize the value of intellectual property rights in the industry and how it affects development of policies.

Rayna and Striukova (2009) observed how the recording industry is one of the most concentrated industries with four major companies cornering more than 85% of the market share. They reasoned that this market concentration, traditionally linked with high barriers to entry, persisted due to the high sunk costs of recording music and the IPRs that protect big companies, even though recent technological changes have lowered these barriers almost disappear. They questioned and demonstrated how these majors are not only monopolies but also monoposonies, that is, they are monometapolies. A monometapoly is a market where a few major companies dominate both the supply and demand sides of the market. This concept is

particularly relevant in the music industry, where four major recording companies control a significant portion of the market. Using analytical methods, they showed that the negative effects of a monometapoly are worse than those of a simple monopoly and that the loss of welfare indirectly caused by IPRs is likely to be much higher than expected.

Young & Collins (2010) studied a range of Australian musicians, from internationally successful musicians to those who were "struggling to book regular pub gigs", and how they are forging new networks of opportunity in the context of the communication and distribution potential provided by the Internet, which the study referred to as Music 2.0. The respondents were mostly enthusiastic about Music 2.0 while scathingly dismissive of traditional record labels. However, there were younger bands in the study who considered success to be achievable only by signing with a major record label.

According to Moisio and Rökman (2011), with the advent of new media technologies, the music industry has gradually transitioned from a product-centric approach to a service-oriented model, where the physical record is not the only focal point, but forms part of a larger ecosystem. This ecosystem includes the artists' images and brands, live performances, merchandise, various music services, and fan sites. The music industry now operates within the experience economy, where the end product is neither the music record nor the digital music file but the entire experience that music creates. The physical goods only serve as appliances to deliver this experience, bringing back the notion of music being an experience rather than the physical products. The authors studied the various processes of co-creation between the musician, music consumers (fans) and the record company, noting the positive as well as negative impacts on these stakeholders. The study stresses upon the fact that for music consumers, digitization means easier and faster access to music, as the Internet broadens the music choices but also overwhelms the listener with choice. The Long Tail theory proposed by Anderson (2006) is also mentioned in the study which sought to explain the effect of the technologies that have made it easier for consumers to find and buy niche products.

Coulson (2012) acknowledged the emergence of ‘creative industries’ such as the music industry as a new economic power. The article studied musicians in England, whether they view themselves as being entrepreneurial and the relevance of entrepreneurial traits for those musicians who are essentially self-employed in the relatively co-operative music world. The author regarded networking as an essential entrepreneurial skill and introduced the concept of ‘active networking’ to study musicians’ understanding of entrepreneurship. The study employed the snowballing method to reach a diverse group of musicians, essentially making use of the respondents’ networks. Further, a biographic narrative approach was used and respondent musicians were interviewed to understand how their professional lives developed and changed over time.

Hracs (2012) noted the introduction of digital music and the subsequent widespread illegal sharing of music files as a ‘structural shock’ for the music industry. The author interviewed music industry executives and musicians in Canada to assess the impact of digitization of music on individual work within the industry. It argued that by eroding the power of the major record labels, technology is democratizing the production and distribution of music and individual musicians can make and sell music from anywhere.

Jones (2012) also finds the singular term ‘music industry’ problematic and warns not to confuse it with 'the recording industry', stressing how music’s ‘industrial character’ is rooted in the inter-relations between music companies and musicians.

Morris (2013) provides an argument for the role of music fans as "workers" with "musicians have previously relied on the labor of fans and audience members (e.g. fan clubs, word-of-mouth, tactical promotions, etc." and how this role has been amplified by the rise of social media. Emerging and independent artists can develop co-creative relationships with fans, cutting out the intermediaries and creating more meaningful relationships with their fans.

Sterne (2014) advocates for a broad definition of the music industry by reiterating that music should be understood as a verb ("musicking"), encompassing all activities related to musical performance, including listening, rehearsing, and even logistical support. The paper offers a critique of the narrow definition that reduces the music industry to only the monetization of music recordings, overlooking the broader range of activities and industries involved in music, such as "various manufacturing industries; computer hardware and software; media conglomerates' synergy proposals and other media holdings; materials extraction, mining, refinement, and recycling; containerized shipping industries; higher education and vernacular forms of music education; real estate; the postal system; fashion; and countless other industries." Noting that the "economic life of music extends beyond recordings to include musical instruments, consumer electronics, and other industries that contribute to the musical experience", the paper claims that "there is no music industry" but "many industries with many relationships to music".

Wikström (2014) has provided a structured observation by separating the diverse economic activities of the music industry into three core sectors, namely- the recorded music industry, the music licensing industry and the live music industry. The recorded music industry, as the name suggests, is concerned with the recording and distribution of recorded music; the music licensing industry deals in intellectual property by licensing compositions and arrangements to other businesses; and the live music industry deals in concerts, tours, etc. The paper also made mention of how the recorded music industry lost its top spot as the major revenue generator, the music licensing industry expanded from being a business-to-business player to being the most innovative music sector, and the live music industry has emerged as the largest revenue-generator of the three sectors. A major observation of the author is that streaming music from the internet has emerged as the most common form of music consumption, changing the business model from that of "ownership" to an "access-based" model.

Pachuau and Schendel (2015) provided a vivid and pictorial account of the stages of the development of western style music in the Mizo society from precolonial times to the present day scenario. They recognized the deep influence of Western culture on the Mizo youth and also acknowledged the pivotal role played by Western Christian, in particular the musically-inclined Welsh, missionaries in the development of the significant role played by music in the Mizo society.

Heath (2016) narrates how death in the Mizo society is "sonically marked" and announced to the rest of the community by the singing of hymns called *khawhar zai* in the home of the bereaved for extended periods of time, with members of the community flocking to the home for several days and nights as well, for the first two or three days. The study looks at the significance for grieving communities both at the time of the hymns' composition and in the modern Mizo society context.

Alvarez Vazquez (2017) analyzes the Norwegian market in its current state to look for opportunities and vulnerabilities in order to suggest key areas of development for the future, including possible and desirable government intervention for the music industry. He mentions how the emergence of digital technologies since the 1990s has revolutionized music creation, production, marketing, distribution, and consumption and also touch upon the value chain evolution in the industry. The traditional music industry value chain has transformed into a more complex value network, involving numerous stakeholders beyond just record labels and publishers. A key insight of the paper is that no matter the talk about democratization of the industry, there is a large section of the music industry that still relies on intermediaries due to the complexity of replicating their functions and the rise of "hypermediation."

Haynes and Marshall (2018) show, through an original qualitative research that asks "whether musicians are self-consciously entrepreneurial towards their work and audience", that the position of musicians' labour in relation to changing labour conditions in the creative industries is unclear, with precarious working conditions under the 'gig economy'. With *autonomy* and *entrepreneurialism* being celebrated on one hand, but increasing job insecurity, portfolio careers and short-term, project-

based contracts being the new norm in the industry, and with the notion that musicians are a "barometer" of current trends, gig economy workers may be at a disadvantage. The study found that while the musicians were routinely involved in activities that could be construed as entrepreneurial, they were reluctant to label themselves as entrepreneurs, reflecting a narrow understanding of entrepreneurship as being one driven by profit-seeking. They also highlight how the figures of the entrepreneur and the artist/musician share much in common. However, the paper concludes that "framing musicians' labour as entrepreneurial misrepresents their activities through an overemphasis on the economic dimensions of their work at the expense of the cultural".

Heath (2018) has been researching congregational singing in Mizoram since 2011. In this article, she recounts how Mizoram has a rich tradition of both choral singing and congregational hymn singing, influenced by the Christian missionaries, with the Kristian Hla Bu being the most common hymn book. The article also mentions how *lengkhawm zai*, the indigenous singing tradition of the Mizo people, characterized by monophonic tunes and drum accompaniment, is prominent during Christmas, Easter, and mourning periods. Both choral and *lengkhawm zai* singing play crucial roles in expressing Mizo identity and community, despite their stylistic differences.

Looking at the influence of GarageBand, a music production software programme made by Apple Inc., Wang (2019) notes how popular technology can make culture more homogeneous and how this is amplified in music, since "its very transmission has become dependent on technology — and a specific set of software applications, at that". The author also draws comparisons with bookstores that are still existing "in the Kindle age" but record stores have "collapsed at the feet of digital streaming", warning that "there will soon be no way to purchase or listen to music without doing it via the Internet". The article also highlights the effects of this flattening distribution landscape in "artists who make Internet-algorithm-favoring songs to score higher chart positions and bigger checks".

Prey, Del Valle and Zwerwer (2020) looked at the intermediary role played by Spotify as the leading streaming platform on the recording industry. Spotify, often called the 'new radio' due to its significant influence on breaking songs and artists, plays a crucial role in present day music discovery and consumption. Through a longitudinal analysis of content owners and formats promoted by Spotify, the study provided an empirical research into how Spotify is influencing how music is consumed and as a consequence, the structure of the recording industry. The study found that while streaming has benefitted independent labels, Spotify's heavy promotion of the "playlist format" encourages listeners to consume music through playlists more and more, overtaking the album format. Moreover, it promotes its own playlists, albeit with a larger proportion of the music of major labels. But the space for independent musicians on Spotify playlists has also been increasing gradually.

Mishra (2022) explores the musical influences on Mizo youth, highlighting the absence of Mizo folk and Indian classical music in the popular music culture of Mizoram. Noting that Mizo popular music is heavily influenced by Western genres like rock, punk, and hip-hop, with minimal traditional influences, it contrasts with other Indian regions where folk and classical music significantly shape contemporary music. This lack of traditional music in education and popular culture limits professional and academic opportunities for Mizo youth, and reduces their representation in the national music scene, according to the author, who suggests incorporating traditional and classical music into school curriculums to enhance musical diversity and provide more opportunities for Mizo youth.

This section of the literature review reveals two insights- first, that the 'music industry' is a complex and intricate industry that has ties and linkages with many other industries, and is heavily under the influence of technological developments; and that there is a dearth of research into the music industry in Mizoram. The present study is a humble attempt to fill this gaping research gap.

2.2 Review of Literature Relating to Intellectual Property Rights, Music Piracy and Factor Analysis

2.2.1 Intellectual Property Rights and Music Piracy

Several scholars including Sims, Cheng, and Teegen (1996) noted the lack of well-established intellectual property rights regimes as a major contributor to piracy. Weak enforcement of existing laws, the rapid diffusion of broadband connections to the Internet and the rise of peer-to-peer networks are other important contributing factors to the rise of digital piracy. The absence of strong social norms against digital piracy was found by many scholars as another important contributing factor (Glass & Wood, 1996; Oz, 1990; Solomon & O'Brian, 1990).

Leyshon (2001) provided an account of how the International Standards Organization and its Motion Pictures Expert Group introduced the MP3 software in 1992 to standardize pictures and audio files to facilitate international exchanges by the television industry. The revolutionarily small size of the MP3 audio files meant that they could be shared and downloaded without sophisticated equipments in a matter of minutes. This development eventually gave rise to a new business model, one termed as the 'renegade business model' by Vaccaro and Cohn (2004).

Kwong and Lee (2002) use the Theory of Planned Behaviour to explain the intention to share music on the Internet, denoted by Exchange Mode Internet (EMI). Their findings show that deterrence of legislation and the attitude, subjective norms, and perceived behavioural control towards EMI had a significant impact on the behavioural intention towards exchanging music over the internet. This study forms a foundation for the present study in terms of questionnaire design and data analysis methodology.

Power & Hallencreutz (2002) criticize the romanticization of Jamaican music as something that must be protected from internationalisation and commodification. The authors stress that commercial success music not only provides financial rewards

but can also encourage musical creativity. From the cases considered, the study found that "the stronger the firm-level and institutional links between localised industry actors and multinational corporations and the better the integration of the country into international IPR regimes, the higher the rate of return (both financially and in terms of technical and innovation resources) to the local production centre". The authors also note that "it is not only the quality of the creative milieux that leads to commercial success in cultural-products industries but also the links between the local production system and international circuits of capital, distribution, and effective property rights".

Meanwhile, there is growing evidence in support of the claim that the threat of digital piracy has been overstated and that there are some sectors in the industry that have benefited from it. Bhattacharjee, Gopal & Sanders (2003) noted that more than half of consumers who listened to music from illegitimate sources eventually purchased legitimate copies of the same material. They also argued that music piracy, especially music file sharing, is helpful for new artists to market and distribute their products at lower prices. This has been proven true in the case of bands like Arctic Monkeys who started out as unknowns.

Gupta, Gould & Pola (2004) argues piracy can be seen as a form of product sampling, and that sampling can aid in the diffusion of a good. This draws from Conner & Rumelt (1991) that postulates that piracy might have a beneficial effect on demand when strong network effects are operating in a market.

Chiou (2005) found support for the hypotheses- "Consumers' singer idolization will negatively affect their general attitudes toward music piracy" and "Consumers' general attitude toward music piracy will positively affect their behavioural intentions toward music piracy of their idol singers/bands". The respondents for the study were music consumers aged 15 to 19 years in Taiwan, as these were found to be most likely to conduct music piracy because of budget constraints and their good digital skills. This age group is most likely to have an idol singer/band too and are the prime targets of music products. The paper highlights the importance of the role

of governments in collectivist societies in clarifying the importance of copyright protection for the whole society. This study shows that those in a collectivist society were more likely to think that sharing proprietary creative work with the society and the reproduction of others' work are acceptable ways of promoting, learning, and admiring their talents.

LaRose et al. (2005) examined the factors that influence peer-to-peer file sharing among college students and used multiple regression analysis to predict downloaders' intentions to discontinue the behaviour in the future. They found that illegal downloading activity was positively related to "deficient self-regulation" and the expected social outcomes of downloading behaviour. Downloading activity also decreased with poor quality downloads, and perception towards the increased likelihood of punishment. However, skilled and habitual downloaders were unlikely to discontinue the practice. The study also found that moral perception had an influence, as that view that downloading was morally unacceptable reduced intentions to downloading, while beliefs that the behaviour was morally acceptable were positively related to current downloading activity.

Ki, Chang & Khang (2006) undertook a cross-country study on music piracy and found that income level, income inequality, and market size directly impacted music piracy, whereas income level, level of education, music CD price, and market size influenced music piracy through intellectual property protection. They noted that: the higher the level of economic development, the lower the music piracy rate; the higher the level of income inequality (the smaller the middle class), the greater the rate of music piracy; the stricter a country's intellectual property protection enforcement, the lower the music piracy rate; and that the bigger the music market, the lower the music piracy rate.

Hill (2007) traced the causes and consequences of digital piracy and provided an account of the strategic responses available to combat piracy, such as-communications efforts (advertisements) designed to stigmatize piracy, a proactive legal approach, raising the risks of detection and punishment, offering or supporting

a legal alternative to pirated digital distribution, switching to a different business model that is less vulnerable to piracy, lowering the price of the legal good, offering genuine consumers something extra, developing a legal alternative that allows sampling especially in case of the music industry, or adopting a permissive stance towards piracy.

Ingram and Hinduja (2008) studied 2,032 undergraduates from a large American university and concluded that university settings may unintentionally facilitate online piracy since students place a higher value on group norms rather than legal norms and often fail to consider the harmful consequences of piracy since they are often intangible and unobservable. The demographic results showed that males, those under the age of 21, engineering and communication majors, and those who approved of downloading unauthorized music were positively associated with piracy levels.

Leyshon (2009) noted that the scale and scope of illegal piracy model poses a significant threat to the musical economy, since the scale and scope of illegal downloading "now dwarfs the legal sale of recorded music in both physical and digital formats". The worst affected are the record companies whose control over the music industry eroded quickly over a short period of time as they could not compete with the 'free' music supplied by such illegal networks.

Dörr et al. (2013) questioned 132 music pirates and found that the respondents had a positive attitude towards the concept of Music as a Service (MaaS) model. Although they preferred free consumption of music, for which music providers can generate advertising-based revenues, MaaS – owing to social sharing functions and a new pricing model – is a viable alternative to illegal music consumption. While configuring the MaaS concept, the pricing model and additional features offered are of great importance. Flat rates were regarded as an attractive pricing model by music pirates and this constituted a suitable alternative to pay-per-download, which was considered to be too expensive.

Using the Values Attitudes and Lifestyles (VALS) scale, Valentine & Powers (2013) studied the Gen Y cohort, the most digitally-savvy consumer group to find out their media habits. The study recommended segmenting the Gen Y market into meaningful subsets based on VALS type and gender for targeted marketing messages. The study noted that while Gen Y relied primarily on the internet and television for sources of advertising information, Gen Y females use more traditional media than Gen Y males, in the form of direct mail, daily newspaper, in-store advertising, and magazines. Significantly, the study found no gender difference in internet usage.

It has been revealed by the literature survey that there are a vast number of studies concerning intellectual property theft and piracy in the digital music industry-testament to the gravity of the threat posed by piracy to the music industry. It is, however, encouraging to note that there is no dearth of attempts at offering possible solutions to the problem.

2.2.2 Factor Analysis and Music Piracy Behaviour

d'Astous, Colbert and Montpetit (2005) conducted an experiment in which three different types of anti-piracy arguments were tested among 139 young adult consumers who were deemed susceptible to engage in illegal swapping of music over the Internet. Using the theory of planned behaviour (TPB) and multiple regression analysis, they showed that the intention to swap music online illegally depended on "one's attitude toward music piracy, one's perception that important others want that this behaviour be performed, and one's perceived competency in doing so. In addition, having swapped music on-line in the past had a strong influence on one's intention to do it again. Contrary to expectations, the anti-piracy arguments had no significant impact on the behavioural dynamics underlying on-line music piracy". The authors stressed upon the negative personal consequences of music piracy, the harm done to the music artists, and the unethical nature of engaging in piracy. They suggested that "multiple actors in the music industry should question the relevance of

their communication strategies if they want on-line music piracy to be eventually eliminated or at least attenuated".

Using an online survey of 305 participants, Liao, Lin and Liu (2009) employed confirmatory factor analysis (CFA) and structural equation modelling (SEM) as they tried to provide a quantitative understanding of why people continue to use pirated software. They looked for measures on how to discourage the use of pirated software, an issue that is urgent and important for economic growth. They applied the theory of planned behaviour (TPB) to explain the behavioural intentions to use pirated software, and use perceived risk as a salient belief influencing attitude and intention toward using pirated software. Four perceived risk components related to the use of pirated software (performance, social, prosecution and psycho logical risks) were also identified, measured and tested. Confirmatory factor analysis (CFA) was performed to evaluate convergent and discriminant validity of the constructs, followed by SEM, and the results show that perceived prosecution risk has an impact on intention to use pirated software, and perceived psychological risk is a strong predictor of attitude toward using pirated software. In addition, attitude and perceived behaviour control contribute significantly to the intended use of pirated software. However, the proposed direct relationship between subjective norm and intention to use pirated software was not supported by the analysis.

Rahman, Haque and Rahman (2011) studied the purchasing behaviour of Bangladeshi consumers for pirated products using explanatory factor analysis (EFA), confirmatory factor analysis (CFA) and structural equation modeling (SEM). They found that "individual personalities" and "economic conditions" were the most significant variables, followed by "social influences" and "pricing of pirated products" in determining consumers' perception toward purchasing pirated products. They also provided an integrated framework for policy makers and business enterprises to explain the dynamic relationships among the dimensions of social influence, pricing, economy, and personality- the four variables under study.

Yoon (2011) demonstrated an integrated model to explain digital piracy using a combination of the theory of planned behaviour (TPB) and ethics theories, two theories most commonly used in digital piracy studies. Using confirmatory factor analysis (CFA) and structural equation modelling (SEM) to analyze data collected from 270 Chinese students, the paper showed that moral obligation and justice influence the behavioural intentions of individuals to commit digital piracy (factors derived from the two mentioned theories, such as attitude, subjective norms, and perceived behavioural control). The results also showed that the attitude of individuals toward digital piracy is found to be influenced by perceived benefits, perceived risk, and habit.

The above studies form the basis of the development of the questionnaire used in the present study. They also inform the analytical tools used to make sense of the primary data collected, and draw conclusions from in a meaningful way.

2.3 Review of Literature Relating to SWOT Analysis and Analytic Hierarchy Process

2.3.1 SWOT Analysis and Music Industry

Chang and Huang (2006) introduce a Quantified SWOT analytical method that integrates Multiple-Attribute Decision Making (MADM) to provide detailed and quantified data for SWOT analysis. The method, applied to container ports in East Asia to assess their competitive strengths and suggest strategies, involves seven steps, including deciding comparison objects, drafting key factors, collecting data, and using the Analytic Hierarchy Process (AHP) for weighting. The study evaluates ports like Hong Kong, Shanghai, and Shenzhen, showing their competitive positions and suggesting strategies based on their strengths and weaknesses, aiming to improve traditional SWOT analysis by providing a more objective and detailed approach.

Powles (2008) reported the findings of a SWOT analysis performed for the Australian Contemporary Music Industry (ACMI) as follows- *Strengths*: substantial contribution to Australia economically, culturally and socially, generating high levels of income employment and participation; strongly entrepreneurial businesses and artists; existing trade links in other territories; relatively low cost structures in relation to manufacturing; genuine propensity to innovative use of technology; success stories that provoke national pride. *Weaknesses*: limited identification, aggregation and analysis of industry information; immature relationship with financing and investment sectors leading to lack of access to capital and inability to raise finance and capital; an under-developed relationship with government; highly fragmented industry with poor communication between sectors, leading to information gaps; intangibility of product and short term nature of music projects decreases investment opportunities; lack of access to critical industry information to support its case to industry government and investors; general lack of policy and fiscal acknowledgement of the cultural value of contemporary music; lack of education model to prevent ongoing piracy; poorly developed business models for digital content and application. *Opportunities*: Growing number of content-hungry film and TV industries; potential for increasing employment and entrepreneurial opportunities; investment in music business and training; increased cost-efficient distribution models; emergence of new business models; new technology creating new applications for music. *Threats*: perceived level of risk with intellectual property assets and the limited capacity for the industry to demonstrate the risk-return profile of proposed investments; operating in an increasingly competitive global and digital market; significant barriers to export growth including small size of domestic market, difference in attracting investment, high cost of international touring caused by geographic location; growth of piracy; current government policies that are skewing investment opportunities to particular sectors of the creative industries like the film industry.

By reviewing 142 peer-reviewed articles from the ABInform Global database, Helms and Nixon (2010) examines the use of SWOT analysis in strategic management, assessing its methodology, usage, and changes over the past decade. They confirm

that SWOT analysis remains widely used in academic literature for planning and strategic positioning across various sectors, including companies, countries, and industries. The studies that use SWOT for an industry, not individual enterprises, include nursing industry studies, bio-energy industry, retail information technology industry, telecommunications industry, healthcare industry, demographic studies, software and e-commerce industries, social justice and social entrepreneurship sectors, finance and banking industries, worldwide cable television industry, cosmetics industry, food and nutrition industries, and cultural studies. The paper suggests new directions for SWOT analysis and its combination with other strategic tools for better theory building and practical applications, such as- for planning purposes; as teaching tools by consultants, trainers and educators, etc. The authors also recommend using Multiple Criteria Decision Support (MCDS) methods along with SWOT to determine analytical priorities for the identified factors since SWOT alone lacks a quantification characteristic.

Tavana et al. (2016) presents a hybrid method of fuzzy Analytic Hierarchy Process (FAHP) called Intuitionistic Fuzzy-AHP (IF-AHP) that combines AHP with SWOT analysis under uncertain conditions. The hybrid model ranks the criteria and sub-criteria identified in the relevant study, in this case, a reverse logistics outsourcing decision-making. These criteria and sub-criteria are identified first using SWOT analysis. The authors then quantify these qualitative results obtained from the SWOT analysis using the IF-AHP model. This study provides a foundational guide for the SWOT analysis chapter of the present study.

Sahani (2021) explored the application of SWOT analysis for formulating ecotourism planning strategies in Himachal Pradesh, India. The internal factors and external factors were identified systematically to prepare a TOWS matrix containing four group strategies, namely - Strength-Opportunity (SO), Weakness-Opportunity (WO), Strength-Threat (ST) and Weakness-Threat (WT). The study then developed 30 sub-strategies that have been adopted for ecotourism development in the study area. The adopted strategies were further analyzed using analytical hierarchy process (AHP) and fuzzy AHP (FAHP) to identify the hierarchical best priority strategies for

ecotourism development. Then, the SWOT-AHP and SWOT-FAHP methods were ensembled together to obtain the best priority strategies. The present study also follows this ensemble method to make the best use of the advantages of both AHP and FAHP.

Wang and Ryu (2022) used a hybrid SWOT-AHP analysis to look for development strategies for the musical industry of China. The study first analyzed the internal and external environment of the musical industry to identify the SWOT factors. Then, using the analytic hierarchy process (AHP), strategic priority among the SWOT-based development strategies was established.

The studies reviewed demonstrate that a multi-criteria decision making model like AHP is useful when establishing policies and strategies with limited resources such as those received from the government, musical-related organizations, and companies. SWOT-AHP analysis results can be used to determine policy priorities when there are conflicts involved with regards to allocation of scarce resources.

2.3.2 Analytic Hierarchy Process Models

Khorramshahgol and Moustakis (1988) call for a systematic approach in the process of fulfilling organizational objectives, through a process of identification, prioritization and then allocation of resources based on the relative importance of the objectives and "how well the alternatives satisfy them". They propose the Delphi method and integrate it with the analytic hierarchy process (AHP). The authors stress upon the importance of identifying criteria and objectives in a decision-making process. They mention how AHP assists decision makers to "systematically identify the organizational objectives and then to set priorities among them".

Modarres, Sadi-Nezhad and Arabi (2010) propose a new method for fuzzy Analytic Hierarchy Process (FAHP) by applying preference ratio concept, where crisp weights and crisp scores are assigned to different alternatives. They define crisp and normalized weight by pair-wise comparisons with fuzzy data and calculates

consistency ratio. Their proposed method is applicable for prioritizing different short courses in a management school.

Peng (2012) discusses the selection of logistics outsourcing service suppliers using the Analytic Hierarchy Process (AHP). The evaluation criteria includes logistics cost, operation efficiency, service quality, and technology level, providing a reference for enterprises to choose suitable logistics outsourcing service suppliers based on a structured evaluation model. The study uses an analysis of an actual case of a frozen food enterprise to demonstrate the application of AHP in selecting logistics suppliers.

The study by Abdullah (2018) demonstrates how fuzzy AHP (FAHP) can be used in decision-making for treating prostate cancer. The fuzzy multi criteria decision making (MCDM) model uses pair-wise comparisons with triangular fuzzy numbers to define linguistics variables, establishes the relative weight of types of prostate cancer and "successfully identified 'sarcoma' as the most likely type of prostate cancer based on the highest relative weights (global weights) among alternatives.".

Aghdaie (2018) use data mining on group decision-making with FAHP to look at supplier evaluation and segmentation. They highlight the use of simple additive weighting (SAW) method in scoring suppliers, and a two-stage cluster analysis as the technique for decision-maker selection. The role of experts in the decision-making process is stressed upon in the study. The mathematical example on consistency evaluation guides the data analysis of the present study.

Awasthi and Mukhtar (2018) use an integrated combination of Fuzzy Delphi-AHP-TOPSIS models to methodically evaluate the quality of a logistics service using a "multistakeholder multiperspective" approach. They explain in detail the concept of linguistics rankings used in AHP studies. The study's major contribution is in "developing models for evaluating strategies for improving the performance of poor quality logistics service providers such as collaboration, training, resource sharing, etc." The integration of the multiple perspectives of different groups of stakeholders in the study's logistics service quality evaluation has been emulated in the present

study where there is a similar “multistakeholder multiperspective” situation in the music industry.

Gul and Guneri (2018) use fuzzy AHP (FAHP) for risk assessment exercises in the occupational safety study for the aluminium extrusion industry. The use of Buckley’s FAHP to rank the probability, severity, and frequency risk parameters, and the evaluation of the ranking orders of the main hazard groups using FTOPSIS allows for a realistic risk interpretation through pair-wise comparisons among the probability, severity, and frequency parameters of the study. This study forms a basis of the concepts and methodology followed in the present study.

Emrouznejad and Ho (2018a) note how the analytic hierarchy process (AHP) is widely studied and used in a vast range of applications related to multiple criteria decision-making (MCDM) since its development by Saaty in the 1980s. They mention how various sectors like finance, education, engineering, government, industry, management, manufacturing, personal, political, social, and sports make use of AHP. They write about hierarchy construction, priority analysis, and consistency verification- the three main components. They move on to demonstrate how fuzzy AHP (FAHP) is “the prominent tool for handling imprecision or vagueness aiming at tractability, robustness, and low-cost solutions”. They provide a table of 20 studies on the specific application areas of fuzzy AHP that solve real world problems.

Kahraman and Tuysuz (2018) explain the process of employing fuzzy AHP using intuitionistic and hesitant fuzzy sets for group decision-making under uncertainty. The paper describes how, “When more than one source of vagueness appears simultaneously, ordinary fuzzy sets may encounter problems with modeling the situation and dealing with imprecise information”, so type 2 fuzzy sets called intuitionistic fuzzy sets (IFSs), and hesitant fuzzy sets (HFSs) are used in situations that are vague and uncertain. The paper also describe in detail the algorithmic steps of the AHP Method based on interval-valued intuitionistic fuzzy sets and an example in its application for a personnel selection problem. The authors recommend using

HFSs in decision-making when multiple decision makers assign different membership degrees of an element to a set, causing difficulty in establishing a common membership degree.

Kahraman, Oztaysi, and Onar (2018) use a type of fuzzy AHP (FAHP) called interval type-2 FAHP for selecting the best wind turbine which has "ambiguity, vagueness, and subjectivity in the human judgments". They recognize that wind turbine selection process is a multi criteria decision-making (MCDM) problem that comprises of both tangible and intangible criteria, making the usage of linguistic evaluations necessary for data analysis. The study is a "multicriteria multiexpert" decision-making model and the present study draws heavily from the mathematical concepts described in the article.

Mandic, Bobar and Delibasic (2018) presents a methodology that includes modelling of logical interactions between a study's independent criteria in a multi criteria decision-making (MCDM) exercise on selection of suppliers in the telecommunications sector. They propose a hybrid model, combining fuzzy analytic hierarchy process (FAHP) and interpolative Boolean algebra (IBA) to study the process of selection of suppliers, involving a large number of both quantitative and qualitative criteria that are often interdependent and conflicting.

Nguyen and Tran (2018) apply the concepts of fuzzy AHP (FAHP) in the construction industry, concerning various elements construction management such as project site selection, contractor selection and bid evaluation, selection of construction means and methods and construction risk analysis and assessment. They use FAHP to measure the project's complexity and found that it is a suitable model to facilitate the process of group decision-making involved in numerous construction project works. The present study is inspired by the 10 steps listed out by the authors for conducting FAHP.

Padma, Shantharajah and Mir (2018) use fuzzy AHP (FAHP) for an orchard establishment where land segmentation is needed and the knowledge of experts in the agricultural, economic, and policy-making fields is necessary. The study recommends a stringent system and networks for making effective decisions. The FAHP process seeks to understand the conflicts that arise from factors such as diverse opinions, fluctuating environmental conditions, subjective assessments, etc.

Pehlivan, Paksoy and Calik (2018) compare fuzzy AHP methods applied in green supply chain management (SCM) and propose a supplier selection model, in order to solve a critical problem for companies in a sustainable manner. They also provide a brief history of FAHP methods developed since 1983, namely fuzzy priority method, geometric mean method, extent analysis, fuzzy preference programming method, and fuzzy prioritization method. Their numerical example provides guidance for the present study.

The multicriteria decision-making (MCDM) study by Rodriguez (2018) integrates fuzzy AHP (FAHP) with Technique for Order of Preference by Similarity to Ideal Solution (TOPSIS) using a practical case to apply the method in ranking offers in a public tender put out for the supply of customized equipment. The presentation of a graphical procedure for the pair-wise comparisons allows an easier implementation of FAHP, simplifying complex mathematical checks. The author introduces adjustable widths in the fuzzy triangular numbers to allow for different levels of uncertainty in the calculation of weights by FAHP. This study also provides theoretical guidance for the present study.

Vinodh S and Vimal K.E.K. are faculty members in the field of mechanical engineering who provided a critical review on “process sustainability tools, process sustainability indicators, and sustainability applications of FAHP” (S & K.E.K., 2018, p. 232). Their paper described the FAHP methodology, and also presented a case analysis of an injection molding process aimed at improving the energy efficiency of the manufacturing process. Their FAHP analysis found that the ranking of alternatives goes as follows: “carbon footprint analysis > waste minimization >

energy modeling > optimization > water footprint analysis". They also provided guidelines for engineers to select the best tool for improving upon sustainable performances in manufacturing.

Sanchez-Lozano and Bernal-Conesa (2018) assess environmental actions in the Natura 2000 network areas using fuzzy AHP (FAHP). The Natura 2000 network was created in 1992 by the European Union. The study authors concluded that the criteria do not equally influence the decision making, and is therefore "it is very important to know beforehand the weights of these criteria when implementing such actions".

A review of 82 articles on fuzzy AHP by Sang Ng et al. (2018) show two categories of fuzzy AHP (FAHP) - fuzzy singular AHP and fuzzy hybrid AHP models that are used in risk assessment. The research paper provides a detailed table depicting the authors, methods, purposes, area and objectives of these 82 articles under review. The review reveals that the most common type of decision-making is group decision-making, accounting for 80.5% of the articles reviewed. This shows the importance given on avoiding biases of a single person's opinion in risk assessment. The authors conclude that further research must be done in terms of risk response strategy and risk allocation using the reviewed techniques of.

Stefano et al. (2018) assess the management of a sample of 14 electronic scientific journals using a hybrid methodology of FDELPHI and FAHP. The FDELPHI method solves for the fuzziness of a common understanding of expert opinions and can reduce the numbers of surveys to save time and cost. It can also improve the efficiency and quality of questionnaires. The hybrid mathematical model has two phases: in the first phase, decision makers identify the problem, make the categories, and develop the criteria (and subcriteria if needed) using FDELPHI. In the second phase, a matrix of pair-wise comparisons was built. This study forms a basis of the concepts and methodology followed in the present study.

Thengane et al. (2018) explain the applications of fuzzy AHP (FAHP) in the field of energy systems. By classifying the applications into four sections - energy sources, renewable energy technology, energy policy and site selection, and alternative fuels, they explain the need for selecting the most sustainable energy source, while heeding the impact of criteria like technological, environmental, socio-political, and economic consequences. They conclude by describing the use of FAHP in evaluating different alternative fuels using a case study approach for the production of hydrogen by different processes.

Liu, Eckert and Earl (2020) reviewed papers with applications of fuzzy AHP methods for decision-making with subjective judgements, published since 2008.
They reiterated the four aspects of developing a fuzzy AHP model, that is, pair-wise comparisons of relative importance, aggregation of fuzzy sets for assigning weights, and defuzzification of a fuzzy set to a crisp value for final comparison as well as the consistency measurements. They discussed the principles, origins, strengths and weaknesses of each paper reviewed and provided summary tables and specification charts to assist in the selection of the most suitable techniques.

Pant et al. (2022) highlight the importance of consistency indices in evaluating the reliability of judgements and reviews various consistency measures developed to ensure rational judgments in AHP. They explain key mathematical concepts such as positive reciprocal matrices and eigenvalues which are essential for understanding AHP. The authors also identify potential areas for further research to improve the performance of AHP, including the development of new consistency indices.

The above studies inform the mathematical concepts of Analytic Hierarchy Process (AHP) and its variants, the real life conditions that necessitate using fuzzy sets with Fuzzy Analytic Hierarchy Process (FAHP) and the formula for testing consistency. The detailed step by step process of conducting a hybrid SWOT-AHP analysis is also revealed through this review exercise.

2.4 Review of Literature Pertaining to Entrepreneurship and Music, Including Relevant Business Models and Project Management

2.4.1 Entrepreneurship and Music

Decades ago, Peterson & Berger (1971) identified entrepreneurship as a leadership style- a strategy employed by large organizations to cope with turbulent market environments. Even then, when digital music files were still unheard of, the music industry was considered to be a turbulent environment because it depended on the rapidly changing style preferences of millions of predominantly young buyers. The authors suggested that entrepreneurship be exercised in anticipation of turbulence, even though it is entrepreneurship that often creates turbulence in the first place.

Studies like Throsby (1994) and Frey (1997) suggest that money is not the only motivation for cultural entrepreneurs. Furthermore, studies like Papandrea and Albon (2004) have shown that despite displaying entrepreneurial traits in pursuing a musical career in a 'difficult market', musicians often do not view themselves as entrepreneurs

Wilson and Stokes (2002) wrote that cultural entrepreneurs like musicians experience a strong conflict between managing creativity and managing business aspects. As artists, they very often put their artistic integrity before other concerns, disregarding the needs of their consumers. They concluded that for cultural entrepreneurs, the key to effective entrepreneurship lies in balancing this conflict by reconciling their artistic qualities with those that facilitate beneficial partnerships and exchanges, such as skills in promotion strategies, effective communication and financial self-sufficiency.

Sinha (2003) noted that in North East India, entrepreneurs units set up by women were mostly micro enterprises carrying out traditional activities such as handicrafts and handloom, and most of them were not generating adequate income despite their potential. The author urged that the factors that promoted the emergence of women

entrepreneurship in the North East such as family background, motivating and facilitating factors, ambition, attitudes of family/society, etc. be harnessed to promote greater participation of women in the economy.

Hendry (2004) writes about creative workers that are now expected to possess entrepreneurial skills, including legal, financial and managerial skills in addition to creative skills, and be motivated by competitive self-interest rather than co-operation.

Beckman (2005) noted that music institutions have begun to embrace the importance of entrepreneurial skills for music students, and that the "art-for-art's-sake" paradigm must be reexamined as it results in net negative effect on music students' professional development. Encouraging students to take charge of their careers without the prejudices of such entrenched beliefs and giving them the opportunity to explore a career in music on their terms and challenging them to see beyond popular myths and outdated aesthetics will empower the entire music community.

de Bruin (2005) defined entrepreneurship in the creative sector as: "The process of adding value to creative inputs/creativity… This value-adding process might not only entail combining creative inputs with humdrum inputs, but could also involve an 'entrepreneurial value chain'".

Sköld and Rehn (2007) looked into the entrepreneurial characteristics of rap music, especially in the context of rap star Shawn "Jay-Z" Carter (portrayed by TIME magazine as a superentrepreneur) and other rap artists, and how the enterprising rappers handle the dialectic between succeeding and sticking to the rap culture values. The study noted that the rap music industry is one of the few in the music world that views entrepreneurship as a coveted virtue, where the trait is conceived as 'both a politics and an ethic'. The article brought to focus the need to view economic behaviour like entrepreneurship in very specific cultural contexts, since entrepreneurship in cultural industries tend to acquire specific, culturally constructed meanings.

A study of staff and students in a university music department by Weatherston (2009) showed that they had a “natural disinclination to be seen as entrepreneurs”. This could be due to the fact that “the musicians did not initiate their careers as the result of any entrepreneurial drive, but from the desire to be musicians” (Coulson 2012).

According to Hausmann (2010), cultural entrepreneurs “discover and evaluate opportunities in the arts and leisure markets and create a (micro) business to pursue them”. They create new cultural products, such as songs and are oriented towards accessing opportunities while finding innovative ways of doing so.

Kriewall & Mekemson (2010) reviewed the Kern Entrepreneurship Education Network (KEEN) method of equipping graduates with an entrepreneurship education, noting that entrepreneurs ‘redefine the rules of competitive engagement, redefine the boundaries of competition or create entirely new markets through the application of disruptive technologies. They will understand the concepts of risk management and competing for the future, and the importance of business development’.

Smit (2011) notes “the current discourse about the creative economy draws on different notions of cultural and creative entrepreneurs. These definitions differ [...]. However, they all concentrate on economic activities dedicated to producing goods and services with mainly aesthetic and symbolic value”.

Ghani, Kerr and O'Connell (2014) studied the spatial determinants of entrepreneurship in India in the context of the manufacturing and services industries. The authors advised that policy-makers can influence entrepreneurship in local areas by investing in both people and places while simultaneously reducing unnecessary regulations and restrictions. The importance of a “correct policy design” for local areas was highly stressed. The study further noted that “education may capture the quality of the local workforce that entrepreneurs employ, the strength of the local pool of potential entrepreneurs and/or stronger local consumer demand”. Apart from

education, three other factors- infrastructure, distance from large cities and strength of household banking were found to be important determinants of entrepreneurship in India.

Thakur (2014) looks at entrepreneurial challenges prevalent in Mizoram such as poor infrastructure, lack of skills, and financial constraints and mention how the local entrepreneurs often rely on government support, which is seen as inadequate. The author notes how the socio-cultural milieu, including strong community bonds, traditional values like *tlawmngaihna* and the influence of Christianity, plays a crucial role in shaping the entrepreneurial behaviour of the Mizos. Despite high literacy rates and a peaceful environment, the study looks into why Mizoram's economy is still heavily reliant on agriculture and traditional industries. Even though there is a growing trend towards diversification into other sectors like retail and manufacturing, there is also a general skepticism about government support among entrepreneurs. While there are various schemes and policies in place, their implementation is often seen as ineffective due to corruption and bureaucratic hurdles.

Chang and Wyszomirski (2015) provided a general definition for 'arts entrepreneurship' by stating it is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.

Pedersen (2015) used case studies and qualitative interviews to study the professional practices of musicians in Copenhagen and Boston and found that musicians prioritize artistic values over commercial incentives; and that, self-presentation in digital media is a form of labour, blending personal and professional identities, and affecting their public personas and relationships with their audience. The study distinguishes between formal market structures and the "adhocracies" of musicians' professional workspace brought about by digitalization and disintermediation of the music industry. They recommend trans-media storytelling, early adoption of technology, relying on commercial services for promotion, cultivating multiple income streams,

ownership of master recordings, and crowd-funding as strategies to leverage across multiple media platforms.

Peltz (2017) claimed to be the first study estimating the scope of 'artist-entrepreneurship' in the music industry, projecting findings from a previous study of 874 musicians in Austria onto a global scale using the MySpace network. The study found that established artists generated around USD 16 billion from music sales in 2008 while artist-entrepreneurs accounted for approximately USD 6.7 billion and that there were five times as many artist-entrepreneurs as artists signed by record labels. The study noted that while "the impact of one single artist-entrepreneur may be rather limited, but all artist-entrepreneurs together can make up a significant size".

Rai (2022) studied the role of music in the tourism industry in Sikkim, India, a state that has seen a significant increase in tourist visits, partly due to government support of the tourism industry. Sikkim's rich cultural heritage and natural topographical beauty make it a prime location for tourism. The state's community-based approach to tourism involves local communities, promoting their cultural heritage and getting economic benefits in return. The study found that 95% of all the eateries have music playing facility, with more than 86% of them utilizing online streaming services. Trending practices include karaoke and live music shows in hotels and restaurants. However, the study noted that karaokes and certain music styles (i.e. dance numbers) occasionally led to violence when brawls break out between intoxicated patrons. Lastly, the study also found that due to the high cost of hosting live cultural shows, a novel cost-sharing initiative was devised by the homestay operators whereby tourists from all the homestays in a particular village would come together to witness a single live show jointly organized by multiple operators.

Entrepreneurship in the music industry is a dynamic and multifaceted journey, blending artistic creativity with business acumen. The review of literature reveals that music entrepreneurs must navigate a complex landscape, where digital media has transformed traditional pathways to success. They are not only artists but must

also be savvy businesspeople who manage recording, production, marketing, and brand management.

2.4.2 Music Business Models

Normann and Ramirez (1993) proposed a version of the value network by introducing an idea called ‘business constellations’ that acknowledge the complexity of networks. They recommended continuously asking the question- “which relationships are missing which could create further value?” with the objective of improving relationships between the roles in the network. Finding creative answers to the question will contribute towards the goal of maximising value.

According to Afuah and Tucci (2003), a business model is “the method by which a firm builds and uses its resources to offer its customers better value than its competitors and to make money doing so”. In other words, a business model describes how an organization creates, delivers and captures value.

Freedman (2003) notes how consumer dissatisfaction with the traditional business model contributed to illegal music sharing. Major record labels have responded with litigation and digital copyright protection technologies but this has been ineffective in curbing the piracy menace. The author recommends a shift from lawsuits to promotion and marketing schemes to entice consumers to reject illegal music consumption, essentially calling for new business models to be developed for the music industry in the face of technological developments.

The findings of Gehrke and Anding (2003) highlight the ineffectuality of legal sanctions and technical restrictions in curbing copyright infringements in the music industry. The authors suggest a new peer-to-peer-based business model in which economic incentives are offered to consumers, without the need for technical or legal actions to enforce copyrights. Such economic incentives come in the form of remuneration for downloads. This way, users not only participate in the process of distribution but also in the revenues generated. By sharing the generated revenues

among copyright owners and users, the model establishes economic incentives for users to participate in the music sharing system and pay for the consumed music. The authors conclude the paper by saying that in the new model, because downloaded music files include the potential to generate revenues for the user, the consumer is willing to pay for music files in advance.

Among several factors, Fox (2004) attributes the decline in music sales to the availability of free music on the Internet. He also echoes other researchers' 'music as a service' refrain, noting that the new development will surpass physical music products in sales. The author suggests that "access to free music online has redistributed power in the music industry from music labels to individual consumers" and that the music industry needs to develop innovative models to remain profitable.

Using a services marketing framework, Vaccaro and Cohn (2004) provides a strategic analysis of three business models in the music industry - the traditional music industry; the renegade peer-to-peer music file trading; and the new, legitimate online downloading services. The study concludes that a knowledge gap still exists between the record labels with their traditional business model approach and consumer expectations of the music industry.

In their book 'The Future of Music', Kusek and Leonhard (2005) explore the impact of technological advancements on the music industry, focusing on how these changes affect copyright law, intellectual property rights, and music distribution. They note the "increased repetitiveness and a robotic feel in music production" as challenges. They highlight the difficulties in protecting music in an era of digital distribution with easy access to and sharing of music for free. The authors note that despite efforts to enforce copy protection, the widespread availability of free music is a challenge that the industry must deal with. The authors emphasize that the traditional business model of the music industry is being rethought in light of these technological forces. They discussed the evolution of music distribution, noting that the "free music tap" has been turned on by advances in recording and playback technology. They propose various business models to adapt to this change.

Finally, the authors suggest that the future of the music industry will be characterized by constant flux and turmoil, with success depending on the ability to navigate and exploit the digital landscape effectively.

Galuszka (2009) reviewed more than ten academic works on the subject to come up with the following new models of the music industry- Firstly, the pay-per-track model, which allows consumers to buy individual tracks in the form of digital files; secondly, the subscription model, which gives consumers unlimited access to content provided in return for monthly subscription fees; the third model is the broadcasting model, which gives consumers free access to music, while the revenues are generated through advertising; the fourth model is called the "free music" model (called also give away model), where music is distributed for free for non-commercial users (e.g. under Creative Commons licenses) and income is generated from other sources (e.g. concerts, licensing music for commercial purposes); and the last model is the self-distribution model (called also "artist to consumer model") where the music is self-written, self-played, self-produced and self-marketed without any help of record label.

Street, Laing and Schroff (2018) explore the role of intermediary institutions in promoting creativity and cultural diversity in the music industry, and the impact of cultural policy on the performance of those intermediaries. They conclude that collective management organizations play a crucial role in promoting creativity and cultural diversity in the music industry, and reforms in their role and behaviour could profoundly impact the music market and its creativity and diversity.

The case study by Mallmann and Shin (2023) on Anitta's Checkmate project, who adopts a diverse array of communication tactics that together create both online and offline buzz for her global launch and showcases a new blend of marketing communication strategies for going global in the recorded music industry, demonstrates that successful globalization in the recorded music industry is possible by collaborating with internationally renowned artists and implementing diverse communication tactics.

The literature review underscores the importance of developing the right business model in the music industry, as it defines the framework for generating revenue and sustaining its viability. With the digital transformation, traditional revenue streams like record sales have been supplemented by digital platforms, altering the way music is distributed and consumed. Understanding this evolving landscape is essential for artists and industry stakeholders to adapt and thrive.

2.4.3 Project Management in Music

Hartman, Ashrafi and Jergeas (1998) look at the live entertainment industry and notes how it is commercially more successful compared to traditional project management oriented industries like the construction industry, which has higher rates of bankruptcy and litigations. They examine the practices of the entertainment industry that consistently delivers projects on time, even though the industry rarely, if ever, uses classical project management tools and techniques. The paper identifies the main reason of project success as being that the industry participants are in alignment.

According to Lorenzen and Frederiksen (2005), market-based projects can facilitate product innovation through experimentation, with localized project ecologies and local labour markets playing a key role in their management. The paper puts particular focus on projects that facilitate product innovation through experimentation, by studying economies of scale and scope related to projects, issues of governance, and the planning and coordination required for such economies. It illustrates its arguments with a case study of the recorded music industry.

Ordanini, Rubera and Sala (2008) look at how the use of project-based structures help EMI Music. Through an in-depth qualitative analysis of two relevant cases, the authors show that project-based structures in creative industries can improve knowledge integration, retention, and transfer in new product development processes. They note that “Project forms in creative industries are able to combine different types of knowledge and align different purposes across launch functions by

synchronizing sequential activities and establishing joint decision making rules. They can also improve knowledge retention and diffusion among sequential initiatives, by creating artefacts where knowledge can be stored and re-used in other launches, and by removing organizational disincentives to knowledge sharing."

Cwikla and Jalocha (2015) looked at three case studies of Polish and Polish-German theatrical co-productions, with 21 individual in-depth interviews with artists, managers and administrative staff working on projects. The study tried to show that cultural projects can provide inspiration for refreshing and adaptable traditional project management, and making it more flexible but that the current cultural policies limit their potential for modernization and flexibility. These cultural policies appear to force artists and cultural managers to implement project-related techniques which have been already identified as inefficient and faulty in the progressive discourses on project management, mainly in the for-profit area.

Over a 3-year period, Kelman (2020) followed nine students aged between 15 and 17 years old as they run their own music business, staging music festivals, running a venue, and curating a youth music conference with industry partners. Through interviews, meeting debriefs and Facebook interactions, the study looked at the negotiating and organisational skills the students learnt through an education designed to foster entrepreneurial capacity in the music industry, There were positive and negative impacts of the students' social capital on their skill development. In the first year, they were able to set and achieve goals using the school as a resource, and had some early successes. In the next stage, they were given more autonomy and access to industry partnerships The students gained greater cultural capital and were able to participate in decision-making, learned to negotiate with industry stakeholders, and became autonomous problem-solvers, while using reflective skills to improve and refine their project management. Thus, this study shows that students can learn negotiating and organizational skills through self-directed learning in the music industry, involving decision-making and industry partnerships.

Using systematically reviews of 31 research papers, Trier and Treffers (2021) highlight how agile project management can enhance transformation in creative industries, particularly in audiovisual industries, by addressing technological changes and preserving cultural heritage. The authors acknowledge that creative industries are facing upheavals due to new technologies, new stakeholder structures, more complex governance and a continuous demand for content due to new distribution channels while there is a want and need to preserve the cultural heritage to guard against volatility. A potential way for the creative industry to face these changes may be to transform creative projects towards agile project management. Due to the popularity and success of agile methods in project management, the research details the benefits and challenges of agility and agile methods, but conclude that the creative industry lacks a comprehensive picture of a possible integration of agility.

Pushmin (2023) studies the system of musical works creation and promotion and evaluates the main methods, tools, and strategies in the music industry in the context of music management. The work is based on dialectical, empirical, systemic, and interdisciplinary approaches and finds that music management effectively manages the creation, promotion, distribution, and consumption of musical works, enhancing the competitiveness of the socio-cultural sphere.

Most musical undertakings are short term in nature- the making of a music album, a tour, a charity concert, a choir video shooting, composing songs, participating in music talent competitions – these have endpoints or deadlines. No music project goes on forever, this is not to say a musician ceases to be one; but that music is generally performed in time-bound undertakings. Project management is pivotal in the music industry, providing a structured approach to overseeing and coordinating various aspects of a music project. It ensures effective communication, coordination, and collaboration among stakeholders, which is essential given the complex nature of music projects that involve artists, producers, songwriters, engineers, and marketing teams. Moreover, project management is key to managing resources, timelines, and budgets efficiently, which is particularly important in an industry known for its tight deadlines and limited budgets.

CHAPTER THREE

MUSIC IN MIZORAM

The Mizo people sing, whether they are happy or sad. They sing to worship, to commemorate, and to commiserate. Singing is not merely a form of entertainment but a thoughtful way to connect with each other and express a range of emotions. The Mizo society maintains an enduring tradition of communal singing when death occurs in the community, using singing as a way to offer comfort, very often throughout the night. In times of mourning, the songs take on a deeply emotive quality, offering solace and a way to process grief. On Sundays, congregational singing of church hymns occurs regularly. The tradition of communal and congregational singing among the Mizo people is a testament to the power of music to transcend the individual and bind a community together. It is a practice that nurtures social cohesion, emotional resilience, and cultural identity. Through their songs, the Mizo people demonstrate the profound impact that music can have on human connection and the preservation of heritage.

Like most cultures, the Mizo culture also has unique musical gifts such as, *dar hla, bawh hla, hla do, lengkhawm zai* and *nauawih hla.* The origin of the folk music tradition of Mizoram goes as far back as 1300-1400 AD. Themes of nature, love, lullabies, war and hunting are explored in these songs. Before the advent of Christianity, there were rudimentary forms of music, evident in Mizo folklore and the prevalent social customs. A peculiarity of old (pre-Christianity) Mizo songs is that the titles often bore the name of the composer- a practice rare in modern cultures. For instance, one can easily identify the originators of *Darpawngi Zai* and *Lianchhiari Zai* from the nomenclature (Thanmawia, 2017). These songs serve as a medium for storytelling, preserving history, and conveying moral lessons. The melodies and lyrics are passed down through generations, ensuring that each song retains its significance and continues to play a vital role in communal gatherings and rituals.

The progress of music in Mizoram took a giant leap with the advent of Christianity in the state during the late 19th century, marking a significant cultural transformation. The Christian missionaries brought with them not only their religion but also new forms of musical expression, including hymns and choral singing, which were quite different from the traditional music of the Mizo people. This fusion of musical styles led to a unique blend of indigenous and Western music, enriching the Mizo culture. The church became a central point for community gatherings, and music played a crucial role in these meetings, fostering a sense of unity and shared identity among the Mizo people. Over time, this integration of Christian musical elements with local traditions gave rise to a distinct genre of Christian songs that continue to thrive today.

The Mizo people have preserved their musical heritage while also embracing new influences, creating a vibrant and evolving music environment in the state. The popular music taste in Mizoram is heavily influenced by western rock and pop music. However, despite a rich cultural heritage of songs, the modern music industry in Mizoram is still in its infancy and there is plenty of room for growth.

3.1 About Mizoram

Lying landlocked between latitudes 21°58’ and 24°35’ N and longitudes 92°15’ and 93°29’ E, Mizoram is the southernmost state in North Eastern region of India. The Tropic of Cancer passes through the state, dividing the state into almost equal halves. It spans an area of 21,087 square kilometres, sharing interstate borders with Assam (123 km), Tripura (66 km), and Manipur (95 km), and international borders with Myanmar (404 km) in the east and Bangladesh (318 km) in the west.

The word *Mizo* refers to the ethnic group of people who inhabit the region around Mizoram, and some parts of Assam, Manipur, Tripura, Bangladesh and Myanmar. The term is also used to refer to the *Lushai* language, a Tibeto-Burman language that is spoken by the majority of Mizo people. The term *Mizoram* means ‘land of the Mizos’, a combination word derived from two words *Mizo* and *ram* (meaning

‘land’). During the British colonization of India, the Mizo Hills came under the direct administration of British India in 1895. For a long time after Independence, specifically from 1947 to 1972, it was part of the state of Assam. In 1972, it became a Union Territory of India. During this period, the state was plagued by an insurgency (locally referred to as *Rambuai*) that lasted two decades, from 1966 to 1986, the year in which the Mizo Peace Accord was signed between the Indian government and the Mizo National Front. In 1986, the Indian Parliament adopted the 53rd Amendment to the Indian Constitution and the state of Mizoram was formed on February 20, 1987 to become the 23rd state of the Indian union. The capital city is Aizawl and the entire state is divided into 11 districts and 3 autonomous district councils as of 2024. As per the 2011 Census, Mizoram’s population stood at 10,97,206 (0.09% of India), with a sex ratio of 976 females per 1,000 males, and a literacy rate of 91.33%, which is the third highest in the country. Mizoram is one of only three Indian states with a Christian majority at 87.16% (Registrar General & Census Commissioner, 2011). According to the Ministry of Tribal Affairs (2013), Mizoram has the highest concentration of tribal people protected under the Indian constitution as ‘Scheduled Tribe’. Even with an estimated population of 12,50,000 for the year 2024, it remains the second least populous state in the country (National Commission on Population, 2020).

About 84.53% of the state is under forest cover, and as of 2021, the state has the highest forest cover as a percentage of its total geographical area, surpassing all other Indian states (Forest Survey of India, 2021). Mizoram has a hilly terrain with valleys and rivers between rolling hills. Notable rivers such as the Kaladan or Chhimtuipui, Tlawng, Tut, Tuirial etc. run through the state. The highest mountain peak Phawngpui (Blue Mountain) stands at 2,157 metres, lending its name to one of the only two national parks in the state, that is, the Blue Mountain (Phawngpui) National Park. The other, larger Dampa Tiger Reserve is home to the Indian leopard, Bengal tigers and the clouded leopard, many species of other animals and birds as well as rare flora. In addition to these national parks, the state also boasts of six wildlife sanctuaries, namely Khawnglung Wildlife Sanctuary, Lengteng Wildlife Sanctuary, Murlen National Park, Ngengpui Wildlife Sanctuary, Tawi Wildlife Sanctuary, and

Thorangtlang Wildlife Sanctuary. Apart from these places, picturesque hills at Muthi, Reiek, Sialsuk, etc. and natural lakes like Tamdil, Palak, etc. are also important tourist spots. The state experiences pleasant weather throughout the year with average temperatures ranging from 11°C to 21°C in winter and 20°C to 30°C in summer, with an average annual rainfall of 250 cm. The state animal of Mizoram is the Himalayan serow (locally known as *saza*, scientific name: *Capricornis sumatraensis thar*), the state bird is Mrs. Hume's or bar-tailed pheasant (locally known as *vavu,* scientific name: *Syrmaticus humiae*), the state flower is the Red Vanda (locally known as *senhri,* scientific name: *Renanthera imschootiana*) and the state tree is the Indian Rose Chestnut (locally known as *herhse,* scientific name: *Mesua ferrea*) (Directorate of Economics & Statistics, 2023).

Predominantly an agrarian economy, Mizoram lags behind the rest of India in terms of economic development. The state is classified as 'backward' and is designated as a 'no industry state' due to the absence of large and medium enterprises. Growth in the MSME sector has gained some momentum in recent years but the overall growth of industry in Mizoram remains relatively slow due to challenges posed by its topography, geographical location, small market size, inadequate infrastructure, a historically reticent indigenous population, multiple entry restrictions for 'outsiders', etc. Industrial development in Mizoram continues to be a challenging task as investors are hesitant to invest due to these factors.

3.2 A Brief History of Music in Mizoram

The origin of the folk music tradition of Mizoram goes as far back as 1300-1400 AD. Before the advent of Christianity, there were rudimentary forms of music which is still evident in Mizo folklore and certain social customs. A peculiarity of old (pre-Christianity) Mizo songs is that the titles often bore the name of the composer- a practice rare in modern cultures. For instance, one can easily identify the originators of *Darpawngi Zai* and *Lianchhiari Zai* from the nomenclature (Thanmawia, 2017). The traditional way to classify Mizo folk songs, as per Thanmawia (2017) and other learned scholars is as given below:

- songs with titles that bear the names of individuals
- songs named after traditional music instruments
- songs named after modulation of the voice
- cradle songs
- invocations
- incantations

According to folklore, Pi Hmuaki was the first known Mizo poet. She was so prolific in composing so many songs that the village folks, fearing that she might just exhaust all possible compositions of songs, decided to bury her alive. The earliest documented song composer was a woman named Saikuti, who had nearly 400 songs during her 91 years of life. Tlanghmingthanga (1994) traced the history of music in Mizo society and found elements of rudimentary forms of music in Mizo folklore and pre-Christianity social customs, such as the "chai hla" which was sung with accompaniments like the drum and *seki* made from the dried, hollowed out horn of a mithun.

Lalthangliana (1994) detailed the timeline of folk sings and their development. Folk songs referred to as *thuthmun zai, nauawih hla, dar hla, hlado, bawh hla, salulam,* and other couplets started appearing during the period 1300-1450. *Pi Hmuaki zai, Chai hla, Lalvunga zai, Darthiangi zai,* and other triplets were born during 1450-1700 along with religious and ritual songs. By 1670-1680, *hlado, chai hla, chawngchen* and *salulam* became popular. *Lianchhiari zai* first appeared in 1760, followed by *zopui zai (chai hla)* in 1750-1760. Around 1850-1860, *Laltheri zai* had reached its peak. *Tuchhingpa zai* first appeared during 1870-1880 during the time of the British invasion of Mizoram. By 1890, *Darlenglehi zai* and *Darpawngi Zai* were popular. And it was during that the period 1845-1990 that *Saikuti Zai* became famous across the whole of Mizoram. Saikuti (1830-1921) is the earliest documented composer in the history of Mizo music, with nearly 400 songs composed during her 91 years of life.

The year 1899 was a milestone for the development of music in Mizoram. The Christian missionaries established schools and included music education as part of the curriculum. Tonic solfa education was taught in the schools instead of traditional music theory using staff notation. This appeared to be a conscious decision on the part of the missionaries as tonic solfa could be learnt by ear while staff notation required the use of musical instruments, which was hard to come by for the Mizo people. School choirs were formed and they performed sporadically in church services.

The first songbook "Kristian Hlabu" (Christian Hymn Book) was published in 1899 with 18 songs. The book was 36 pages thick and 500 copies were made. Subsequent editions incorporated new song additions and a tonic solfa guide was added from the 1955 edition onwards. By then, the songbook had greatly expanded to contain 461 songs. By the year 1993, when the Centenary Edition was published, the number of songs had grown to 537 songs. During the years spanning from 1932-1946, Serkawn Concerts were organized as a result of the church's desire to win back public favour which had begun to lean more towards the then-trending "*kaihlek zai*" that copies gospel tunes with secular lyrics.

By the time the Second World War broke out in 1939, certain Mizo music styles had gradually begun to take form. But this development was halted by the War as many young men were shipped off to contribute to the colonial British war efforts. However, there was a silver lining to this venture, as these young men exposed to new worlds and different cultures, brought home with them numerous influences and new ideas. The period from 1948 to the 1950s saw numerous bands sprouting again, not only in Aizawl but in diverse places like Saitual, Shillong as well. In 1957, the All India Radio introduced a Mizo programme boosting the number of ad-hoc bands such as Sensiari. Around this time, 'male voice' groups started to be formed in some churches as well. "Thuchah Kengtute" also known as the Mission Veng Male Voice were recorded as the first male voice group formed in Mizoram, and even published their own songbook complete with tonic solfa. The Shillong Male Voice, also known colloquially as "A Hmangaihna Faktute" was another popular group that was active

during 1967 to 1982, composed of several members who went on to become prominent members of Mizo society, such as Dr L.N. Tluanga, Rev. K. Lungmuana, C. Vulluaia, AG Sailo, P.C. Lalmawia, Rev. T.C. Laltlawmlova, K. Hmingdailova, Dr. H.L. Malsawma, C. Ramhluna, R. Lalhmingthana, R. Rozika, and many more.
The Venghlui Male Voice were another prominent group during this time. In 1962, the "Propeller Group" was formed, and was the first known band to incorporate a drum set along with a double bass guitar. When the insurgency started in 1966, the progress of Mizo music halted again. The first music album was produced in 1971 by Ainawn, followed by albums made by Vulmawi, Zodi, Zonun, Zoawi and Leitlang.

3.2.1 Mizo Traditional Musical Instruments

The indigenous musical instruments were rudimentary but demonstrate the ingenuity of the Mizo people. Percussions, strings and wind instruments make up the traditional musical instruments of the Mizo people. These are described below as per the account of Thanmawia (2017):

Khuang, or the Mizo drum, is an acoustic instrument made by hollowing out a tree trunk and wrapping both ends with animal skin. The girth of the tree trunk determines the size of the *khuang* and there are many names for different sizes of drums, such as *kawlkhuang, khuangpui*, *khuanglai* and *khuangte. Darkhuang and darmang* are brass gongs with varying sizes. Expensive and highly valued, they are used during festivities and special occasions only. *Darbu* is a set of three different sized gongs that produce three musical notes. It is associated with traditional group dances like *khuallam*. *Bengbung* and *talhkhuang* are Mizo indigenous instruments resembling a xylophone with flat wooden bars that can make three different musical notes. Seki, made from the hollowed out horn of a mithun is another Mizo indigenous instrument that is used to keep time like a metronome for other musical emsembles like the *darbu*.

Rawchhem is a wind instrument with nine small bamboo pipes or hollow reeds with varying sizes and lengths inserted to a dried gourd. One of the pipes is used as the

mouth piece, and it is played in a way that is similar to a bagpipe. *Tumphit* is made of three small bamboos cut to varying sizes and length, tied and plated in a row with caves or strings. It is used for mainly for ritual ceremonies. *Tawtawrawt* is a trumpet made from bamboo and dried gourd. *Phenglawng* is a Mizo flute made of bamboo. *Buhchangkuang* is a type of flute made of reed or a paddy stalk. *Hnahtum* – leaves that produce musical notes when blown a certain way by those with the particular skill. *Tingtang* is a one stringed Mizo guitar made from bamboo and dried gourd.*Lemlawi* is made of small pieces of bamboo to resemble a harp and is played by mouth. *Tuium dar* is a three stringed instrument made of bamboo and played like a guitar.

3.3 Music Domain Mizoram

Music Domain Mizoram was established in April 1, 2011 as a non-profit artist management body by Mizo singers, musicians and producers who sought to protect the public performances of their music. The artist management body worked with local TV operators by offering 'Blanket Music Licenses' to play their music across local TV channels. (Vanglaini 2021). By 2019, membership was at 400 members, steadily rising to 741 in 2023. Beginning from February, 2020, MDM collaborated with St. Ange, an independent label, to put out artists on major streaming platforms like Spotify, Apple Music and Amazon Music. (Vanglaini, 2020). Since 2013, MDM has been collecting "royalty" on behalf of its member singers, musicians, producers and composers and distributing it at regular intervals. By 2017, it had distributed more than Rs. 24 lakhs as royalty to its members. The total amount distributed during the year 2018 alone amounted to Rs. 1,30,500 (Vanglaini, 2019) By 2019, royalty distributed from YouTube and the MDM Library amounted to more than Rs. 30 lakhs (Vanglaini, 2019). By 2020, the amount of royalty collections distributed to artists has crossed Rs. 33,29,453 (Vanglaini 2020). Currently, MDM manages the largest music library in Mizoram while simultaneously nurturing new talent. The total published account of royalty distributed from all sources by the MDM to artists and producers is more than Rs. 50,88,720.

As a first for the state, on August 22, 2016, MDM announced that its collaboration with Xinfomedia had borne fruit and the music works of Mizo artists could be purchased online and offline, from the MDM website and brick and mortar stores called Audio Houses. Music videos could be purchased for Rs. 15 each while mp3 audio files were sold for Rs. 10 each (Vanglaini.org 2016). These Audio Houses were situated at Purple Electronics and Colney Brothers, both in Bara Bazar, a computer store called Skynet at Chanmari and the MDM Office at Bazar Bungkawn. Sadly, this was a short-lived venture. The YouTube channel of the MDM was launched on April 1, 2017. The channel features a vast collection of songs from numerous artists and a variety of genres. As of October 2024, there are 2,125 music videos featured on this channel. With a sizeable subscriber base of over 767,000 and a consistent upload schedule averaging five (5) videos per week, the channel has amassed a cumulative viewership of 247 million views.

The following Table 3.1 presents a comparison of the MDM Youtube channel with the top ranked YouTube channels worldwide:

*CPM stands for Cost Per Mille or "cost per thousand views". It is a metric used in advertising to compare the cost-effectiveness of different advertising campaigns, especially in digital marketing. It denotes the cost of 1,000 impressions (views) of an advertisement, thus helping advertisers in understanding the cost required to reach a certain number of people. Nowadays, CPM is often used to estimate the earnings of a YouTube channel based on the number of viewership. The most commonly accepted CPM range for YouTube is $0.25 to $4.00 USD. (Social Blade, 2024). This range can fluctuate due to various factors such as the quality of traffic, source country, niche type of video, price of specific ads, adblock usage, and the actual click rate. It is calculated using the formula:

$$CPM = \left(\frac{Total\ Cost\ of\ Ad\ Campaign}{Total\ Impressions\ or\ Views}\right) \times 1{,}000$$

Table 3.1 Comparison of Music Domain Mizoram YouTube Channel with Top Ranked Channels Worldwide

Channel (with year of first video upload)	Total Video Uploads (as on Oct 2024)	Sub-scribers	Worldwide Rank by Subscribers	Viewers	Worldwide Rank by Viewership	Estimated Annual Earnings based on CPM (Assuming $1 = Rs. 83.45)
MDM Official, Mizoram (2017)	2,125	7,62,000	1,563	247 million	79,215	Rs. 7 lakhs - 106 lakhs
T-Series, India (2006)	21,906	276 million	2	269.9 billion	1	Rs. 84 cr - 1,350 cr
Zee Music Company, India (2014)	12,339	111 million	8	70.2 billion	12	Rs. 19 cr - 303 cr
El Reino Infantil, Argentina (2011)	1,581	66.3 million	30	62.7 billion	14	Rs. 16 cr - 250 cr
Netd muzik, Turkey (2014)	24,668	26 million	218	59 billion	17	Rs. 7 cr - 119 cr
Wave Music, India (2014)	20,457	63.1 million	35	43.56 billion	30	Rs. 5 cr - 80 cr
YRF, India (2006)	4,262	62 million	40	43.53 billion	31	Rs. 13 cr - 219 cr
Canal KondZilla, Brazil (2012)	2,916	67.4 million	29	38.6 billion	40	Rs. 2 cr - 34 cr
BlackPink, South Korea (2016)	603	94.9 million	12	37.1 billion	42	Rs. 9 cr - 149 cr
Taylor Swift, United States (2006)	275	60.1 million	43	36.9 billion	44	Rs. 9 cr - 149 cr
Bad Bunny, Puerto Rico (2014)	156	48.3 million	67	36.4 billion	45	Rs. 9 cr - 148 cr
HYBE Labels, South Korea (2008)	2,114	75.8 million	21	36.3 billion	47	Rs. 10 cr - 161 cr
T-Series Bhakti Sagar, India (2011)	28,791	71.1 million	24	36.1 billion	48	Rs. 17 cr - 262 cr
LooLoo Kids - Nursery Rhymes and Children's Songs, Romania (2014)	903	58.5 million	44	35.8 billion	49	Rs. 9 cr - 142 cr

Source: Statista

CHAPTER FOUR

PERSPECTIVES OF MUSIC CONSUMERS IN MIZORAM: ASSESSING THE THREAT OF MUSIC PIRACY

4.1 Introduction

The extreme upheaval encountered by the music industry during the turn of the 21st century is a classic example of how technology can be a double-edged sword that can disrupt an entire industry. The introduction of digital technology uprooted the established competencies of the big players in the music industry and gave rise to new business models. One of these business models is based on illegal, unauthorized peer-to-peer sharing of copyrighted music files over the internet, with software that enabled consumers to become unauthorized mass distributors of music for free. Along with the benefits reaped from developments in music technology, such as the digital music file formats (.mp3, .mp4, .aac etc.) digital music piracy has upended the entire traditional business model of music industries across the world.

Music piracy is a longstanding and pervasive issue that has profoundly impacted the music industry and the broader cultural landscape. This chapter aims to provide an assessment of the threat posed by music piracy, which has endangered the livelihood of artists, musicians, recording labels, and slowed down the progress of the entire global music industry (Meisel and Sullivan, 2002; Bach, 2004; Eisend, 2019).

Music piracy refers to the unauthorized copying, distribution, or use of copyrighted music without the consent of the rights holder (Meisel and Sullivan, 2002). This can take various forms, including the illegal downloading of music files from peer-to-peer (P2P) networks, the unauthorized sharing of music on online platforms, and the physical copying of CDs or other physical media. According to Hill (2007), digital piracy is a “theft of intellectual property” which includes “the purchase of counterfeit

products at a discount to the price of the copyrighted product, and illegal file sharing of copyright material over peer-to-peer computer networks".

The advent of the internet and the widespread adoption of digital technologies have dramatically transformed the music industry. Prior to the rise of file-sharing platforms like Napster in the late 1990s, the music industry relied heavily on the physical distribution of albums and CDs, which provided a reliable revenue stream for artists, recording labels, and distributors (Cooperative, 2018). However, the emergence of Napster and similar services allowed consumers to freely share and download music files, often without paying for them, posing a significant threat to the industry's traditional business model. This development had far-reaching consequences and irreversible impacts on the cultural and legal landscape.

The cultural impact of music piracy is complex and multifaceted. On one hand, the ease of access to free music has democratized the music industry, allowing fans to discover and enjoy a wider range of artists and genres. This has led to an increased diversity in musical expression and has empowered independent artists to reach a broader audience (Cooperative, 2018). However, the widespread practice of music piracy has also undermined the financial viability of the music industry, leading to a decline in investment in new talent and the erosion of revenue streams for established artists. As a result, the long-term sustainability of the music industry has been called into question, with concerns about the potential impact on the overall creative ecosystem. Moreover, the normalization of music piracy has contributed to a broader shift in societal attitudes towards intellectual property rights and the perceived value of creative works.

The legal framework governing music piracy has evolved in response to the changing technological landscape and the challenges posed by digital piracy. Internationally, various laws and regulations have been enacted to address the issue of music piracy, including the World Intellectual Property Organization Copyright Treaty (WCT), which established new rights for copyright holders in the digital

environment (Awomolo-Enujiugha, 2020). At the national level, countries have implemented a range of measures to combat music piracy, such as strengthening copyright laws, increasing penalties for infringement, and collaborating with internet service providers and online platforms to restrict access to pirated content (Meisel and Sullivan, 2002; Bach, 2004; Cooperative, 2018). India also has strengthened the Copyright Act, 1957 and Information Technology Act, 2000 to incorporate protection of music-related copyrights. Despite these efforts, music piracy remains a persistent problem, with the rise of new technologies and platforms often outpacing the legal and regulatory responses (Cooperative, 2018) (Meisel and Sullivan, 2002) (Bach, 2004).

4.1.1 The Copyright Act, 1957

The Copyright Act, 1957 is the main statute for all copyright-related laws in India. Section 13 of the Act confers copyright protection on literary works, dramatic works, musical works, artistic works, cinematograph films, and sound recordings. It provides three kinds of remedies - administrative remedies, civil remedies and criminal remedies. The Act offers protection of copyrighted material through two categories of rights as follows:

- **Economic Rights:** Under Section 14, economic rights are granted to the copyright holder/owner of intellectual properties and works, who hold the exclusive rights to the reproduction and distribution of their works, and to have a share in the profit of any sale proceeds of the reproduction, adaptation and performance of their works by a third party.

- **Moral Rights:** Section 57 of the Act is based on the Berne Convention and it splits "Author's Special Rights", that is, moral rights, into two- paternity rights or rights of attribution, and integrity rights or right against alteration, distortion, modification and mutilation. The former enables the original creator of the work to be able to claim ownership of it and prevent anyone else from claiming ownership. The latter enables the original creator to

restrict any change made to the work or any other action in relation to said work which may result in damage to his reputation.

According to a study by Hergueux and Jemielniak (2019), even elite global lawyers overwhelmingly perceive file sharing as an acceptable social practice, with the main criterion being whether the infringer derives monetary benefits from it, and public sector lawyers are even more tolerant of online copyright infringement.

4.2 Mizo Music Consumers' Attitude and Behavioural Intention towards Music Piracy: Data Analysis and Findings

Piracy is the single most critical threat facing the music industry across the world. However, due to the fragmented nature of the music industry in Mizoram, the lack of market structure, and the absence of reliable industry or firm-specific data, it is not presently possible to ascertain the financial loss attributable to piracy. Instead, an attempt has been made in this paper to assess the prevalence of music piracy among Mizo music consumers.

4.2.1 Respondents and Sample Selection

To find out the perpectives of Mizo consumers and their inclinations towards music piracy, a survey was conducted among the youth living in Mizoram using a structured questionnaire. Even though music listeners span across all ages, there are certain specific reasons why the youth have been deliberately selected as the target demographic, that is, the population for the purposes of this present study. The reasons are as follows:

i. Young people across various cultures today listen to music from various devices and in various settings, such as while studying, exercising, travelling, shopping, visiting friends, cooking, etc. due to the increasing omnipresence of music (Tarrant, North and Hargreaves, 2000; Nowak and Bennett, 2014).

ii. Younger generations are more technologically savvy, making them more likely to commit illegal file sharing online (Larsson, Svensson, and Kaminski, 2013).

iii. Young people have less money and are more likely to engage in piracy to save money (Kwong and Lee, 2002; Handa, Ahuja and Jain, 2022).

iv. Young people listen to music more than older people because it helps them manage their emotions (Lonsdale and North, 2011), build relationships and communities based on shared interests (fandoms), and portray an image (North, Hargreaves, and O'Neill, 2000), while older people listen to music less frequently and in more private contexts (Bonneville-Roussy et al., 2013).

v. Young people are more adaptable to change, and understanding their behaviours can inform the formulation of effective strategies for combating music piracy (Freestone and Mitchell, 2004).

vi. Understanding the perspectives and behaviours of young people can provide insights into future trends, as they are likely to live longer, continuing to engage with and consume music over an extended period, ensuring sustained participation in the music industry.

Purposive sampling is a non-probability sampling method that allows researchers to study a particular issue in greater detail, for a specific population. The characteristics of the sample are defined for a purpose relevant to the study, allowing for generalization to a specific subpopulation (Setia, 2016; Andrade, 2020). In a highly cited study, Tongco (2007) suggests that purposive sampling is effective for studying the cultural field, and Jalali (2013) recommends it as well, since it "aims to identify specific groups of people with relevant characteristics or experiences being studied, rather than establishing a random sample from a population".

In the present context, the objective is to gain specific insights into the perpectives of Mizo consumers, their inclinations and behavioural intention towards music piracy. By deliberately selecting young respondents, the sample is considered more relevant to provide valuable data on music consumption, leading to a deeper understanding of the associated behaviours and attitudes with respect to music piracy. However, it must be noted that the findings and observations are meant for generalization only within the Mizo youth population and not across the entire population of music consumers.

In addition to demographic details and general background information regarding music piracy awareness, the behavioural intention towards music piracy is studied using an integrated model derived from seminal works by Kwong and Lee (2002), d'Astous, Colbert and Montpetit (2005), Liao, Lin and Liu (2009) and Yoon (2011) combining the theory of planned behaviour (TPB) and ethics theory, two popular theories used in studies related to digital piracy issues.

4.2.2 Theory of Planned Behaviour (TPB)

The Theory of Planned Behaviour (TPB) is a theory that has been proved time and again in studies that seek to predict and explain various types of behaviour. According to the TPB, an individual's actual behaviour is a direct influence of their intentions. This intention is shaped by three factors: attitude, subjective norms, and perceived behavioural control (Ajzen, 1991, cited in Yoon, 2011; Kwong and Lee, 2002).

- **Attitude** towards the behaviour refers to a person's positive or negative evaluation of the behaviour in question. This evaluation is influenced by the strength of their beliefs about the likely outcomes of the behaviour, including their perceived risk of being caught, and risk of facing punishments and fines.

- **Subjective norms** refer to the perceived pressure from an individual's social groups to perform or not perform the particular behaviour. This is, in turn, shaped by the intensity of each normative belief and the individual's motivation to adhere to those expectations. A normative belief refers to an individual's perception of social pressure or expectations from important people or groups in their life regarding whether they should or should not perform a particular behaviour. These beliefs are about what others think they should do and how much they value they place in complying with those expectations.

- **Perceived behavioural control** refers to an individual's perception of how difficult, or easy, it is to behave in a certain manner. This is related to the individual's beliefs in whether there are "control factors" that may stop them from carrying out the particular behaviour.

4.2.3 Ethics Theory

Ethics theory is another popular theory employed by studies in digital piracy, since piracy is an unethical behaviour. There are many theories in ethics that have attempted to explain the digital piracy phenomenon, such as Hunt and Vitell (1986), Wagner and Sanders (2001) and Haines and Haines (2007). These theories state in varying terms that moral intentions are influenced by perceived sense of fairness and justice and by feelings of guilt. Perceived benefits (positive consequences) and perceived risk (negative consequences) also affect intentions, as in the case of committing digital piracy.

In addition to these theories, studies have also shown that habits formed through repeated behaviours in the past have an influence on digital piracy behaviour and also influence future behaviours (Limayem et al., 2004; d'Astous and Montpetit, 2005; Cronan and Al-Rafee, 2008; Goles et al., 2008; Yoon, 2011).

4.2.4 Questionnaire Design

Based on these theoretical concepts and the results and suggestions from past studies, the structured questionnaire is designed to analyze the behavioural intentions of music consumers in Mizoram. The questions are adapted from (Kwong and Lee, 2002), Liao, Lin and Liu (2009) and Yoon (2011) and are designed to measure subjective norms about music piracy, attitude towards music piracy, perceived behavioural controls around music, intention to commit digital music piracy, moral obligation, perceived benefits and persecution risk of music, as well as music piracy habits. A five-point Likert scale is used for the respondents. The responses are examined through confirmatory factor analysis (CFA) as recommended by the review of pertinent literature (d'Astous, Colbert and Montpetit, 2005; Liao, Lin and Liu, 2009; Rahman, Haque and Rahman, 2011; Yoon, 2011).

A total of 400 respondents were solicited for the survey, and by the end of the survey period, more than 400 responses were received. However, after cleaning the data and eliminating those with incomplete or missing information, 384 responses have been selected for further analysis. Encoding of data is done in MS Excel and the final data analysis is done using the IBM-SPSS software, while the Confirmatory Factor Analysis (CFA) is carried out using the open source statistical software Jamovi.

The findings of the survey are presented in the following pages.

4.3 Demographic Details

4.3.1 Gender of Respondents

Out of the 384 respondents, there is an even distribution of gender with 48.4 % male and 51.6 % female respondents as shown in Table 4.1.

Table 4.1: Gender of the Respondents

Gender	Frequency	Percent
Male	186	48.4 %
Female	198	51.6 %
Total	384	100 %

Source: Primary data

4.3.2 Education Level

When grouped according to their education level, shown in Table 4.2, it is found that a third of the respondents have completed their post-graduate studies (33.3 %) while 31.3 % of them are undergraduates. Almost a third of the respondents, at 30.7 %, have completed their higher secondary education.

Table 4.2: Education Level of the Respondents

Education Level	Frequency	Percentage
Class 10 Passed	6	1.6 %
Class 12 Passed	118	30.7 %
Bachelor Degree	120	31.3 %
Master Degree	128	33.3 %
Others (Doctorate)	4	1.0 %
Others (Diploma)	8	2.1 %
Total	384	100 %

Source: Primary data

4.3.3 Age Group

When the respondents are grouped according to their age, it is found that a large majority of them (59.6 %) belong to the age group of 18-25 years and 26.3 % are in the age group of 26-33 years. Overall, 86.9 % of the respondents are younger than 33 years of age, as shown in the last column in Table 4.3.

Table 4.3: Age Group of the Respondents

Age Group (in years)	Frequency	Percentage	Cumulative Percentage
Below 18	4	1.0 %	1.0 %
18-25	229	59.6 %	60.6 %
26-33	101	26.3 %	86.9 %
34-40	41	10.7 %	97.6 %
Above 40	9	2.3 %	100 %
Total	384	100	-

Source: Primary data

4.4 Music Consumption Behaviour

4.4.1 Sources of Music

As seen in Table 4.4, the most common source or platform of music listening has become streaming services like YouTube (64.1 %) and Spotify (64.6 %). Just a little over a third of the respondents (38 %) use internet downloads to get their music and 18.5 % of all respondents still copy music from their friends. A very small percentage use Apple Music (2.1 %) and the radio (9.9 %). Only 4.4 % of the respondents still purchase physical CDs and cassettes. There are a few respondents (8.9 %) who reported using other sources of music. These sources, clubbed under the

heading “Others” include vinyl, and small music apps like SoundCloud, Darbu and Wynx. All respondents make use several of these platforms at the same time.

Table 4.4: Sources of Music

How do you obtain/purchase music?	Frequency	Percentage (Out of 384)
Internet downloads	146	38.0
Copying from friends	71	18.5
Purchasing CDs and cassettes	17	4.4
Youtube	246	64.1
Spotify	248	64.6
Apple Music	8	2.1
Radio	38	9.9
Others	33	8.6

Source: Primary data

4.4.2 Devices Used For Music Listening

Regarding the devices respondents use to listen to music, 97.9 % use their mobile phones, 86.5 % use their computers or laptops and only 4.7 % of the respondents still use tape recorders and other dedicated music equipments, as seen in Table 4.5.

Table 4.5 Devices Used For Music Listening

Device	Frequency			Percentage (Out of 384)	
	Yes	No	Total	Yes	No
Mobile Phone	376	8	384	97.9 %	2.1 %
Computer/Laptop	332	52	384	86.5 %	13.5 %
Other dedicated music equipment (Tape recorders etc.)	18	366	384	4.7 %	95.3 %

Source: Primary data

4.4.3 Frequency of Listening to Mizo Music Artists

When asked if they listen to Mizo music artists, the respondents offered a variety of responses seen in Table 4.6. A little more than 30 % of them occasionally listen to Mizo artists while 42.4 % reported frequently listening to them. Almost one-fifth of them (19.3 %) listen "almost daily".

Table 4.6: Frequency of Listening to Mizo Music Artists

Do you listen to Mizo music artists?	Frequency	Percentage
Never	6	1.6 %
Rarely	23	6.0 %
Occasionally	118	30.7 %
Frequently	163	42.4 %
Yes, almost daily	74	19.3 %
Total	384	100 %

Source: Primary data

4.4.4 Willingness to Pay to Support Mizo Artists

When the respondents are asked if they are willing to pay money to support Mizo music artists, 48.2 % of them respond positively, while 38.8 % are undecided and 13 % are unwilling to pay money, as shown in Table 4.7.

Table 4.7: Willingness to Pay to Support Mizo Artists

Are you willing to pay money to listen to your favourite Mizo artists to show your appreciation?	Frequency	Percentage
Not at all	50	13.0 %
Can't say	149	38.8 %
Yes, of course	185	48.2 %
Total	384	100 %

Source: Primary data

4.4.5 Online Buying Experience

The information presented in Table 4.8 shows that three-fourths of the respondents (75.3 %) have never purchased digital music online, and only 23.2 % have purchased subscriptions to streaming services like Spotify, Apple Music, etc., despite 58.9% of them having the necessary payment systems, that is, a debit or credit card.

Table 4.8: Online Buying Experience

Question	Frequency			Percentage (Out of 384)	
	Yes	No	Total	Yes	No
Do you own a debit or credit card?	226	158	384	58.9 %	41.1 %
Have you ever shopped online to buy a product or service?	326	58	384	84.9 %	15.1 %
Have you ever purchased digital music/videos online?	95	289	384	24.7 %	75.3 %
Have you ever purchased a subscription to digital music streaming services?	89	295	384	23.2 %	76.8 %

Source: Primary data

4.4.6 Knowledge About Music Piracy – I

When questioned about their knowledge about the meaning of music piracy, 72.9 % of them replied “Definitely”, while 22.9 % of the responses are “Yes, but vaguely”. Only 4.2 % of the respondents are unaware of the meaning of music piracy. This information is presented in Table 4.9.

Table 4.9: Knowledge About Music Piracy - I

Do you know the meaning of music piracy?	Frequency	Percentage
Not at all	16	4.2 %
Yes but vaguely	88	22.9 %
Definitely	280	72.9 %
Total	384	100 %

Source: Primary data

4.4.7 Knowledge About Music Piracy – II

As seen in Table 4.10, almost half of the respondents at 49 % "Definitely" think that music piracy is harmful for the Mizo music industry. Meanwhile, 26.6 % of them think it is "Somewhat harmful" while 2.3 % think it is "Not at all". Finally, 22.1 % of the respondents are undecided about the harms of music piracy.

Table 4.10: Knowledge About Music Piracy - II

Do you think music piracy is harmful for the Mizo music industry?	Frequency	Percentage
Can't say	85	22.1 %
Not at all	9	2.3 %
Somewhat harmful	102	26.6 %
Definitely	188	49 %
Total	384	100 %

Source: Primary data

4.4.8 Mann-Whitney U Test for Difference Between Genders

The non-parametric Mann-Whitney U Test found no statistically significant difference between genders in terms of their attitude towards music piracy, their willingness to extend financial support to music artists. This information is presented in Table 4.11 on the next page.

Table 4.11: Mann Whitney U-Test for Difference Between Genders

	Are you willing to support your favourite artists financially?	Do you know what 'music piracy' means?	Do you think music piracy is harmful for the Mizo music industry?
Mann-Whitney U	177.500	149.500	151.000
Wilcoxon W	330.500	302.500	304.000
Z score	-.034	-.958	-.877
Asymp. Sig. (2-tailed)	.973	.338	.381

Grouping Variable: Gender *Source: Primary data*

4.4.9 Correlation Test Between Education Level and Harm Perception of Piracy

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between education level and the perception that piracy is harmful for the Mizo music industry. Consumers with higher education degrees are significantly more likely to think piracy harms the Mizo music industry. This information is presented in Table 4.12.

Table 4.12: Correlation Test Between Education Level and Harm Perception of Piracy

	Do you think music piracy is harmful for the Mizo music industry?	
Education level	Kendall's tau b	0.226*
	Sig. (2-tailed)	< .001
	N	384

**Correlation is significant at 0.05 level (2-tailed)*

Source: Primary Data

4.4.10 Correlation Test Between Age Group and Harm Perception of Piracy

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between age and the perception that piracy is harmful for the Mizo music industry. Older respondents are more likely to think piracy is harmful for the industry. This information is presented in Table 4.13.

Table 4.13: Correlation Test Between Age Group and Harm Perception of Piracy

	Do you think music piracy is harmful for the Mizo music industry?	
Age Group	Kendall's tau b	0.242*
	Sig. (2-tailed)	< .001
	N	384

**Correlation is significant at 0.05 level (2-tailed)*

Source: Primary Data

4.5 Data Analysis of Behavioural Intention to Commit Music Piracy

The second part of the questionnaire to measure the piracy intentions of music consumers measures 8 latent variables with four observed variables for each latent variable on a 5-point Likert scale with the following scaling criteria:

1 = Strongly Disagree
2 = Disagree
3 = Neutral
4 = Agree
5 = Strongly Agree

Confirmatory Factor Analysis (CFA) is carried out using Jamovi software on the primary data. Instead of "discovering" or exploring potential relationships between variables, as in exploratory factor analysis, CFA is designed to test a predefined model based on theoretical expectations. The starting point in this analysis is the Theory of Planned Behaviour and ethics theory as mentioned above. The following are the findings of the analysis.

4.5.1 Descriptive Statistics

The following Table 4.14 presents the descriptive statistics of the primary data. The highest mean score is found with 'Moral Obligation' (14.30) with a standard deviation of 2.26 while the lowest mean score is observed with 'Habit' (5.68) with a standard deviation of 2.64. The most variability in responses is found with 'Attitude Towards Piracy' with a standard deviation = 3.54 while the responses with the least variability are for the factor 'Perceived Persecution Risk' with a standard deviation = 1.17.

The mean score on 'Subjective Norms' is 12.60 with a standard deviation = 2.54, indicating moderate agreement among respondents with some variability. The mean score on 'Attitude Towards Piracy' is 10.49 with an SD of 3.54, suggesting a

generally negative attitude towards piracy, but with considerable variations in respondents attitude. The mean score on 'Perceived Behavioural Control' is 13.63 with standard deviation = 2.70 while the mean score on 'Piracy Intentions' is 9.78 with standard deviation = 2.36, indicating a lower intention to engage in piracy.

Table 4.14 Descriptive Statistics

Factors	Mean	SD	Variance	Minimum	Maximum
Subjective Norm	12.60	2.54	6.45	8	16
Attitude Towards Piracy	10.49	3.54	12.54	8	16
Perceived Behavioural Control	13.63	2.70	7.30	8	19
Piracy Intentions	9.78	2.36	5.58	7	15
Moral Obligation	14.30	2.26	5.12	8	19
Perceived Benefit	14.29	1.36	1.84	10	19
Perceived Persecution Risk	14.27	1.17	1.37	8	19
Habit	5.68	2.64	6.97	4	14

Source: Primary Data

4.5.2 Interpretation of CFA Results

The result of the Confirmatory Factor Analysis is presented in Tables 4.15-4.18. The interpretation and implications of the findings are discussed below the tables, as follows:

Table 4.15 Factor Loadings

Factor	Indicator	Estimate	SE	Z	p
Subjective Norm	SN1	0.75629	0.0291	25.9865	< .001
	SN2	0.67742	0.0298	22.7301	< .001
	SN3	0.33835	0.0221	15.3440	< .001
	SN4	0.66965	0.0386	17.3298	< .001
Attitude Towards Piracy	ATP1	0.87739	0.0329	26.6616	< .001
	ATP2	0.87835	0.0326	26.9279	< .001
	ATP3	0.88709	0.0323	27.4981	< .001
	ATP4	0.87947	0.0337	26.0726	< .001
Perceived Behavioural Control	PBC1	0.26314	0.0447	5.8905	< .001
	PBC2	-0.89789	0.0350	-25.6649	< .001
	PBC3	-0.96250	0.0357	-26.9239	< .001
	PBC4	-0.95081	0.0343	-27.7563	< .001
Piracy Intentions	INT4	-0.00227	0.0321	-0.0708	0.944
	INT3	0.95202	0.0534	17.8247	< .001
	INT2	0.61037	0.0231	26.4676	< .001
	INT1	0.52137	0.0234	22.2827	< .001
Moral Obligation	MO1	0.87050	0.0368	23.6398	< .001
	MO2	0.54063	0.0217	24.9670	< .001
	MO3	0.52444	0.0216	24.2855	< .001
	MO4	0.25581	0.0232	11.0069	< .001
Perceived Benefit	PB1	0.29901	0.0164	18.2063	< .001
	PB2	0.27232	0.0290	9.3797	< .001
	PB3	0.19093	0.0307	6.2281	< .001
	PB4	0.22318	0.0214	10.4488	< .001
Perceived Persecution Risk	PPR4	0.21168	0.0250	8.4709	< .001
	PPR3	0.28209	0.0128	22.0486	< .001
	PPR2	0.33911	0.0138	24.5758	< .001
	PPR1	0.14837	0.0278	5.3353	< .001
Habit	HB1	0.77678	0.0328	23.6527	< .001
	HB2	0.63258	0.0253	24.9934	< .001
	HB3	0.65793	0.0288	22.8075	< .001
	HB4	0.50663	0.0242	20.8958	< .001

Source: Primary Data

Table 4.16 Factor Estimates

Factor Covariances		Estimate	SE	Z	p
Subjective Norm	**Subjective Norm**	1*			
	Attitude Towards Piracy	-0.71052	0.0273	-26.019	< .001
	Perceived B.Control	-0.64634	0.0318	-20.351	< .001
	Piracy Intentions	-0.07215	0.0529	-1.363	0.173
	Moral Obligation	0.67472	0.0308	21.937	< .001
	Perceived Benefit	-0.11997	0.0579	-2.07	0.038
	Perceived P. Risk	0.1403	0.0525	2.671	0.008
	Habit	0.21387	0.0509	4.202	< .001
Attitude Towards Piracy	**Attitude Towards Piracy**	1*			
	Perceived B.Control	0.89145	0.0108	82.518	< .001
	Piracy Intentions	-0.42925	0.0425	-10.107	< .001
	Moral Obligation	-0.56026	0.0368	-15.208	< .001
	Perceived Benefit	-0.23346	0.0549	-4.251	< .001
	Perceived P. Risk	0.09026	0.0521	1.734	0.083
	Habit	-0.12906	0.0514	-2.51	0.012
Perceived Beha-vioural Control	**Perceived B.Control**	1*			
	Piracy Intentions	-0.50208	0.0386	-13.009	< .001
	Moral Obligation	-0.57141	0.0357	-16.016	< .001
	Perceived Benefit	-0.21928	0.055	-3.984	< .001
	Perceived P. Risk	0.07408	0.0521	1.422	0.155
	Habit	-0.10311	0.0516	-2	0.045
Piracy Intentions	**Piracy Intentions**	1*			
	Moral Obligation	-0.02872	0.0527	-0.545	0.586
	Perceived Benefit	0.51289	0.0449	11.427	< .001
	Perceived P. Risk	-0.41633	0.0463	-9	< .001
	Habit	-0.00841	0.0527	-0.159	0.873
Moral Obligation	**Moral Obligation**	1*			
	Perceived Benefit	-0.49198	0.0475	-10.353	< .001
	Perceived P. Risk	0.43077	0.0447	9.638	< .001
	Habit	-0.18655	0.0517	-3.605	< .001
Perceived Benefit	**Perceived Benefit**	1*			
	Perceived P. Risk	-0.53142	0.0449	-11.838	< .001
	Habit	0.14222	0.0577	2.463	0.014
Perceived Persecu-tion Risk	**Perceived P. Risk**	1*			
	Habit	-0.22783	0.0508	-4.483	< .001
Habit	**Habit**	1*			
* fixed parameter					

Source: Primary Data

Table 4.17 Model Fit

Test for Exact Fit		
χ^2	df	p
6487	436	< .001

Table 4.18 Fit Measures

			RMSEA 90% CI	
CFI	TLI	RMSEA	Lower	Upper
0.694	0.652	0.190	0.186	0.194

Root Mean Square Error of Approximation (RMSEA) is an adjusted chi-square statistic that evaluates the model fit in relation to the perfect model, penalizing model complexity. Values less than 0.05 indicate a close fit, values between 0.05 and 0.08 indicate a reasonable fit, and values greater than 0.10 may suggest a poor model fit. Therefore, according to the present data analysis findings, the model appears to be a poor fit at RMSEA = 0.190 which is much higher than 0.10.

The Comparative Fit Index (CFI) and Tucker-Lewis Index (TLI) indices compare the fit of the specified model to the null model. Values close to 0.95 or above are generally considered indicative of a good fit. Both the calculated values are less than 0.95, therefore, the model appears to be a poor fit to the null model.

Even though the model fit is calculated to be a poor fit, there are other noteworthy findings from the Confirmatory Factor Analysis (CFA) that have several important implications:

1. **Significant Factor Loadings**: The strong and significant factor loadings for constructs like Subjective Norms, Attitude towards Piracy, and Perceived Behavioural Control suggest that these factors are crucial in understanding the behaviour related to music piracy in Mizoram. This indicates that

interventions aimed at changing attitudes and perceptions could be effective in reducing piracy.

2. **Model Fit**: The poor model fit indices (e.g., RMSEA at 0.190 and CFI at 0.694) indicate that the current model may not adequately represent the data. This suggests a need for model re-specification or the inclusion of additional variables to better capture the underlying constructs. It may also mean that the theoretical framework needs revision to better align with the observed data, implying that music consumers' piracy intentions in Mizoram may have different underlying theories other than TPB and ethics theories commonly used by past studies, requiring further in-depth analysis that is suggested for future studies.

3. **Policy and Educational Interventions**: The significant relationships between constructs like Moral Obligation, Perceived Benefits, and Perceived Risks highlight areas where policy and educational interventions could be targeted. For instance, increasing awareness about the risks and moral implications of piracy could potentially alter behaviour.

4. **Cultural Context**: Given the focus on Mizoram, these findings underscore the importance of considering cultural factors in the study of music piracy. The unique cultural context may influence the way constructs like Subjective Norms and Moral Obligation are perceived and acted upon.

5. **Future Research**: The results suggest several avenues for future research, such as exploring additional variables that might improve model fit or conducting similar studies in different cultural contexts to compare findings. It also highlights the need for more robust theoretical models that can better explain the complexities of music piracy behaviour among the tribal people of Mizoram with strong cultural ethos that uphold communal harmony and shared possessions.

4.4 Conclusion: Suggestions for Reducing Piracy

The local music industry in Mizoram came about as a result of the interaction between artists, musicians, fans, recording studio owners etc. who provided a rudimentary organizational framework for small scale cultural production with negligible commercial success. Success in this industry cannot yet be measured in monetary terms but by the acquisition of 'symbolic capital' (Moore 2007) and local celebrity. The main motivation for the artists at present is *to be heard* and to establish themselves as players in the music industry, and monetary benefits are relegated to a secondary role. Without a strong profit motive, it is highly unlikely that the industry will progress.

Stakeholders and researchers must look into the possibility of and explore potential sectors for developing a profitable business model. Vaccaro and Cohn (2004) has provided a strategic analysis of three business models in the music industry - the traditional music industry; the renegade peer-to-peer music file trading; and the new, legitimate online downloading services. Such a study must be thoroughly analyzed and adapted for the local market.

Another important point brought up by Chiou (2005) is the importance of the role of governments in collectivist societies (like the Mizo society) in clarifying the importance of copyright protection for the whole society, since the study showed that those in a collectivist society were more likely to think that sharing proprietary creative work with the society and the reproduction of others' work are acceptable ways of promoting, learning, and admiring their talents. Hill (2007) also traced the causes and consequences of digital piracy and provided an account of the strategic responses available to combat piracy, such as- communications efforts (advertisements) designed to stigmatize piracy, a proactive legal approach, raising the risks of detection and punishment, offering or supporting a legal alternative to pirated digital distribution, switching to a different business model that is less vulnerable to piracy, lowering the price of the legal good, offering genuine consumers something extra, developing a legal alternative that allows sampling

especially in case of the music industry, or adopting a permissive stance towards piracy.

Galuszka (2009), after reviewing more than ten academic works on the subject, came up with the following new models of the music industry- Firstly, the pay-per-track model, which allows consumers to buy individual tracks in the form of digital files; secondly, the subscription model, which gives consumers unlimited access to content provided in return for monthly subscription fees; the third model is the broadcasting model, which gives consumers free access to music, while the revenues are generated through advertising; the fourth model is called the "free music" model (called also give away model), where music is distributed for free for non-commercial users (e.g. under Creative Commons licenses) and income is generated from other sources (e.g. concerts, licensing music for commercial purposes); and the last model is the self-distribution model (called also "artist to consumer model") where the music is self-written, self-played, self-produced and self-marketed without any help of record label. These models must be carefully studied in order to determine their adaptability for the Mizo music industry. Furthermore, prospective researchers must keep in mind that research has shown that the music market size is significantly and negatively associated with music piracy rates, suggesting that the bigger the music market, the lower the music piracy rates (Ki, Chang & Khang 2006).

Going by the above findings and suggestions from the available literature, it may benefit the music industry in Mizoram to expand its reach in order to minimize the *perceived* threat of digital piracy that has so far hindered the growth of the industry. Common business sense dictates that technological advancements be adopted by businesses who wish to stay ahead of their competitors. However, review of existing literature on the issue at hand suggests that the music industry need to be wary of the risks involved in hasty adoption of digital technology as it can be detrimental to their future stream of income. At the same time, innovative channels must be sought out by music artists for sharing their music with their fans in a cost-effective manner.

CHAPTER FIVE

SWOT-AHP ANALYSIS: DEVELOPMENT OF STRATEGIES FOR THE MUSIC INDUSTRY IN MIZORAM

5.1 Introduction

SWOT analysis is a strategic planning tool, often used in the preliminary stages of decision-making. It is used to identify and analyze the internal and external factors that can influence the chances of success of an organization or an industry. It is widely used for the management of complex circumstances to identify competitive advantages. Originally employed to analyze large corporations, Helms and Nixon (2010) notes how SWOT analysis has been extended beyond companies to countries and industries. Many precursors of SWOT analysis were developed in the 1950 and 60s, during the era of long range planning. Robert F. Stewart, head of the Theory and Practice of Planning (TAPP) group at the Stanford Research Institute, is credited with the development of the SOFT approach, which asks four questions:

1. What must be done to **S**afeguard the **Satisfactory** in present operations?
2. What must be done to **O**pen the door to **Opportunities** in future operations?
3. What must be done to **F**ix the cause of **Faults** of present operations?
4. What must be done to **T**hwart, ameliorate or avert the **Threats** to future operations? (Stewart, Benepe and Mitchell, 1965, p.18; Puyt, Lie and Wilderom, 2023, p. 7)

Helms and Nixon (2010) also found a similar concept described in the textbook "Business Policy: Text and Cases" written by Learned et al. (1969). There are other claims that SWOT originated at Harvard University in the 1960s (Haberberg, 2000) while Koch (2000) and Turner (2002) attributed SWOT to other scholars.

Wheelan and Hunger (1998) used SWOT to find gaps and matches between competencies and resources and the business environment. Dealtry (1992) approached SWOT in terms or groups and vectors with common themes and interactions. However, Albert Humphrey, a member of the TAPP group at the Stanford Research Institute is credited with coining the term SWOT in his book *Getting Management Commitment To Planning* (Humphrey, 1974 cited in Puyt, Lie and Wilderom, 2023).

SWOT is an acronym that stands for Strengths-Weaknesses-Opportunities-Threats. Each component is explained in brief as follows:

Strengths: These are attributes and resources internal to an organization or industry that support a successful outcome.

Weaknesses: These are internal factors present in an organization or industry that can hinder progress or performance, putting the business or industry at a disadvantage compared to its competitors.

Opportunities: These factors are external to the organization or industry that can be capitalized on.

Threats: These are external factors that can cause complications for the organization or industry.

The degree to which an industry's internal strengths match with its external opportunities to maximize efficiency and effectiveness is known as its strategic fit. By recognizing and evaluating these four elements, long term strategies can be developed by leveraging on the strengths, removing or addressing weaknesses, capitalizing on opportunities as they arise, and simultaneously mitigating exposure to threats. By achieving a strategic fit, an industry can better leverage its unique resources to gain a competitive edge (Koch, 2000; Humphrey, 2005). The TOWS matrix developed by Weihrich (1982) provides a framework for practical

applications of a SWOT analysis in which each of the four components is combined with one another to develop four different possible strategies:

- Strengths-Opportunities (Maxi-Maxi) Strategies: These strategies leverage existing internal strengths to seize external opportunities, that is, they maximize both strengths and opportunities.

- Strengths-Threats (Maxi-Mini) Strategies: These strategies leverage existing internal strengths to counter external threats, that is, they maximize strengths and minimize threats.

- Weaknesses-Opportunities (Mini-Maxi) Strategies: These strategies search for external opportunities that can be harnessed to fix internal weaknesses.

- Weaknesses-Threats (Mini-Mini) Strategies: These strategies tackle both internal and external challenges, examining how existing weaknesses may worsen the risk posed threats, and thus, seek to minimize both weaknesses and threats.

5.2 Conducting a SWOT Analysis for the Music Industry in Mizoram

Studies suggest that SWOT analysis is a valuable tool for developing strategies and making strategic decisions in the music industry, including policy prioritization, music library services, business competition, and digital music industry connectivity (Powles, 2008; Lavranos et al., 2020; Wang and Ryu, 2022).

The first step in any SWOT analysis involves identifying all the positive and negative factors, including strengths, weaknesses, opportunities, and threats that are associated with the current music industry in Mizoram. Keeping in mind the objectives of the research and the lack of market structure in the music industry present in Mizoram, primary data was collected through semi-structured interviews with key informants from the industry as well as legal experts and academicians.

Studies suggest using key informants as the primary data source when gathering qualitative and descriptive data, understanding social processes, or when no single source can validly measure an attribute- all characteristics of the music industry as it operates presently in Mizoram (Tremblay, 1957; Houston and Sudman, 1975; Kumar, Stern, and Anderson, 1993; Marshall, 1996; Williams, and Jaen, 2000; Kraemer et al., 2003; Homburg et al., 2012). A total of fifteen (15) local music industry stakeholders comprising of one legal expert, four music artists, three middle-layer musicians, one record label owner, one sound engineer, one music school owner, two music teachers, and two amateur musicians were consulted, and follow up discussions and consultations occurred throughout the course of the conduct of the present study.

Supplementary information was also collected from secondary sources such as research papers, newspaper articles, and interviews with prominent music industry stakeholders available online. Information collected from these interviews were methodically compiled, common themes were identified and synthesized to formulate a comprehensive account of the Strengths, Weaknesses, Opportunities, and Threats that exist in the external environment and internal capabilities of the music industry in Mizoram.

Twenty eight (28) factors were identified when synthesis was done for the collected data. There are 8 factors each for the components- Strengths, Weaknesses, and Opportunities, while 4 factors have been synthesized for the Threats component. Saaty's recommendation (cited in Tavana et al., 2016, p.551) is followed to limit the number of factors corresponding to each component to a number below 9 in order to not overcomplicate further analyses. The SWOT matrix portrayed in Table 5.1 below shows the outcome of the SWOT analysis. Presenting the findings in the prescribed matrix format serves as a visual and analytical tool, and detailed explanations of each factor follows.

Table 5.1: SWOT Matrix for Mizoram Music Industry

Strengths	Weaknesses
1. Highly valued cultural good 2. Abundance of talent 3. Accessible production technology 4. Lowered barriers to entry 5. Dedicated music educators 6. Genuine propensity to innovative use of technology 7. Growing brand recognition and reputation 8. Success stories that inspire other aspirants	1. Fragmented ecosystem 2. Lack of robust financial structure 3. Lack of management knowhow among industry stakeholders 4. Shortage of trained music professionals 5. Negligible recording industry 6. Illegal file-sharing and music piracy 7. Inadequate data management 8. Under-developed networks with policymakers and other industries
Opportunities	**Threats**
1. Content-keen TV media, film and advertising industries 2. Social media as a promotion and distribution channel 3. Unlimited partnership potential with tourism and other entertainment industries 4. Growth of niche culture and sub-culture movements 5. New markets to utilize benefits of music 6. Merchandising potential partnerships with designers and manufacturers 7. Government efforts to promote entrepreneurship 8. Potential for social entrepreneurship	1. Misconception about music industry as hobby/passion projects 2. Inadequate enforcement of anti-piracy and trademark laws 3. Inadequate government support and policies 4. Rapid technological changes

Source: Primary Data

5.2.1 Strengths

5.2.1.1. Highly valued cultural good

Music is a highly valued cultural good in Mizoram, with an inimitable contribution in the social life of the people. It is not just "another" art form for the Mizo people but a vital cultural asset that forms a cornerstone for their identity. Music fosters communal bonds and is used to express collective joy and sorrow. A blend of tribal and Christianity-influenced musical form creates a unique genre of music that is not found anywhere else. Indigenous musical instruments like the *khuang*, darkhuang and *seki* are unique cultural properties, linking the past with the present. Contemporary Mizo music styles that fuse traditional elements with global musical styles also highlight the dynamic nature of Mizo culture in the modern era. Therefore, music artists and musicians are held in high regard, and initiatives to promote music enjoy ample support, not just from individuals but institutions and the government, as well as the church. It is well-recognized that music is not just for entertainment but is a cherished medium through which the Mizo people convey their legacy, celebrate their existence and connect with the world.

5.2.1.2. Abundance of talent

Congregational singing in churches, voluntary participation in church choirs and local music competitions are common practices in Mizo culture, showcasing their collective love for music. These are also fertile breeding grounds for musical talents. There are numerous talented artists, lyricists, musicians, and recording technicians who are capable of producing good quality musical creations. This musical prowess is not confined within the state but has often made a mark on national and international platforms as well. Additionally, committed and accessible music producers, who are passionate about music, are working tirelessly with both novice and seasoned artists alike, with the same enthusiasm.

5.2.1.3. Accessible production technology

With the proliferation of affordable music instruments and home studio equipment, and free digital audio workstations (DAWs) like GarageBand by Apple, Soundtrap by Spotify, etc., the barriers to music creation, production and distribution have been substantially lowered. It is easier than ever to access the tools necessary for music creation. This democratization of music production tools also allows a wider range of individuals to engage in music creation, fostering a vibrant and diverse music culture in Mizoram. With increasing number of talented individuals, amplified by social media, the pool for potential collaborators has greatly expanded. This accessibility empowers local artists to produce, experiment, innovate, and contribute music that reflects their cultural identity while reaching a global audience. This, in turn, fosters a creative environment, ensuring the continuous growth and diversification of Mizo music culture. Streaming platforms provide valuable data analytics, giving industry insights into listener habits and preferences, which can be used to tailor marketing strategies and discover new talent. As technology continues to advance, it will be interesting to study how it shapes and reshapes the music industry.

5.2.1.4. Lowered barriers to entry

Recording technology knowhow has also been democratized by the digital revolution through the advent of home studios and free of cost DAWs that can be set up in a small space without heavy financial investment. Moreover, there are countless video and text guides available on the internet regarding budget home studio setups, which further simplify the process for Mizo artists to produce their own music. With detailed recommendations and user reviews for affordable recording equipments, setting up a home studio has become more viable than ever. The relatively high quality of even the most budget-friendly equipment today means that producing professional-sounding music is no longer exclusive to those with access to expensive studios. Accessible production technology, a content-keen media and large talent pool also contribute in lowering the barriers to enter the music industry.

5.2.1.5. Dedicated music educators

Music holds a special place in the cultural and religious life of the Mizo people and musical skills and fluency in music theory are steadily becoming a sought after skill. It is one of the favourite after-school activities of parents for their children, and the growing recognition of the importance of extracurricular activities in a child's holistic education has prompted many parents to send their children to music schools. The music schools in Mizoram are operated by dedicated, certified and highly-skilled instructors. They are prepared to, and does go beyond the call of duty, working tirelessly to provide quality music education, often in challenging conditions with limited resources. Their commitment is reflected in the vibrant music scene in Mizoram, where festivals, church choirs, and community events showcase the musical prowess of their students.

5.2.1.6. Genuine propensity to innovative use of technology

There is a genuine propensity for innovation in music artists and musicians in Mizoram, as they embrace technology to express their creativity. From the days of the music cassettes and dominance of radios, to the present era of online streaming, music artists in Mizoram have always kept up with the times. In fact, they took it upon themselves to educate their audiences about the dangers of illegal music sharing and the importance of copyrights and intellectual property rights. But with the realization that such education efforts are slow to bear fruit, they looked for other ways to innovate and launched several technology-based initiatives such as the erstwhile Audio Houses, and now, apps like Thulkhung and Darbu, online content management systems, royalty collection policies. It is safe to say that despite the extreme lack of funds, it has always been a fact that innovations in the music industry in Mizoram are born from within the industry itself and not from external compulsions.

5.2.1.7. Growing brand recognition and reputation

There is burgeoning brand recognition for music made in Mizoram across the country and the world. Music artists and bands from Mizoram have won awards and band competitions across the country, performed at numerous music festivals and gained recognition from industry stalwarts and common fans alike. The general perception of Mizo people as being musically gifted has also contributed immensely to Mizoram's reputation as a music haven. Mizoram's rich musical tradition, deeply rooted in folk elements and the use of traditional instruments provides a distinctive identity that has been recognized by ardent music fans. The integration of these traditional elements with contemporary music genres appeals to a niche audience that is always searching for fresh and innovative music, fostering a deeper appreciation for the music industry of Mizoram.

5.2.1.8. Success stories that inspire other aspirants

The society in Mizoram is a close knit society with relatively easy upward social mobility, if one possesses, or comes to possess, a certain level of social recognition. Meanwhile, stable employment opportunities are not sufficiently available and the youth have been forced to look for other gainful employment avenues on their own. One significant development in the past 15 years or so in the music industry in Mizoram has been the establishment of music talent competitions organized by local television networks, namely Mizo Idol and Youth Icon. Many winners of these competitions have gone on to build reliable careers with the help of the recognition and fame received from their success in these talent shows. Their successes have inspired others, and these music talent competitions have seen more and more aspirants as the years go by.

5.2.2 Weaknesses

5.2.2.1. Fragmented ecosystem

The music industry worldwide has undergone significant transformations in the past two decades, evolving into a complex and fragmented ecosystem. This fragmentation is characterized by the diversification of music consumption platforms, the rise of independent artists, and the decentralization of music production and distribution. While the traditional model of major record labels' dominance was not yet observed in a nascent industry like Mizoram, with the proliferation of music piracy and copyright infringement, streaming services like Youtube and Spotify that changed the revenue models for artists and labels alike, and the dominance of the gig economy with live performances becoming more and more prominent, it is likely that the music industry will continue to remain fragmented for the foreseeable future. A fragmented ecosystem is not all terrible but in a fragmented music industry, temporary collaborations are bound to become a major driving force. A lack of permanence undermines the efficiency and effectiveness of any strategy that is developed for the music industry as a whole. This is because the various subsectors such as recording, publishing, and live performances will always be tenuously interconnected through a network of ancillary services and changes in one subsector can have ripple effects throughout the entire network, requiring industry players to always be vigilant about potential disruptions. The lack of stability and predictability in such a nascent industry is extremely challenging and risky for investors. The absence of a well-defined market structure may also cause inefficient allocation of resources. Most importantly, the industry's struggle to present a unified voice has hindered its ability to effectively advocate for policies that address the unique challenges it faces such as copyright protection.

5.2.2.2. Lack of robust financial structure

The absence of a well-defined market structure also implies a lack of formal financial structure in the music industry. The temporary and short term nature of music collaboration projects deters long term investors. The lack of predictability also poses significant challenges to potential investors. There is a dearth of established norms, regulatory frameworks, and workable business model in the music industry at it presently operates in Mizoram. There are no reliable data on the primary revenue streams, that is, record sales, publishing royalties, live performances, merchandising, and licensing. Many artists struggle with inconsistent income, making it difficult to sustain their practice and cover living expenses. Lately, Music Domain Mizoram has established a transparent royalty distribution system but apart from this, there is no evidence of an efficient rights management regime in the industry. There appears to be an overreliance on voluntary labour as well. The rise of streaming services that shifted the revenue model from album sales to micro-payments per stream has been a concern for artists, with some benefiting from the increased exposure while others struggle with the reduced income per play. The absence of a comprehensive financial structure further means that there is no possibility of leveraging data analytics for strategic decision-making. It also affects the quality and availability of music marketing skills, and despite the access to IT tools, Mizoram music industry.

5.2.2.3. Lack of management knowhow among industry stakeholders

The music industry is fundamentally and operationally complex, and its reliance on technology and changing consumer tastes adds another layer of complexity. This unpredictability demands that industry players remain vigilant and proactive, constantly looking out for emerging trends, presenting a unique set of challenges that require expansive management knowhow. The pervasiveness of the DIY (do-it-yourself) culture, while empowering artists, has also increased the need for management acumen across the industry. Artists require guidance on branding, fan engagement, and managing intellectual property rights. Skilled management in the music industry, with a deep understanding of both the creative aspects and the

business side, including marketing, promotion and distribution is the need of the hour to ensure financial viability. There is a severe lack of such expertise in the Mizoram music industry at present. This deficit hinders the potential of local artists and the industry at large, as effective management is the cornerstone of success in the highly competitive and complex world of music. From identifying and nurturing talent to negotiating contracts and managing finances and copyrights, having a keen understanding of market dynamics and consumer behaviour to effectively promote artists and their music and the skill for strategic planning, there is an urgent need for management professionals and connections with experienced industry professionals who can share best practices and provide mentoring services. The industry's over-reliance on free or voluntary labour may also be viewed as exploitative of the passion and artistic spirit of individuals. It is, thus, crucial to empower independent artists with the basics of music management knowhow to unlock their full potential.

5.2.2.4. Shortage of trained music professionals

Despite the abundance of musical talent in the state, there is a shortage of formally trained music professionals in the Mizoram music scene. This is a multifaceted issue that reflects the broader social, cultural, economic and educational dynamics in the state. While Mizoram has a rich musical heritage, the general society at large still does not view music as a "dependable" career, looking at it more as a hobby, a social service in religious and cultural settings and as an "extracurricular activity" to boost application forms for higher education. Testament to this perception is the fact that even the most "successful" music artists still hold other forms of formal employment. This is compounded by economic factors such as relatively narrow employment avenues for music professionals, the high cost of investing in music education, the lack of reputable music training institutions in the region, the fragmented music market, and the shortage of revenue streams and lack of job security in collaborative music works. Without the power of trained professionals to spearhead its development, the music industry in Mizoram faces significant hurdles. The absence of formal training and professional mentorship can impede the growth of artists and the industry as a whole.

5.2.2.5. Negligible recording industry

Despite its important role to the local music production, the scale of the recording industry in Mizoram is still insignificant on a national scale. This is likely due to the unique set of challenges it faces based on geographical, economic, social and infrastructural reasons. The fragmented nature of the industry also compounds the issue. Mizoram is located in a remote part of India, far from the major music markets and film industry hubs. The region still faces severe economic constraints and supporting industries (fashion, film, advertising, etc.) are scarce. The act of recording music in studios and the ensuing work of audio engineers and producers happen behind the scene and, because it is not often visible, such work is yet to command widespread appreciation, and consequently, financial rewards are small. Music piracy is rampant and there is almost no demand for physical music products. Record labels have to take up a secondary role in marketing to promote the music as well and as the physical distribution of music and digital distribution through streaming services and online stores. The lack of financial investment in the recording industry hampers its growth. Despite the potential being present, the industry struggles to expand and innovate without adequate funding. This financial shortfall affects everything from the quality of production to the ability to promote and distribute music effectively. Consequently, many talented artists and promising projects remain unnoticed.

5.2.2.6. Illegal file-sharing and music piracy

The issue of illegal file-sharing and music piracy is complex and multifaceted, affecting Mizoram just as harshly as other places. From the perspectives of consumers, music piracy was a means to access music that was otherwise financially or geographically out of reach. However, even in the era of accessible online streaming, unauthorized sharing of copyrighted music files persists. Legal measures alone are not sufficient to address the root causes of piracy, as they must be complemented by efforts to raise awareness about the consequences of copyright infringement and to promote ethical consumption of music. Music piracy is a global

challenge that requires cooperation between governments, the music industry, the technology industry, and consumers.

5.2.2.7. Inadequate data management

There is a critical lack of access to music industry information within the Mizoram music industry. This gap in information accessibility can be attributed to several factors, including the infancy of the industry, absence of reliable records, limited exposure to the diverse business models that drive the global music industry, and the tension between artistic goals and business concerns, a characteristic challenge within creative industries, whereby artists loathe any portrayal of business-mindedness, including record-keeping. The absence of crucial information further means that there is no possibility of utilizing data analytics for strategic decision-making.

5.2.2.8. Under-developed networks with policymakers and other industries

The music industry in Mizoram has an under-developed relationship with policymakers and government agencies. In a place where resources are scarce and funding is hard to come by, scholarships, sponsorships and grants are valuable sources of funds for any industry. The music industry has lagged behind in building effective funding networks and advocacy channels, compared to other cultural industries. The fragmented nature of the music industry has contributed to this disconnect as well. There is also a certain sense of disregard for non-creative industries due to lack of awareness about the potential avenues for collaborations. Additionally, it is often observed that there is an inability to deal with multidisciplinary assignments on the part of music artists as well, rendering it difficult to support the music industry's case to government and investors. Given that there is an easily accessible supply of fully legal, royalty-free music online, the failure to capture collaborative partners in other industries will only worsen the plight of music creators.

5.2.3. Opportunities

5.2.3.1. Content-keen TV media, film, advertising and gaming industries

The music industry and television, film and advertising industries have always enjoyed a symbiotic relationship, evolving in sync over the years. The local television network providers are extremely supportive of the music industry in Mizoram. They invest in music-centric programmes like reality music talent shows that discover new artists, music charts that promote musicians, music industry awards to recognize talent, and special programmes for in-depth interviews and performances by musicians. These programmes not only entertain but also enlighten their viewers about the value of music, the creative processes involved as well as the dynamics and trends in the music industry. In this context, they act as a bridge for music artists to reach new audiences and for viewers to discover new music. This relationship is mutually beneficial, allowing TV and film media to deliver interesting and fresh content that resonates with their viewers, while providing the music industry with a vital channel for promotion and engagement. Advertisers and gaming industries require fresh and striking content that will resonate with their target markets, and using the right kind of music adds immense value to ad campaigns and video game experiences.

5.2.3.2. Social media as a promotion and distribution channel

The advent of social media has been transformative for the music industry, enabling artists to engage directly with their audiences, promote their work, and even influence music discovery and trends. The democratization of music through social media has enabled a much more diverse range of artists to emerge and succeed, breaking away from the traditional gatekeeping done in the past by big record labels. Now, music from any corner of the world can be discovered within minutes via social media and streaming services. Social media provides a free online promotion tool that is time and cost efficient, with minimal entry barriers. The incorporation of music into social media via features like *status updates, stories, posts, short form*

videos and *reels* on Instagram, YouTube, etc. has also created new opportunities for exposure and revenue generation. Moreover, the possibility of *virality (*or, *going viral)* that comes with social media is an invaluable prospect that must not be ignored by artists. In fact, any strategy planning exercise done for the music industry must not fail to incorporate this aspect of social media.

5.2.3.3. Unlimited partnership potential with tourism and other entertainment industries

The relationship between music, entertainment and tourism cannot be overstated. The strategic location of Mizoram, nestled among the hills of Northeast India, provides a serene backdrop for music festivals and cultural events, which can be marketed as exclusive experiences. The combination of music with tourism and other entertainment industries in Mizoram provides a vast range of opportunities for cultural exchange, economic development, and global recognition. The state's scenic landscapes, welcoming climate year-round, unique cultural heritage, and friendly people with deep musical inclinations offer a unique proposition for the music industry to flourish alongside the tourism industry. Mizoram's commitment to preserving its cultural identity while embracing modernity can be harnessed to ensure that collaborations in music, tourism, and entertainment are not only commercially viable but also culturally enriching. Organizing tourist-friendly events like music festivals can showcase local talent while attracting visitors, which in turn boosts the local economy. Such promotions will foster a symbiotic relationship between the music industry and tourism. By integrating music into the tourism experience, Mizoram can offer an immersive cultural experience for visitors, lead to increased visibility for the state on the national and global stage, leading to even more collaborations and potentially, investments in the state's music, entertainment and tourism sectors. Furthermore, innovative concepts like the establishment of a "music city" have become a possibility with the profusion of digital connectivity. Music cities are recognized for their ability to attract tourism, foster talent, provide platforms for local artists to showcase their work, encouraging artistic expression and innovation, all while contributing to the local economy.

5.2.3.4. Growth of niche culture and sub-culture movements

There is a growing global appreciation for indigenous art forms, significantly impacting the music industry. The incorporation of traditional expressive art forms, such as indigenous songs, into secular entertainment music has become increasingly common, as people seek to promote and elevate these cultural assets (Mulaudzi, 2014). The inclusion of indigenous art forms in the music industry have positive outcomes, raising awareness and their appreciation (Baes, 2001; Sarrazin, 2006). There is a resurgence of nostalgia in popular culture, a trend that reflects a collective yearning for the familiar and the comforting echoes of the past. Recognizing the commercial potential of nostalgia and leveraging technology can provide opportunities for the music industry to serve as a bridge between generations and various sub-cultures. Reimagining classic hits and incorporating retro aesthetics into modern productions can offer a shared experience between different generations.

5.2.3.5. New markets to utilize benefits of music

The intersection of the burgeoning wellness and mental health industry with the music industry presents a fertile ground for innovative collaborations. The therapeutic benefits of music are well-documented, ranging from reductions in anxiety, stress and physical pain, to improved cognitive functions (Edwards, 2006; Shiranibidabadi and Mehryar, 2015; Bradt et al., 2016; Geretsegger et al., 2017; Garcia-Argibay, Santed, and Reales, 2018; Kuratomo et al. 2019; Brancatisano, Baird and Thompson, 2020; Kohler et al., 2020; Witte et al, 2020; Bhusari et al., 2023; Colin et al., 2023). This makes music a powerful tool in mental health care, going beyond its entertainment function. For instance, the use of binaural beats and sound healing has increased in popularity especially after the pandemic lockdowns that happened during 2020-23 (Fink et al., 2021; Barratt et al., 2022; Gao and Xu, 2023). By integrating music-based interventions into mental health and wellness programs, there is an opportunity to enhance the efficacy of mental health treatments and support the well-being of individuals within the industry.

5.2.3.6. Merchandising potential partnerships with designers and manufacturers

Music merchandising and partnerships between artists, designers, and manufacturers are a cornerstone of modern music industry. From simple merchandise like t-shirts, stickers, keychains, bags, mugs and posters to more intricate co-branded products like limited-edition fashion lines, and even technologically advanced merchandise like headphones, speakers, customized music instruments, etc., music merchandising partnerships promote brand building, generate additional revenue and foster community-building with fans. Especially in the era of streaming, providing a physical representation of their music can enhance the artist's brand image and increase their visibility.

5.2.3.7. Government efforts to promote entrepreneurship

Recognizing the critical role of entrepreneurship in economic development and job creation, the central and state governments have taken significant initiatives in fostering entrepreneurship within the state. The Mizoram Entrepreneurship & Startup Policy 2019 is a testament to the state's commitment to spread awareness about entrepreneurship, impart necessary skills to potential entrepreneurs, and promote small and micro-enterprises through exposure visits, workshops, and training programmes. It also facilitates networking and mentoring opportunities for businesses and start-ups. This grassroots-approach to promoting entrepreneurship confirms that there is institutional support for a new generation of entrepreneurs who can harness the state's unique resources and opportunities to create sustainable businesses. While music artists often engage in entrepreneurial activities out of necessity, they generally do not self-identify as entrepreneurs and face tensions between their artistic identity and the economic demands of the music industry. Independent music production generates creative work and opportunities for entrepreneurship, with artists and musicians refining their recording and promotion skills through intense dedication and creative marketing. Artists, especially independent ones, must embrace the business side of their creative ventures and not

shy away from it (Coulson, 2012; Walzer, 2017; Albinsson, 2018; Haynes and Marshall, 2018; Pizzolitto, 2021; Wall-Andrews, 2023). At the very least, they must accept that their creative identities also comprise of what Pedersen (2015) terms as "ad hoc entrepreneurs". Such acceptance will open up more avenues for success, given the support ecosystem that already exists in Mizoram.

5.2.3.8. Potential for social entrepreneurship

Music is a powerful medium for social expression and outreach, offering an avenue for social entrepreneurs to raise awareness, foster community engagement, and promote their causes (Mair and Martí, 2006; Spear, 2010; Shumba, 2015; Weller and Bing, 2020). Social entrepreneurship in Mizoram is taking root, intertwining with the unique social fabric of the Mizo people, which includes the church and the vibrant culture of music. Music is not just a means of livelihood but a way to contribute to the community's well-being, where it goes beyond being a business model; it is a movement that harmonizes with the community ethos, creating avenues for inclusive growth and community development. The integration of social entrepreneurship with the church and music reflects a holistic approach to development, one that integrates and utilizes cultural assets to address social issues and empower individuals. This synergy has the potential to transform the economic and social landscape of Mizoram, making it a model for other regions to follow.

5.2.4. Threats

5.2.4.1. Misconception about music industry as hobby/passion projects

The intangible nature of digital music products renders them as "non-products" in the minds of the general Mizo public, compounded by widespread ignorance about the concept of intellectual property and the demanding process of music creation. Furthermore, possibly due to the fact that music was introduced into Mizo society by Christian missionaries and (initially) developed mostly within religious contexts, there is a prevalent misconception of music as a social or religious service. This has

impacted the local music industry leading to fewer commercial opportunities for musicians, as music is often seen as a community service rather than a viable career path. A significant portion of music talent and resources are directed towards religious music, which has the potential to limit the diversity of genres and styles that can be developed. There are also social and cultural expectations for musicians to *stick* to their primary genre, and as a result, gospel music performers are reluctant to perform secular songs. This division restricts creative freedom and opportunities to explore different musical avenues.

5.2.4.2. Inadequate enforcement of anti-piracy and trademark laws

Online illegal peer-to-peer file sharing continues to be the biggest and most harmful threat for the music industry. Even though India is a member of international copyright law conventions such as the Berne Convention, the Universal Copyright Convention, the Rome Convention, the Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS), the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT), the inadequate enforcement of anti-piracy and trademark laws in India has allowed the problem to continue unabated. The effective implementation of laws like the Copyright Act 1957 has been hampered by various factors, including limited resources, a backlogged judicial system, and a lack of public awareness and engagement. The disregard for intellectual property rights among the general public can only be curbed by stringent administration of piracy laws.

5.2.4.3. Inadequate Government Support and policies

The allocation of government funds for the cultural industries can often reflect broader policy priorities and perceived economic values, which can result in disparities affecting certain sectors. Even within the cultural industries, music does not seem to top the priority list of government policies. This may be due to lack of knowledge about the economic value of music and its associated sectors which go beyond direct revenue from record sales and income from performances, to include a

wide range of associated industries such as sound engineering, music education, employment generation, skill development, etc. A lack of comprehensive data that captures the full economic impact of music and its related sectors may be an impediment. Furthermore, the tax regimes imposed on the music industry can exacerbate financial challenges, especially for independent artists and small labels that are barely breaking even at present. To address these issues, it is crucial for policymakers to recognize the multifaceted value of music and ensure equitable fund allocation that supports the industry's diverse components. By doing so, the government can foster an environment where all creative sectors thrive, contributing to a vibrant and dynamic cultural economy.

5.2.4.4. Rapid technological changes

The music industry's relationship with technology is a double-edged sword. The payment systems of streaming services and the overabundance of music that over-saturates the market have made it harder for individual artists to earn substantial income. This is exacerbated by the use of algorithms that prioritize certain songs or artists over others, influencing listener behaviour and potentially skewing the market. The advent of AI-generated content only adds to the turmoil. While it can be a tool for creativity and efficiency, generating music at a fraction of the time and cost, it also raises questions about authenticity and the value of human artistry. As technology continues to advance at a rapid pace, industry players have to invest their time, efforts and financial resources in keeping up with the changes. In a resource-starved industry like Mizoram's, this poses a considerable threat. The need to constantly adapt to new technology, understand emerging trends, and compete in an increasingly digital landscape can strain already limited budgets and capacities.

5.3 Translating Swot Analysis into Actionable Strategies

SWOT analysis is helpful in making informed decisions by reducing the amount of information to improve decision-making. However, SWOT analysis by itself lacks a quantifiable methodology for assigning weights or order of importance. Due to this limitation, SWOT analysis is prone to subjectivity, biases and may lead to oversimplification of complex situations. Furthermore, even though it helps in identifying the issues, SWOT analysis cannot provide specific strategies for leveraging strengths, addressing weaknesses, exploiting opportunities nor minimizing threat exposure.

To develop practical strategies, the first necessary step is to prioritize the factors identified in a SWOT analysis and then formulate strategies based on the order of priority. Existing literature reviews suggest supplementing SWOT with other analytical tools like the TOWS matrix (Weihrich, 1982) and Multi-Criteria Decision Making (MCDM) techniques like the Analytic Hierarchy Process (AHP) to find the optimum order of priority from a set of strategies.

5.3.1 Formulating Practical Strategies Using TOWS Matrix

To formulate practical strategies from the factors identified in the SWOT analysis, the framework provided by the TOWS matrix developed by Weihrich (1982) is utilized. Each of the four components of the SWOT matrix is combined with one another to develop four different sets of strategies as follows:

- Strengths-Opportunities (S-O or Maxi-Maxi) strategies to leverage existing internal strengths in order to seize upon external opportunities.

- Weaknesses-Opportunities (W-O or Mini-Maxi) strategies to explore external opportunities to fix internal weaknesses.

- Strengths-Threats (S-T or Maxi-Mini) strategies to leverage existing internal strengths to counter external threats.

- Weaknesses-Threats (W-T or Mini-Mini) strategies that can tackle both internal and external challenges simultaneously.

The developed TOWS matrix is portrayed in Table 5.2 below, showing the practical strategies formulated from the findings of the SWOT analysis. This strategy development exercise involves brainstorming all possible factors that can influence the decision and then categorizing similar factors into distinct groups. Key informants of the study and relevant literature were consulted in this exercise. Due to the complexity of the music industry, each strategy group has been broken down into more specific strategies.

For the sake of avoiding confusion, the present study has employed the terms "strategy group" and "strategies" to distinguish between the main criteria and sub-criteria, since all the factors displayed in the TOWS matrix are full-fledged strategies by their own individual merit, which can be broken down further into even more specific and targeted sub-strategies.

There are 22 strategies developed, six (6) strategies each for the Strengths-Opportunities (S-O) and Strengths-Threats (S-T) strategy groups and five (5) strategies for the Weaknesses-Opportunities (W-O) and Weaknesses-Threats (W-T) groups as shown below.

Saaty's recommendation (cited in Tavana et al., 2016, p.551) is followed to limit the number of factors corresponding to each component to a number below 9 in order to not overcomplicate further analyses.

Table 5.2: TOWS Matrix Strategies for Mizoram Music Industry

Strength-Opportunity (S-O)		Weakness-Opportunity (W-O)	
SO1	Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.	**WO1**	Content creation opportunities and new markets can be harnessed to boost the recording industry.
SO2	The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.	**WO2**	Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.
SO3	The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandising business.	**WO3**	Efforts to promote entrepreneurship should include skill development programmes for music professionals.
SO4	The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.	**WO4**	Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.
SO5	Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media	**WO5**	Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.
SO6	The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries	**WO6**	Further fragmentation of the music ecosystem can be paused if innovative home-grown startups take up the challenge of amalgamating various sectors.

Strength-Threat (S-T)		Weakness-Threat (W-T)	
ST1	The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music .	**WT1**	Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.
ST2	All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.	**WT2**	Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.
ST3	Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.	**WT3**	Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.
ST4	Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.	**WT4**	New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.
ST5	Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.	**WT5**	The government must take stringent measures against illegal file-sharing and music piracy.

Source: Primary Data

5.3.2 Analytic Hierarchy Process (AHP)

Developed by Thomas L. Saaty in the 1980s, the Analytic Hierarchy Process (AHP) is a structured Multi-Criteria Decision Making (MCDM) technique for organizing and analyzing complex decisions based on mathematics and psychology. It has been extensively used in various decision-making fields, especially in group decision-making scenarios and situations involving multiple criteria. AHP helps to capture both the subjective and objective aspects of a decision and can be used to evaluate both qualitative and quantitative elements, in a multi-stakeholder and multi-perspective approach (Saaty, 2005; Awasthi and Mukhtar, 2018). It can effectively guide marketing decisions, including portfolio decisions, new product development, and marketing mix strategy generation and evaluation (Wind and Saaty, 1980).

The fields of study that utilize the AHP method for decision-making are diverse, vast and extensive, ranging from multi-criteria risk assessments in occupational safety, healthcare, wind turbine selection, logistics, outsourcing decisions, supplier evaluation, to service quality evaluation and management, energy systems analysis, construction projects, plantation land segmentation, network analysis, etc. (Zahedi, 1986; Ho et al., 2012; Lai, W.H., 2012; Peng, 2012; Scott, Ho and Dey, 2013; Emrouznejad and Ho, 2018b; Sahani, 2021).

There are also numerous studies that employ hybrid methods integrating AHP with SWOT analysis to enhance the quantitative evaluation and prioritization of strategic factors for more informed and effective decision-making (Kurttila et al. 2000; Yuksel and Dagdeviren, 2007; Abdel-Basset, Mohamed and Smarandache, 2018; Basset et al., 2018; Jain, Ajmera and Davim, 2021; Prasetya, 2023). Furthermore, studies like Vaidya and Kumar (2006), Kim and Lee (2013), Lv (2014), Ho and Ma (2017), Su, Hong and Lin (2021), Sudipa, Sugiartawan and Wiguna (2022) and Wang and Ryu (2022) have been identified that suggest that using AHP and SWOT analysis in the music industry can help to determine strategic priorities and policy decisions effectively.

There are three main stages in the Analytic Hierarchy Process (AHP), namely

i. Hierarchy Construction
ii. Priority Analysis
iii. Consistency Verification

5.3.2 (i) Hierarchy Construction

The Analytic Hierarchy Process begins with defining the decision hierarchy, which starts with clearly specifying the main objective of the decision-making process. This second step involves determining the criteria and sub-criteria (if necessary) for evaluating alternatives. This exercise involves brainstorming all possible factors that can influence the decision and then categorizing similar factors into distinct groups. For complex decisions, each criterion may be broken down into more specific sub-criteria. The third step involves the generation of all feasible alternatives that can contribute towards the main objective and listing them out in a structured manner. The decision hierarchy should be clearly distinguishable, with the main objective at the topmost level, followed by the criteria and sub-criteria in the middle level, and the alternatives at the bottom level.

5.3.2 (ii) Priority Analysis

The second stage of the AHP involves decision makers who perform pair-wise comparisons to calculate the weights for each of the criteria, sub-criteria and alternatives. This is carried out by comparing two items on the same hierarchy level, one pair at a time, to judge which is relatively more important and by how much. Saaty's scale of relative importance, given in Table 5.3 below is used in this study (Saaty, 2005 cited in Sahani, 2021) to assign numeric values to priorities. The comparisons are then used to construct a matrix for each criterion, and the relative priorities of the criteria and alternatives are calculated.

Table 5.3: Saaty's Scale of Relative Importance

Scale	Verbal Scale	Scale	Reciprocal
1	Equally Important (EI)		
3	Moderately More Important	1/3	Moderately Less Important
5	Strongly More Important	1/5	Strongly Less Important
7	Very Strongly More Important	1/7	Very Strongly Less Important
9	Extremely More Important	1/9	Extremely Less Important
2,4,6,8	Intermediate Score Between Two Numbers	1/2,1/4, 1/6,1/8	Intermediate Score Between Two Numbers

Source: Sahani (2021)

5.3.2 (iii) Consistency Verification

The last stage of the AHP is consistency verification, in which tests are carried out to ensure the judgments of the pair-wise comparisons are logically consistent. Two ratios, namely consistency index (CI) and consistency ratio (CR) are calculated for this purpose for each pair-wise comparison matrix. Saaty's consistency index (CI) is calculated from the largest eigenvalue of each pair-wise comparison matrix, and the consistency ratio (CR) is determined using the calculated CI and a benchmark value derived from a large number of randomly generated matrices.

To calculate the largest eigenvalue for the pairwise comparison matrix, each element in the matrix is first normalized by dividing it with the sum of the corresponding column of the matrix to get a normalized matrix. Then, the average of the values in each row of the normalized matrix is calculated to find the local criteria weights, also known as priority vector (eigenvector).

Multiplying the original matrix by the priority vector will provide a new vector called the weighted sum of values. Each element of the new vector is then divided by the corresponding element in the priority vector to arrive at new values, whose average is the largest eigenvalue denoted by lambda$_{max}$ (λ_{max}). After determing the

largest eigenvalue, Saaty's consistency index (CI) is calculated using the following equation:

$$C.I. = \frac{(\lambda_{max} - n)}{(n-1)}$$

where, n = number of items being compared

After calculating the CI, the consistency ratio (CR) is determined using the following equation:

$$C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index}$$

The random consistency index (RI) is a benchmark value that depends on the size of the matrix (Refer Table 5.4 below). It is derived from a large number of randomly generated matrices. A consistency ratio of 0.10 (10%) or less is generally considered acceptable as values above this limit may indicate inconsistency in the AHP (Saaty, 1980; Pelaez, J.I. and Lamata, M.T., 2003).

Table 5.4: Saaty's Random Consistency Index

n	**Random Index**	***n***	**Random Index**
1	0.00	6	1.24
2	0.00	7	1.32
3	0.58	8	1.41
4	0.90	9	1.45
5	1.12	10	1.49

Source: Sahani (2021

5.3.3 Application of the Hybrid SWOT-AHP Model

Because SWOT analysis by itself lacks a quantifiable methodology for assigning weights or order of importance or rankings of relative importance to developed strategies, the Analytic Hierarchy Process is employed to supplement the SWOT analysis. The TOWS matrix discussed above, with several strength-opportunity (S-O), weakness-opportunity (W-O), strength-threat (S-T) and weakness-threat (W-T) strategies is analyzed using the AHP method.

The main objective of the hybrid SWOT-AHP analysis for the present study is to select the optimum priority strategies that can be applied for the music industry, within the specific context of the socio-cultural and economic characteristics of Mizoram.

The analysis is performed by following the sequential steps listed below:

i. Development of strategies using SWOT analysis.
ii. Development and presentation of strategies using TOWS matrix.
iii. Pair-wise comparisons of four strategy groups (S-O, W-O, S-T and W-T) using Saaty's scale of relative importance.
iv. Pair-wise comparisons of all strategies for each strategy group using Saaty's scale of relative importance.
v. Normalization of pair-wise comparison matrix to enable meaningful and consistent comparisons of relative importance on a common scale.
vi. Calculation of the local weights of each strategy group and strategies by taking the arithmetic mean of each row in the normalized pair-wise comparison matrix.
vii. Verification of consistency by estimating consistency indices and consistency ratios of all strategy group and strategies separately, using the largest eigenvalue and Saaty's random consistency index.

viii. Calculation of the global weights of the strategies by multiplying the local weights of the strategies by the local weight of the corresponding strategy group, in order to determine the relative importance of each strategy.

ix. Assigning ranks to the global weights of all strategies, that is, the overall priorities of the AHP elements across all levels of the hierarchy to conclude the AHP.

x. Arranging the ranked strategies in order of their relative importance within their corresponding strategy groups, to fulfil the main objective of selecting the optimum priority strategies.

The first two steps, relating to SWOT and TOWS, have been discussed beforehand and the discussion in this section will commence from the third step onwards, that is, from pair-wise comparisons and their normalization, to the calculation of local and global weights for the strategy groups (S-O, W-O, S-T and W-T) and the strategies and their corresponding consistency verifications, and the final ranking of priorities.

As previously reported, twenty eight (28) factors have been identified using SWOT analysis, as portrayed in Table 5.1 above. There are eight (8) factors each for the components- Strengths, Weaknesses, and Opportunities, while four (4) factors have been synthesized for the Threats component. In the TOWS matrix, 22 strategies have been developed- six (6) strategies each for the Strengths-Opportunities (S-O) and Strengths-Threats (S-T) strategy groups, ranging from SO1 TO SO6 and ST1 to ST6 respectively, and five (5) strategies for the Weaknesses-Opportunities (W-O) and Weaknesses-Threats (W-T) groups, ranging from WO1 TO WO5 and WT1 to WT5 respectively. Saaty's recommendation (cited in Tavana et al., 2016, p.551) is followed to limit the number of factors corresponding to each component to a number below 9 in order to not overcomplicate the AHP analysis.

Following the suggestions of Khorramshahgol and Moustakis (1988) and Tavana et al., (2016) regarding the number of decision makers (DMs) to be involved in the pair-wise comparison phase to be between five and fifteen, discussions were held with a total of seven (7) music industry stakeholders comprising of one music artist,

one middle-layer musician, one record label owner, one sound engineer, one music school owner, one music teacher, and one amateur musician. These respondents also answered the second set of questionnaire developed after TOWS matrix has been developed. The discussions and interview questions were informed by a meticulous and comprehensive review of literature involving research articles, theses, recorded interviews of industry experts, and reports of industry trends in art, culture, intellectual property, music genres, and digital technology. The responses of the decision makers (DMs) were recorded and translated to crisp numeric values using Saaty's Scale of Relative Importance, given in Table 5.3 above. The averaging method is used to aggregate all the responses of the decision makers (DMs) to finally arrive at the pair-wise comparison matrices.

There are five (5) pair-wise comparison matrices, as shown in the following tables, one for each of the strategies S-O, W-O, S-T and W-T and one for comparing the strategy groups. The pair-wise comparisons of strategies and the normalization matrices, the calculation of the weights of each strategy group and strategies and the estimation of separate consistency ratios of each strategy group and strategies follow the same steps. The local weights in the normalization tables symbolize the relative importance of a particular strategy group or strategy within the corresponding level of the hierarchy.

5.3.3.1 Pair-wise Comparison and Consistency Verification for Strategy Groups

The pair-wise comparison matrix for the strategy groups in Table 5.5 shows the averaged out values of all the responses of the decision makers (DMs) regarding their subjective priorities between the four strategy groups. When these values are normalized for comparison, in Table 5.6, it is seen that the Strengths-Opportunities (S-O or Maxi-Maxi) strategy group (to leverage existing internal strengths in order to seize upon external opportunities) obtains the highest local weight at 0.341. The calculated consistency ratio = 0.10 (10%) in Table 5.7 shows that the consistency of the DMs' judgments is acceptable.

Table 5.5: AHP - Pair-wise Comparison Matrix for Strategy Groups

Strategy Group	S-O	W-O	S-T	W-T
S-O	1	1	1	5
W-O	1	1	1	1
S-T	1	1	1	3
W-T	0.2	1	0.333	1
Total	3.2	4	3.333	10

Source: Primary Data

Table 5.6: AHP - Normalized Pair-wise Comparison Matrix for Strategy Groups

Strategy Group	S-O	W-O	S-T	W-T	Local Weight
S-O	0.313	0.25	0.3	0.5	0.341
W-O	0.313	0.25	0.3	0.1	0.241
S-T	0.313	0.25	0.3	0.3	0.291
W-T	0.063	0.25	0.1	0.1	0.128
				Total	1

Source: Primary Data

Table 5.7: AHP – Calculations for Consistency Verification for Strategy Groups

Strategy Group	S-O	W-O	S-T	W-T	Weighted Sum of Values *(a)*	Local Weight *(b)*	$\frac{(a)}{(b)}$
S-O	0.341	0.241	0.291	0.641	1.513	0.341	4.440
W-O	0.341	0.241	0.291	0.128	1.000	0.241	4.156
S-T	0.341	0.241	0.291	0.384	1.256	0.291	4.323
W-T	0.068	0.241	0.097	0.128	0.534	0.128	4.166
$C.I. = \frac{(\lambda_{max} - n)}{(n-1)} = \frac{4.271-4}{4-1}$ $C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index} = \frac{0.090}{0.90}$						**Total**	17.085
						λ_{max} =	4.271
						C.I. =	0.090
						C.R. =	0.100

Source: Primary Data

5.3.3.2 Pair-wise Comparison and Consistency Verification for S-O Maxi-Maxi Strategies

The pair-wise comparison matrix for the Strengths - Opportunities (S-O or Maxi-Maxi) strategies in Table 5.8 shows the averaged out values of all the responses of the decision makers (DMs) regarding their subjective priorities between the six strategies SO1 to SO6 (Refer to Table 5.2). When these values are normalized for comparison, in Table 5.9, it is seen that SO5 obtains the highest local weight at 0.310. The calculated consistency ratio = 0.086 (less than 10%) in Table 5.10 shows that the consistency of the DMs' judgments is acceptable.

Note: Table 5.2: SO5: Dedicated music educators in the state should be supported and up-skilled to exploit the full potential of social media.

Table 5.8: AHP - Pair-wise Comparison Matrix for S-O Maxi-Maxi Strategies

Strategy	SO1	SO2	SO3	SO4	SO5	SO6
SO1	1	1	0.333	0.333	0.333	0.333
SO2	1	1	1	0.333	0.2	1
SO3	3	1	1	3	1	3
SO4	3	3	0.333	1	0.333	1
SO5	3	5	1	3	1	3
SO6	3	1	0.333	1	0.333	1
Total	14	12	4	8.667	3.2	9.333

Source: Primary Data

Table 5.9: AHP - Normalized Pair-wise Comparison Matrix for S-O Maxi-Maxi Strategies

Strategy	SO1	SO2	SO3	SO4	SO5	SO6	Local Weight
SO1	0.071	0.083	0.083	0.038	0.104	0.036	0.069
SO2	0.071	0.083	0.25	0.038	0.063	0.107	0.102
SO3	0.214	0.083	0.25	0.346	0.313	0.321	0.255
SO4	0.214	0.25	0.083	0.115	0.104	0.107	0.146
SO5	0.214	0.417	0.25	0.346	0.313	0.321	0.310
SO6	0.214	0.083	0.083	0.115	0.104	0.107	0.118
						Total	1

Source: Primary Data

Table 5.10: AHP – Calculations for Consistency Verification for S-O Maxi-Maxi Strategies

Strategy	SO1	SO2	SO3	SO4	SO5	SO6	Weighted Sum of Values *(a)*	Local Weight *(b)*	$\frac{(a)}{(b)}$
SO1	0.069	0.102	0.085	0.049	0.103	0.039	0.448	0.069	6.450
SO2	0.069	0.102	0.255	0.049	0.062	0.118	0.655	0.102	6.410
SO3	0.208	0.102	0.255	0.437	0.31	0.354	1.666	0.255	6.544
SO4	0.208	0.306	0.085	0.146	0.103	0.118	0.967	0.146	6.633
SO5	0.208	0.511	0.255	0.437	0.31	0.354	2.075	0.310	6.689
SO6	0.208	0.102	0.085	0.146	0.103	0.118	0.762	0.118	6.463
$C.I. = \frac{(\lambda_{max} - n)}{(n-1)} = \frac{6.532-6}{6-1}$								**Total**	39.189
								λ_{max} =	6.532
$C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index} = \frac{0.106}{1.24}$								**C.I.** =	0.106
								C.R. =	0.086

Source: Primary Data

5.3.3.3 Pair-wise Comparison and Consistency Verification for W-O Mini-Maxi Strategies

The pair-wise comparison matrix for the Weaknesses - Opportunities (W-O or Mini-Maxi) strategies in Table 5.11 shows the averaged out values of all the responses of the decision makers (DMs) regarding their subjective priorities between the six strategies WO1 to WO6 (Refer to Table 5.2). When these values are normalized for comparison, in Table 5.12, it is seen that WO2 obtains the highest local weight at 0.303. The calculated consistency ratio = 0.073 (less than 10%) in Table 5.13 shows that the consistency of the DMs' judgments is acceptable.

Note: Table 5.2: WO2: Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.

Table 5.11: AHP - Pair-wise Comparison Matrix for W-O Mini-Maxi Strategies

Strategy	WO1	WO2	WO3	WO4	WO5	WO6
WO1	1	0.333	0.333	3	1	3
WO2	3	1	1	3	3	5
WO3	3	1	1	1	3	5
WO4	0.333	0.333	1	1	1	3
WO5	1	0.333	0.333	1	1	1
WO6	0.333	0.2	0.2	0.333	1	1
Total	8.667	3.200	3.867	9.33333	10	18

Source: Primary Data

Table 5.12: AHP - Normalized Pair-wise Comparison Matrix for W-O Mini-Maxi Strategies

Strategy	WO1	WO2	WO3	WO4	WO5	WO6	Local Weight
WO1	0.115	0.104	0.086	0.321	0.1	0.167	0.149
WO2	0.346	0.313	0.259	0.321	0.3	0.278	0.303
WO3	0.346	0.313	0.259	0.107	0.3	0.278	0.267
WO4	0.038	0.104	0.259	0.107	0.1	0.167	0.129
WO5	0.115	0.104	0.086	0.107	0.1	0.056	0.095
WO6	0.038	0.063	0.052	0.036	0.1	0.056	0.057
						Total	1

Source: Primary Data

Table 5.13: AHP – Calculations for Consistency Verification for W-O Mini-Maxi Strategies

Strategy	WO 1	WO 2	WO 3	WO 4	WO 5	WO 6	Weighted Sum of Values *(a)*	Local Weight *(b)*	$\frac{(a)}{(b)}$
WO1	0.149	0.101	0.089	0.388	0.095	0.172	**0.993**	**0.149**	6.667
WO2	0.447	0.303	0.267	0.388	0.284	0.287	**1.975**	**0.303**	6.524
WO3	0.447	0.303	0.267	0.129	0.284	0.287	**1.717**	**0.267**	6.429
WO4	0.050	0.101	0.267	0.129	0.095	0.172	**0.814**	**0.129**	6.298
WO5	0.149	0.101	0.089	0.129	0.095	0.057	**0.620**	**0.095**	6.546
WO6	0.050	0.061	0.053	0.043	0.095	0.057	**0.359**	**0.057**	6.258
$C.I. = \frac{(\lambda_{max} - n)}{(n-1)} = \frac{6.453-6}{6-1}$ $C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index} = \frac{0.091}{1.24}$								**Total**	38.721
								λ_{max} =	6.453
								C.I. =	0.091
								C.R. =	0.073

Source: Primary Data

5.3.3.4 Pair-wise Comparison and Consistency Verification for S-T Maxi-Mini Strategies

The pair-wise comparison matrix for the Strengths - Threats (S-T or Maxi-Mini) strategies in Table 5.14 shows the averaged out values of all the responses of the decision makers (DMs) regarding their subjective priorities between the five strategies ST1 to ST5 (Refer to Table 5.2). When these values are normalized for comparison, in Table 5.15, it is seen that ST1 obtains the highest local weight at 0.300. The calculated consistency ratio = 0.069 (less than 10%) in Table 5.16 shows that the consistency of the DMs' judgments is acceptable.

Note: Table 5.2: ST1: The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.

Table 5.14: AHP - Pair-wise Comparison Matrix for S-T Maxi-Mini Strategies

Strategy	ST1	ST2	ST3	ST4	ST5
ST1	1	1	1	5	5
ST2	1	1	1	3	5
ST3	1	1	1	3	5
ST4	0.2	0.333	0.333	1	0.333
ST5	0.2	0.2	0.2	3	1
Total	3.400	3.53333	3.53333	15	16.333

Source: Primary Data

Table 5.15: AHP - Normalized Pair-wise Comparison Matrix for S-T Maxi-Mini Strategies

Strategy	ST1	ST2	ST3	ST4	ST5	Local Weight
ST1	0.294	0.283	0.283	0.333	0.306	0.300
ST2	0.294	0.283	0.283	0.2	0.306	0.273
ST3	0.294	0.283	0.283	0.2	0.306	0.273
ST4	0.059	0.094	0.094	0.067	0.020	0.067
ST5	0.059	0.057	0.057	0.200	0.061	0.087
					Total	1

Source: Primary Data

Table 5.16: AHP – Calculations for Consistency Verification for S-T Maxi-Mini Strategies

Strategy	ST1	ST2	ST3	ST4	ST5	Weighted Sum of Values *(a)*	Local Weight *(b)*	$\frac{(a)}{(b)}$
ST1	0.300	0.273	0.273	0.335	0.433	1.614	0.300	5.382
ST2	0.300	0.273	0.273	0.201	0.433	1.480	0.273	5.418
ST3	0.300	0.273	0.273	0.201	0.433	1.480	0.273	5.418
ST4	0.060	0.091	0.091	0.067	0.029	0.338	0.067	5.050
ST5	0.060	0.055	0.055	0.201	0.087	0.457	0.087	5.270
							Total	26.539
$C.I. = \frac{(\lambda_{max} - n)}{(n-1)} = \frac{5.308-5}{5-1}$							**λ_{max} =**	5.308
$C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index} = \frac{0.077}{1.12}$							**C.I. =**	0.077
							C.R. =	0.069

Source: Primary Data

5.3.3.5 Pair-wise Comparison and Consistency Verification for W-T Mini-Mini Strategies

The pair-wise comparison matrix for the Weaknesses - Threats (W-T or Mini-Mini) strategies in Table 5.17 shows the averaged out values of all the responses of the decision makers (DMs) regarding their subjective priorities between the five strategies WT1 to WT5 (Refer to Table 5.2). When these values are normalized for comparison, in Table 5.18, it is seen that there is a tie between WT2 and WT3, as they both obtain the highest local weights at 0.334. The calculated consistency ratio = 0.103 (10.3%) is slightly above the recommended level of 0.10 (10%) in Table 5.19 indicating that there is a minor consistency in the DMs' judgments. This issue is discussed further in the subsequent chapter.

Note: Table 5.2: WT2: Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry. WT3: Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.

Table 5.17: AHP - Pair-wise Comparison Matrix for W-T Mini-Mini Strategies

Strategy	WT1	WT2	WT3	WT4	WT5
WT1	1	0.2	0.2	3	3
WT2	5	1	1	3	3
WT3	5	1	1	3	3
WT4	0.333	0.333	0.333	1	1
WT5	0.333	0.333	0.333	1	1
Total	11.7	2.9	2.9	11	11

Source: Primary Data

Table 5.18: AHP - Normalized Pair-wise Comparison Matrix for W-T Mini-Mini Strategies

Strategy	WT1	WT2	WT3	WT4	WT5	Local Weight
WT1	0.086	0.070	0.070	0.273	0.273	0.154
WT2	0.429	0.349	0.349	0.273	0.273	0.334
WT3	0.429	0.349	0.349	0.273	0.273	0.334
WT4	0.029	0.116	0.116	0.091	0.091	0.089
WT5	0.029	0.116	0.116	0.091	0.091	0.089
					Total	1

Source: Primary Data

Table 5.19: AHP – Calculations for Consistency Verification for W-T Mini-Mini Strategies

Strategy	WT1	WT2	WT3	WT4	WT5	Weighted Sum of Values *(a)*	Local Weight *(b)*	$\frac{(a)}{(b)}$
WT1	0.154	0.067	0.067	0.266	0.266	0.819	0.154	5.316
WT2	0.771	0.334	0.334	0.266	0.266	1.971	0.334	5.895
WT3	0.771	0.334	0.334	0.266	0.266	1.971	0.334	5.895
WT4	0.051	0.111	0.111	0.089	0.089	0.451	0.089	5.096
WT5	0.051	0.111	0.111	0.089	0.089	0.451	0.089	5.096
							Total	27.298
$C.I. = \frac{(\lambda_{max} - n)}{(n-1)} = \frac{5.460-5}{5-1}$							**λ_{max} =**	5.460
$C.R. = \frac{Consistency\ \ Index}{Random\ \ Consistency\ \ Index} = \frac{0.115}{1.12}$							**C.I. =**	0.115
							C.R. =	0.103

Source: Primary Data

5.3.3.6 Calculation of Global Weights and Rankings of Strategies

Table 5.20a shows the global weights of the strategies, calculated in order to determine the relative importance of each strategy in relation to the other strategies in all the four strategy groups. The global weights are computed by multiplying the local weights of the strategies by the local weight of the corresponding strategy group. For example, the global weight of the strategy SO1 is obtained as follows:

Global Weight of SO1 = (Local Weight of Strategy SO1)

X

(Local Weight of Strategy Group S-O)

= 0.069 x 0.341

= 0.024

The strategies are arranged in order of their in-group rankings in Table 5.20a. Overall, Table 5.20b presents the top five priority strategies. The strategy SO5 achieves the highest global weight of 0.106, followed by ST1 and SO3, each with a weight of 0.087. SO2 and ST3 both have a weight of 0.079 as presented in Table 5.20b.

Table 5.20a: AHP – Calculations of Global Weights and Ranking Results

Strategy Group	Local Weight	Strategy	Local Weight	Global Weight	Rank
S-O	0.341	SO5	0.310	0.106	1
		SO3	0.255	0.087	2
		SO4	0.146	0.050	3
		SO6	0.118	0.040	4
		SO2	0.102	0.035	5
		SO1	0.069	0.024	6
W-O	0.241	WO2	0.303	0.073	1
		WO3	0.267	0.064	2
		WO1	0.149	0.036	3
		WO4	0.129	0.031	4
		WO5	0.095	0.023	5
		WO6	0.057	0.014	6
S-T	0.291	ST1	0.300	0.087	1
		ST2	0.273	0.079	2
		ST3	0.273	0.079	2
		ST5	0.087	0.025	4
		ST4	0.067	0.019	5
W-T	0.128	WT2	0.334	0.043	1
		WT3	0.334	0.043	1
		WT1	0.154	0.020	3
		WT4	0.089	0.011	4
		WT5	0.089	0.011	4
Maximum Global Weight: SO5 = 0.106					
Minimum Global Weight: WT4 & WT5 = 0.011					

Source: Primary Data

Table 5.20b: AHP – Top Five Priority Strategies by Global Weight

	Strategy	Global Weight
SO5	Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media.	0.106
ST1	The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.	0.087
SO3	The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandising business.	0.087
ST2	All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.	0.079
ST3	Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.	0.079

Source: Primary Data

5.3.4 Fuzzy Analytic Hierarchy Process (AHP)

The Analytical Hierarchy Process is useful in assessing the kinds of multi-stakeholder, multi-perspective decisions relating to the music industry, where there are many conflicting and diverse factors to consider. The process provides a transparent and systematic method for evaluating the options. The role of decision makers (DMs) in multi-criteria decision making is, without a doubt, the centre point. They evaluate alternatives and estimate their relative priorities. But the information available to the DMs pertaining to the music industry in Mizoram, at present, is limited, highly imprecise and several are unquantifiable information. There is also a lack of reliably complete information and the personal subjective viewpoints may affect the AHP results. In such a scenario the conventional AHP with crisp numbers cannot be wholly relied upon. Therefore, to account for this uncertainty and to arrive at more precise conclusions, the AHP analysis is supplemented with additional analysis.

To deal with uncertainty, conflicting objectives and subjectivity, Fuzzy AHP (FAHP) was developed, first by Van Laarhoven and Pedrycz (1983, cited in Emrouznejad and Ho, 2018a, p.4), to handle "imprecision or vagueness aiming at tractability, robustness, and low-cost solutions" to real problems. It is widely used in the fields of business, management, manufacturing, industry, and government- ranging from decisions about steel casting, supplier evaluation, knowledge portal system evaluation, furniture manufacturing, thermal power, textiles and fashion, catering firm evaluation, LCD manufacturing, telecommunications technology, supply chain management, to name a few; and there are numerous studies that have since improved upon the early methods (Emrouznejad and Ho, 2018a).

Fuzzy AHP (FAHP) is an extension of AHP in which fuzzy number sets are incorporated with the pair-wise comparisons to represent uncertainty and subjectivity in human judgment and preferences. This study makes use of a combination of triangular fuzzy numbers (TFNs) in the pair-wise comparison matrix and the geometric mean method to derive the fuzzy weights and fuzzy preference scores, as

proposed by Van Laarhoven and Pedrycz (1983, cited in Emrouznejad and Ho, 2018a, p.4) and Buckley (1985, cited in Kahraman and Tuysuz, 2018).

5.3.5 Application of the FAHP Model

The main objective for performing the FAHP analysis for the present study is to select the optimum priority strategies that can be applied, given the uncertainty and lack of reliable complete information, in music industry in Mizoram.

The FAHP analysis is performed after the crisp values AHP by following the sequential steps listed below:

i. Transformation of the crisp pair-wise comparison values into fuzzy numbers using triangular fuzzy numbers as given in Table 5.21.
ii. Construction of fuzzy pair-wise comparison matrices by replacing the crisp values and their reciprocals with the corresponding fuzzy numbers.
iii. Calculation of the fuzzy weights using geometric mean method.
iv. De-fuzzification of the fuzzy weights back into crisp values using the center of area (centroid) method.
v. Normalization of the final de-fuzzified weights to determine the local weights for comparisons.
vi. Calculation of the global weights of the strategies by multiplying the local weights of the strategies by the local weight of the corresponding strategy group, in order to determine the relative importance of each strategy.
vii. Assigning ranks to the global weights of all strategies, that is, the overall priorities of the FAHP elements across all levels of the hierarchy to conclude the FAHP.
viii. Arranging the ranked strategies in order of their relative importance within their corresponding strategy groups, to fulfil the main objective of selecting the optimum priority strategies.

Table 5.21: Triangular Fuzzy Conversion Scale

Saaty Scale	Linguistic Scale	Triangular Fuzzy Scale	Triangular Fuzzy Reciprocal Scale
1	Equally Important	(1,1,1)	(1,1,1)
3	Moderately More Important	(2,3,4)	(1/4, 1/3, 1/2)
5	Strongly More Important	(4,5,6)	(1/6, 1/5, 1/4)
7	Very Strongly More Important	(6,7,8)	(1/8, 1/7, 1/6)
9	Extremely More Important	(9,9,9)	(1/9, 1/9, 1/9)
2 4 6 8	Intermediate Scores Between Two Numbers	(1, 2, 3) (3, 4, 5) (5, 6, 7) (7, 8, 9)	(1/3, 1/2, 1) (1/5, 1/4, 1/3) (1/7, 1/6, 1/5) (1/9, 1/8, 1/7)

Source: Kannan et al. (2013)

5.3.5.1 Fuzzy Pair-wise Comparison and Calculation of Normalized Defuzzified Weights for Strategy Groups

In the fuzzified pair-wise comparison matrix shown in Table 5.22, the relative level of importance of the strategy groups are compared using triangular fuzzy numbers as given in Table 5.21. Then, the geometric mean of the fuzzy pair-wise comparison values is calculated to determine the fuzzy weight for each strategy group. The fuzzy weight is then de-fuzzified (turned into crisp number) using the centre of area (centroid) method. The last column in Table 5.23 shows the final normalized, crisp local weight for each strategy group. It is observed that the strategy group Strengths - Opportunities (S-O or Maxi-Maxi) strategy group (to leverage existing internal strengths in order to seize upon external opportunities) obtains the highest value at 0.345 local weight.

Table 5.22: FAHP – Fuzzified Pair-wise Comparison Matrix for Strategy Groups

Strategy Group	S-O	W-O	S-T	W-T
S-O	(1,1,1)	(1,1,1)	(1,1,1)	(4,5,6)
W-O	(1,1,1)	(1,1,1)	(1,1,1)	(1,1,1)
S-T	(1,1,1)	(1,1,1)	(1,1,1)	(2,3,4)
W-T	(0.167,0.2,0.25)	(1,1,1)	(0.25,0.333,0.5)	(1,1,1)

Source: Primary Data

Table 5.23: FAHP – Calculation of Normalized Defuzzified Weights for Strategy Groups

Strategy Group	Fuzzy Geometric Mean Value	Fuzzy Weight	De-Fuzzified Weight	Normalized Crisp Local Weight
S-O	(1.414,1.495,1.565)	(0.309,0.346,0.386)	0.347	0.345
W-O	(1,1,1)	(0.219,0.232,0.247)	0.232	0.231
S-T	(1.189,1.316,1.414)	(0.26,0.305,0.349)	0.304	0.303
W-T	(0.452,0.508,0.595)	(0.099,0.118,0.147)	0.121	0.12
Total	(4.055,4.319,4.574)	(0.887,1.001,1.129)	1.005	1.000
Inverse	(0.247,0.232,0.219)			
Increasing Order	(0.219,0.232,0.247)			

Source: Primary Data

5.3.5.2 Fuzzy Pair-wise Comparison and Calculation of Normalized Defuzzified Weights for S-O Maxi-Maxi Strategies

Table 5.24 shows the fuzzified pair-wise comparison matrix for the Strengths - Opportunities (S-O or Maxi-Maxi) strategies. The normalized, crisp local weights in Table 5.25 show that the strategy SO5 receives the highest local weight at 0.323.

Note: Table 5.2: SO5: Dedicated music educators in the state should be supported and up-skilled to exploit the full potential of social media.

Table 5.24: FAHP – Fuzzified Pair-wise Comparison Matrix for S-O Maxi-Maxi Strategies

Strategy	SO1	SO2	SO3	SO4	SO5	SO6
SO1	(1,1,1)	(1,1,1)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(0.25,0.333,0.5)
SO2	(1,1,1)	(1,1,1)	(1,1,1)	(0.25,0.333,0.5)	(0.167,0.2,0.25)	(1,1,1)
SO3	(2,3,4)	(1,1,1)	(1,1,1)	(2,3,4)	(1,1,1)	(2,3,4)
SO4	(2,3,4)	(2,3,4)	(0.25,0.333,0.5)	(1,1,1)	(0.25,0.333,0.5)	(1,1,1)
SO5	(2,3,4)	(4,5,6)	(1,1,1)	(2,3,4)	(1,1,1)	(2,3,4)
SO6	(2,3,4)	(1,1,1)	(0.25,0.333,0.5)	(1,1,1)	(0.25,0.333,0.5)	(1,1,1)

Source: Primary Data

Table 5.25: FAHP – Calculation of Normalized Defuzzified Weights for S-O Maxi-Maxi Strategies

Strategy	Fuzzy Geometric Mean Value	Fuzzy Weight	De-Fuzzified Weight	Normalized Crisp Local Weight
SO1	(0.397,0.481,0.63)	(0.048,0.069,0.111)	0.076	0.073
SO2	(0.589,0.637,0.707)	(0.071,0.092,0.124)	0.096	0.091
SO3	(1.414,1.732,2)	(0.171,0.249,0.352)	0.257	0.245
SO4	(0.794,1,1.26)	(0.096,0.144,0.222)	0.154	0.147
SO5	(1.782,2.265,2.696)	(0.215,0.326,0.474)	0.338	0.323
SO6	(0.707,0.833,1)	(0.085,0.12,0.176)	0.127	0.121
Total	(5.682,6.947,8.293)	(0.685,1,1.459)	1.048	1
Inverse	(0.176,0.144,0.121)			
Increasing Order	(0.121,0.144,0.176)			

Source: Primary Data

5.3.5.3 Fuzzy Pair-wise Comparison and Calculation of Normalized Defuzzified Weights for W-O Mini-Maxi Strategies

Table 5.26 shows the fuzzified pair-wise comparison matrix for the Weaknesses - Opportunities (W-O or Mini-Maxi) strategies. The normalized, crisp local weights in Table 5.27 show that the strategy WO2 receives the highest local weight at 0.317.

Note: Table 5.2: WO2: Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.

Table 5.26: FAHP – Fuzzified Pair-wise Comparison Matrix for W-O Mini-Maxi Strategies

Strategy	WO1	WO2	WO3	WO4	WO5	WO6
WO1	(1,1,1)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(2,3,4)	(1,1,1)	(2,3,4)
WO2	(2,3,4)	(1,1,1)	(1,1,1)	(2,3,4)	(2,3,4)	(4,5,6)
WO3	(2,3,4)	(1,1,1)	(1,1,1)	(1,1,1)	(2,3,4)	(4,5,6)
WO4	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(1,1,1)	(1,1,1)	(1,1,1)	(2,3,4)
WO5	(1,1,1)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(1,1,1)	(1,1,1)	(1,1,1)
WO6	(0.25,0.333,0.5)	(0.167,0.2,0.25)	(0.167,0.2,0.25)	(0.25,0.333,0.5)	(1,1,1)	(1,1,1)

Source: Primary Data

Table 5.27: FAHP – Calculation of Normalized Defuzzified Weights for W-O Mini-Maxi Strategies

Strategy	Fuzzy Geometric Mean Value	Fuzzy Weight	De-Fuzzified Weight	Normalized Crisp Local Weight
WO1	(0.794,1,1.26)	(0.095,0.141,0.215)	0.15	0.144
WO2	(1.782,2.265,2.696)	(0.212,0.32,0.461)	0.331	0.317
WO3	(1.587,1.886,2.14)	(0.189,0.266,0.366)	0.274	0.262
WO4	(0.707,0.833,1)	(0.084,0.118,0.171)	0.124	0.119
WO5	(0.63,0.693,0.794)	(0.075,0.098,0.136)	0.103	0.099
WO6	(0.347,0.405,0.5)	(0.041,0.057,0.086)	0.061	0.059
Total	(5.847,7.082,8.389)	(0.697,1,1.435)	1.044	1
Inverse	(0.171,0.141,0.119)			
Increasing Order	(0.119,0.141,0.171)			

Source: Primary Data

5.3.5.4 Fuzzy Pair-wise Comparison and Calculation of Normalized Defuzzified Weights for S-T Maxi-Mini Strategies

Table 5.28 shows the fuzzified pair-wise comparison matrix for the Strengths - Threats (S-T or Maxi-Mini) strategies. The normalized, crisp local weights in Table 5.29 show that the strategy ST1 gets the highest local weight at 0.306.

Note: Table 5.2: ST1: The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.

Table 5.28: FAHP – Fuzzified Pair-wise Comparison Matrix for S-T Maxi-Mini Strategies

Strategy	ST1	ST2	ST3	ST4	ST5
ST1	(1,1,1)	(1,1,1)	(1,1,1)	(4,5,6)	(4,5,6)
ST2	(1,1,1)	(1,1,1)	(1,1,1)	(2,3,4)	(4,5,6)
ST3	(1,1,1)	(1,1,1)	(1,1,1)	(2,3,4)	(4,5,6)
ST4	(0.167,0.2,0.25)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(1,1,1)	(0.25,0.333,0.5)
ST5	(0.167,0.2,0.25)	(0.167,0.2,0.25)	(0.167,0.2,0.25)	(2,3,4)	(1,1,1)

Source: Primary Data

Table 5.29: FAHP – Calculation of Normalized Defuzzified Weights for S-T Maxi-Mini Strategies

Strategy	Fuzzy Geometric Mean Value	Fuzzy Weight	De-Fuzzified Weight	Normalized Crisp Local Weight
ST1	(1.741,1.904,2.048)	(0.252,0.308,0.374)	0.311	0.306
ST2	(1.516,1.719,1.888)	(0.22,0.278,0.345)	0.281	0.276
ST3	(1.516,1.719,1.888)	(0.22,0.278,0.345)	0.281	0.276
ST4	(0.304,0.375,0.5)	(0.044,0.061,0.091)	0.065	0.064
ST5	(0.392,0.474,0.574)	(0.057,0.077,0.105)	0.079	0.078
Total	(5.469,6.19,6.898)	(0.793,1,1.261)	1.018	1
Inverse	(0.183,0.162,0.145)			
Increasing Order	(0.145,0.162,0.183)			

Source: Primary Data

5.3.5.5 Fuzzy Pair-wise Comparison and Calculation of Normalized Defuzzified Weights for W-T Mini-Mini Strategies

Table 5.30 shows the fuzzified pair-wise comparison matrix for the Weaknesses - Threats (W-O or Mini-Mini) strategies. The normalized, crisp local weights in Table 5.31 show that the strategies WT2 and WT3 receive the highest local weights at 0.345 each.

Note: Table 5.2: WT2: Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.

WT3: Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.

Table 5.30: FAHP – Fuzzified Pair-wise Comparison Matrix for W-T Mini-Mini Strategies

Strategy	WT1	WT2	WT3	WT4	WT5
WT1	(1,1,1)	(0.167,0.2,0.25)	(0.167,0.2,0.25)	(2,3,4)	(2,3,4)
WT2	(4,5,6)	(1,1,1)	(1,1,1)	(2,3,4)	(2,3,4)
WT3	(4,5,6)	(1,1,1)	(1,1,1)	(2,3,4)	(2,3,4)
WT4	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(1,1,1)	(1,1,1)
WT5	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(0.25,0.333,0.5)	(1,1,1)	(1,1,1)

Source: Primary Data

Table 5.31: FAHP – Calculation of Normalized Defuzzified Weights for W-T Mini-Mini Strategies

Strategy	Fuzzy Geometric Mean Value	Fuzzy Weight	De-Fuzzified Weight	Normalized Crisp Local Weight
WT1	(0.644,0.815,1)	(0.088,0.133,0.2)	0.14	0.134
WT2	(1.741,2.141,2.491)	(0.238,0.349,0.499)	0.362	0.345
WT3	(1.741,2.141,2.491)	(0.238,0.349,0.499)	0.362	0.345
WT4	(0.435,0.517,0.66)	(0.06,0.084,0.132)	0.092	0.088
WT5	(0.435,0.517,0.66)	(0.06,0.084,0.132)	0.092	0.088
Total	(4.997,6.132,7.302)	(0.684,1,1.461)	1.049	1
Inverse	(0.2,0.163,0.137)			
Increasing Order	(0.137,0.163,0.2)			

Source: Primary Data

5.3.5.6 Calculation of Global Weights and Rankings of Strategies using Ensemble Method

Table 5.32 shows a comprehensive report of the calculations of global weights, also called the priority scores, of the strategies using both the SWOT-AHP and SWOT-FAHP methods separately. The ensemble method is then employed in the last step of the analysis to improve the accuracy of the priority estimation as suggested by studies like Sagi and Rokach (2018); Das and Pal (2020) and Sahani (2021).

The priority scores are first obtained by multiplying the local weights of the strategies by the local weight of the corresponding strategy group. This is done separately for the SWOT-AHP and SWOT-FAHP methods. Then, the average of the scores calculated under the two methods is taken to arrive at the priority score under the ensemble method.

The relative importance of each strategy in relation to the other strategies in all the four strategy groups is then determined by assigning ranks, with 1 being the highest priority score. The strategies are arranged in order of their in-group rankings in Table 5.32.

The results of the combined hybrid SWOT-AHP and SWOT-FAHP analysis calculated using the ensemble method show that the decision makers (DMs) consider the Strengths-Opportunities (S-O or maxi-maxi) strategy group to be the most important, compared to the other three groups, with a final weight of 0.343 as shown in Table 5.33. The second rank in the priority order is assigned to the Strengths-Threats (S-T or Maxi-Mini) strategy group with 0.297 weightage; third is the Weaknesses-Opportunities (W-O or Mini-Maxi) strategy group with 0.236 weightage; and lastly, the Weaknesses-Threats (W-T or Mini-Mini) strategy group with 0.124 weight.

Table 5.32: Calculation of Priority Scores and Ensemble Ranking Results

Strategy Group			Strategy			Priority Score			
Strategy Group	Local Weight AHP	Local Weight FAHP	Strategy	Local Weight (AHP)	Local Weight (FAHP)	Global Weight (AHP)	Global Weight (FAHP)	Priority Score (Ensemble method)	Ensemble Method Rank
S-O	0.341	0.345	SO5	0.310	0.323	0.106	0.112	0.109	1
			SO3	0.255	0.245	0.087	0.085	0.086	2
			SO4	0.146	0.147	0.050	0.051	0.050	3
			SO6	0.118	0.121	0.040	0.042	0.041	4
			SO2	0.102	0.091	0.035	0.032	0.033	5
			SO1	0.069	0.072	0.024	0.025	0.024	6
W-O	0.241	0.231	WO2	0.303	0.317	0.073	0.073	0.073	1
			WO3	0.267	0.262	0.064	0.061	0.062	2
			WO1	0.149	0.144	0.036	0.033	0.035	3
			WO4	0.129	0.119	0.031	0.028	0.029	4
			WO5	0.095	0.099	0.023	0.023	0.023	5
			WO6	0.057	0.059	0.014	0.014	0.014	6
S-T	0.291	0.303	ST1	0.300	0.306	0.087	0.093	0.090	1
			ST2	0.273	0.276	0.079	0.084	0.082	2
			ST3	0.273	0.276	0.079	0.084	0.082	2
			ST5	0.087	0.078	0.025	0.024	0.024	4
			ST4	0.067	0.064	0.019	0.019	0.019	5
W-T	0.128	0.120	WT2	0.334	0.345	0.043	0.042	0.042	1
			WT3	0.334	0.345	0.043	0.042	0.042	1
			WT1	0.154	0.134	0.020	0.016	0.018	3
			WT4	0.089	0.088	0.011	0.011	0.011	4
			WT5	0.089	0.088	0.011	0.011	0.011	4

Source: Primary Data

Table 5.33: Optimum Priority Ranking of Strategy Group

Strategy Group	AHP Local Weight	FAHP Local Weight	Averaged Local Weight using Ensemble Method
Strengths-Opportunities S-O	0.341	0.345	0.343
Strengths-Threats S-T	0.291	0.303	0.297
Weaknesses-Opportunities W-O	0.241	0.231	0.236
Weaknesses-Threats W-T	0.128	0.120	0.124

Source: Primary Data

Finally, Table 5.34 presents the optimum priority ranking of strategies across all strategy groups, determined using the ensemble method. The strategy SO5 achieves the highest priority score of 0.109, followed by ST1 (0.09), then SO3 (0.086) and then ST2 and ST3 0.082 each.

Table 5.34: Optimum Priority Ranking of Strategies

Sl. No.	Rank		Strategy	Priority Score
1	1	SO5	Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media	0.109
2	2	ST1	The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.	0.090

3	3	SO3	The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandising business.	0.086
4	4	ST2	All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.	0.082
5	4	ST3	Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.	0.082
6	6	WO2	Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.	0.073
7	7	WO3	Efforts to promote entrepreneurship should include skill development programmes for music professionals.	0.062
8	8	SO4	The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.	0.050
9	9	WT2	Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.	0.042
10	9	WT3	Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.	0.042

11	11	SO6	The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries	0.041
12	12	WO1	Content creation opportunities and new markets can be harnessed to boost the recording industry.	0.035
13	13	SO2	The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.	0.033
14	14	WO4	Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.	0.029
15	15	ST5	Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.	0.025
16	16	SO1	Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.	0.024
17	17	WO5	Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.	0.023
18	18	ST4	Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.	0.019
19	19	WT1	Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.	0.018
20	20	WO6	Further fragmentation of the music ecosystem can be paused if innovative homegrown startups take up the challenge of amalgamating various sectors.	0.014

21	21	WT4	New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.	0.011
22	21	WT5	The government must take stringent measures against illegal file-sharing and music piracy.	0.011

Source: SWOT-AHP Analysis

5.4 Discussion and Interpretation of Findings of Hybrid SWOT-AHP ANALYSIS

5.4.1 Strategy Group Ranking Based on Local Weights

The results of the combined hybrid SWOT-AHP and SWOT-FAHP analysis, using an ensemble method, indicate that the decision-makers consider the Strengths-Opportunities strategy group to be the most important, with a final weight of 0.343. This finding suggests that the music industry in Mizoram operates in a unique environment where leveraging the existing internal strengths is crucial in order to seize the numerous opportunities present in the external environment. The second-ranked strategy is the Strengths-Threats group, with a 0.297 weightage, reflecting the importance of countering the external threats by capitalizing on the industry's inherent strengths. The Weaknesses-Opportunities and Weaknesses-Threats strategy groups are ranked third and fourth, respectively, indicating that the need for harnessing external opportunities to address internal weaknesses and minimizing exposure to external threats while simultaneously taking measures to bolster inherent weaknesses is relatively less prioritized by the decision makers. The implications of this finding are discussed in the next chapter.

5.4.2 Optimum Priority Ranking of Strategies Based on Global Weights

5.4.2.1 Rank One: SO5- Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media.

The first position in the priority ranking is a strategy that seeks to empower the army of music educators working dedicatedly across Mizoram, either as freelancers or as part of public institutions, church organizations, and private music schools. The importance of harnessing the power of social media cannot be overstated, since these platforms offer unparalleled opportunities for music educators to enhance and share their teaching methods, engage with students and recruit more prospects, and share their skills beyond the physical classroom. By upskilling them, they can gain the technical skills to utilize these platforms even more effectively to foster innovation in music education. This will not only benefit their music students, by providing them with interactive learning environments, but also help the educators building their professional network. Collaborations and shared resources will also increase with effective use of social media. Furthermore, music educators can showcase the skills of their students by organizing virtual performances to increase their media exposure. Organizing and participating in online workshops and webinars have become the norm after the Covid-19 pandemic, which can be put to innovative use by music schools to encourage collaborations and shared learning.

5.4.2.2 Rank Two: ST1- The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.

A strong case can be presented for why Mizo music deserves more support from the government. The people of Mizoram have cultivated a collective reputation as being musically talented across the country. This must not be seen as just another cultural accomplishment but as a soft power to be exploited for economic and social development, and presented as a compelling case for increased government support

and investment. Government support is crucial in a resource-poor state like Mizoram, and the support can be in the form of financial aid, special schemes, supporting infrastructure development and policy initiatives. More investments in music education, skills development, physical infrastructure (public venues, better roads, reliable power supply, etc.) are needed, as well as assistance in marketing and promotion to reach a wider audience. Moreover, the success stories of Mizo music artists and musicians can inspire the youth, fostering a sense of pride and identity. Good reputation can also attract tourism, through music festivals, music city concept and other events that will boost the local economy. Government support can also facilitate cultural exchange programmes, making use of Mizo music as a bridge between cultures, contributing to more exposure opportunities.

5.4.2.3 Rank Three: SO3 - The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandising business.

The creative economy in today's digital world offers easy access to numerous niche and sub-culture markets. Encouraging and training Mizoram's music talent pool, tailored to the cultural nuances and distinct needs of these markets is important for the growth of the music industry. Specialized music programmes supplemented with basic entrepreneurship lessons on business, finance, marketing and promotion is necessary for artists to thrive in such markets. Integrating merchandising strategies into the education of musicians can serve as a significant revenue stream and a form of brand building. Fostering community engagement through live performances, workshops, and festivals can also solidify an artist's presence within their niche target market, by promoting cultural exchange and facilitating network building which are vital for artistic growth and sustainability.

5.4.2.4 Rank Four-I: ST2 - All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.

The music industry in Mizoram is highly fragmented, exacerbated by the near absence of traditional music business enterprises like record labels, publishers, rights management societies, agents, etc. and the lack of understanding about music business models. Music piracy deprives music creators of their rightful earnings and reduces the incentive to create new works. The enforcement of laws against music piracy critically lacking in India, and the situation is worse in Mizoram with its communal society that prides the spirit of sharing as its cultural ethos. Music industry stakeholders must come together and collaborate with all interested parties, public and private, to combat all forms of digital piracy. Raising awareness about the harms of music piracy is also a vital step in combating this issue. It is a collective responsibility to ensure that music creators are fairly compensated for their work and that the music industry continues to flourish.

5.4.2.5 Rank Four-II: ST3 - Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.

The music industry evolves in lockstep with technology. In this dynamic industry, the integration of technology in music education is essential. As digital tools and platforms continue to evolve, they offer new ways to create, record, and share music, necessitating a music curriculum that is as flexible and innovative as the technology behind it. Highly adaptable music schools and teachers who can incorporate this dynamism can better prepare their students for a future where technology and music are increasingly intertwined. Moreover, with the rise of online learning platforms, music educators in Mizoram have the opportunity to access a global market. Continuous professional development in these areas will ensure that both teachers and students remain at the forefront of the ever-evolving music industry.

5.4.2.6 Rank Six: WO2 - Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.

Social media campaigns, especially initiated by popular music artists, can be a powerful tool to educate a wide audience. Music industry stakeholders in Mizoram generally lack a basic knowledge of entrepreneurship, financial literacy, and management for creative businesses. By leveraging the interactive nature of social media, educational content can be presented in various formats, such as infographics, short videos, and live webinars. Raising awareness about the importance of data management, the legal aspects governing music creation and distribution, such as anti-piracy and copyright laws, is particularly crucial for the music industry in Mizoram. Such campaigns can also serve as a platform for discussions and community building, where entrepreneurs and enthusiasts in the music industry can share their experiences, challenges, and solutions, allowing peer-to-peer learning. Moreover, experts in the technical and legal fields can be invited to provide professional insights and advice, thus enriching the learning experience.

5.4.2.7 Rank Seven: WO3 - Efforts to promote entrepreneurship should include skill development programmes for music professionals.

It is crucial to promote basic entrepreneurship skills within the music industry in Mizoram, given the lack of a proper market structure. Tailored programmes that focus on the diverse set of skills needed by music professionals can significantly enhance their ability to innovate and navigate the complexities of the industry successfully. Networking and collaboration skills, self-management skills, adaptability and flexibility are important skills needed in an ever-evolving industry, allowing musicians to embrace new trends or technologies.

5.4.2.8 Rank Eight: SO4 - The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.

The democratization of the process of music creation and distribution, resulting from the widespread availability of production technology, has transformed the TV media, film, advertising, and gaming industries. This development has empowered many small scale creators to contribute to these fields. Actively supporting these creators to contribute, without the constraints of traditional gatekeeping mechanisms, is important for developing the talent pool of the wider cultural industry. It fosters a more inclusive environment where creativity is not limited by one's access to resources but is instead driven by passion and vision. The resulting content diversity benefits consumers with a broader range of choices, enhancing the cultural wealth of the state. Moreover, the economic implications are significant, as it can lead to job creation and new business models. Therefore, it is imperative that policymakers, music industry leaders, and local communities recognize and nurture this shift towards accessible content creation.

5.4.2.9 Rank Nine-I: WT2 - Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.

Efforts must be taken to expand the scale of formal music education and skill training, as educating more and more individuals about the challenges of music creation, copyrights, and music promotion and distribution, has the potential to cultivate a greater respect for the intellectual property rights of music creators, thereby reducing the tendency towards music piracy. Additionally, misconceptions about the music industry are widespread, often perpetuated by media portrayals and a lack of transparent communication from the industry itself. A comprehensive educational programme could demystify the processes behind music production and marketing, leading to a more informed public that appreciates the labour and creativity involved in creating music. This could, in turn, inspire more individuals to

pursue careers within the music industry, equipped with a realistic understanding of the opportunities and challenges they may face.

5.4.2.10 Rank Nine-II: WT3 - Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.

The music industry is not a monolith but an interconnected ecosystem of sub-sectors, including live performances, recording, publishing, merchandising, etc. A large-scale educational programme could clarify the synergies between these sectors, fostering collaboration and innovation. For instance, understanding how advancements in technology impact production (for instance, artificial intelligence) can lead to new forms of music experiences, while insights into consumer behaviour can inform marketing strategies for music production that is more aligned with audience preferences**.**

5.4.2.11 Rank Eleven: SO6 - The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries

Mizoram have cultivated a reputation as being peaceful, clean, and musically talented inhabitants. This must be harnessed for economic and social development as good reputation can attract tourism through music festivals, music city concept and other events that will boost the local economy. Government support can also facilitate cultural exchange programmes, making use of Mizo music as a bridge between cultures, contributing to more exposure opportunities.

5.4.2.12 Rank Twelve: WO1 - Content creation opportunities and new markets can be harnessed to boost the recording industry.

Digital technology, especially in the aftermath of the transformation that has been accelerated by the global pandemic of 2020, has caused the rise of new business models and creative innovations within the music industry. The rise of home studio creators, livestreamers, podcasters, and social media creators has contributed to a shift from traditional content creation activities, with audio and music playing a crucial role in the new user-generated content (UGC) production process. Alongside these developments, the recording industry is witnessing a rise in career opportunities, ranging from sound mixers and audio technicians to music editors and recording studio managers, each role contributing to the new UGC-led music creation process.

5.4.2.13 Rank Thirteen: SO2 - The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.

The music industry already possesses a good number of creative workers who display characteristics of entrepreneurs. These traits must be integrated with the budding entrepreneurship ecosystem in the state. By cultivating collaborations between musicians and entrepreneurial ventures, the industry can unlock new opportunities and serve new markets.

5.4.2.14 Rank Fourteen: WO4 - Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.

Music, tourism and entertainment are irretrievably connected industries, but the collaborations between their workers tend to be temporary and sporadic. More permanent forms of collaborations must be explored to create synergistic and sustainable partnerships. The government is the ideal agency to take the initiative for this, as there are no other establishments with the capacity to execute such a feat.

5.4.2.15 Rank Fifteen: ST5 - Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.

The advent of digital technology brought with it the most far-reaching consequences of illegal file sharing for the music industry. While the industry has recently restructured its efforts through streaming platforms, industry players must always be on the lookout for new technology that enables music piracy.

5.4.2.16 Rank Sixteen: SO1 - Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.

By highlighting the transformative power of music, communities can foster a sense of pride and identity, encouraging individuals to invest in local talent and initiatives beyond the world of music. Showcasing success stories can inspire others to pursue their own passions and contribute to the cultural and economic growth of their communities. This approach can create a ripple effect, driving innovation and collaboration across the state.

5.4.2.17 Rank Seventeen: WO5 - Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.

By leveraging innovative community-driven initiatives, social entrepreneurs can educate the public on the negative impact of piracy on artists and the industry. This can cultivate a sense of responsibility and discourage illegal consumption of music. Additionally, social entrepreneurship can create platforms and campaigns that promote legal alternatives and support for artists. This approach can help protect the music industry's copyrights and ensure fair compensation for creators.

5.4.2.18 Rank Eighteen: ST4 - Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.

A creative industry embraces innovation much faster than the rest of society, but failing to address entrenched misconceptions about the industry will impede its development. The music industry needs to channel a part of its innovative skills and creativity in dispelling misconceptions surrounding it to attract more individuals to pursue musical careers and investors as well.

5.4.2.19 Rank Nineteen: WT1 - Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.

The importance of lobbying and influencing policy-makers is difficult to overstate for the music industry. The industry is also in dire need of technical expertise that is also familiar in the legal aspects of the industry. This combination of skills is essential for navigating the industry's complexities and ensuring that the stakeholders' interests are adequately represented. Additionally, building strong relationships with key stakeholders can help drive positive changes and create a more favourable environment for the growth of the industry.

5.4.2.20 Rank Twenty: WO6 - Further fragmentation of the music ecosystem can be paused if innovative homegrown startups take up the challenge of amalgamating various sectors.

The music industry in Mizoram is best described as immature and disorganized. There is a wide gap of opportunity for innovative start-ups to offer integrative services, capturing the supply chain right from production to streaming apps.

5.4.2.21 Rank Twenty One - I: WT4 - New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.

Hasty adoption of new technology must be restrained in order to provide time for careful cost-benefit analysis to identify potential risks. This will ensure that all stakeholders, from music artists to consumers, are well-prepared to take advantage of the benefits the new technology will bring about.

5.4.2.22 Rank Twenty One - II: WT5 - The government must take stringent measures against illegal file-sharing and music piracy.

The lack of stringent enforcement of copyright laws discourages music creators and the industry alike from investing in new talent. Music piracy increases the business risk of the music industry, which deters investors. The government must be pressured to fulfil its duty towards safeguarding the legitimate interests of the music industry.

5.5 Conclusion

The findings presented in this chapter provide valuable insights into the strategic positioning of the music industry in Mizoram.

The strategic priorities identified in this study are consistent with the unique context of Mizoram where financial resources are extremely limited, with negligible public funding for the music industry. This scenario necessitates a strategic focus on maximizing the utilization of existing strengths and opportunities, while also proactively addressing threats and weaknesses.

CHAPTER SIX

DEVELOPING BUSINESS MODELS FOR THE MUSIC INDUSTRY IN MIZORAM

According to Osterwalder and Pigneur, a business model describes the rationale of how an organisation creates, delivers, and captures value. They defined a business model as: “a description of the value a company offers to one or several segments of customers and the architecture of the firm and its network of partners for creating, marketing and delivering this value and relationship capital, in order to generate profitable and sustainable revenue streams” (Osterwalder & Pigneur, 2002). Meanwhile, Mansfield and Fourie (2004) describe it as “the linkage between a firm’s resources and functions and its environment. It is a contingency model that finds an optimal mode of operation for a specific situation in a specific market.”

A suggestion by Timmers (1998) is worth mentioning here, wherein a business model describes "an architecture for the product, service and information flows" including descriptions of the various business actors and their roles as well the potential benefits that can be derived from those roles. Afuah and Tucci (2003) offered their version as the “method by which a firm builds and uses its resources to offer its customers better value than its competitors and to make money doing so”. Applegate offers another definition as: “A business model defines how an organization interacts with its environment to define a unique strategy, attract the resources and build the capabilities required to execute the strategy, and create value for all stakeholders.”

Traditionally, recording companies were vertically integrated multinationals who controlled every aspect of the music production process- song writing, recording studios, sound engineering, music recording, music publishing, music production, marketing, promotion and distribution networks, artist management, legal services, and even financing. The music artists signed to record labels only needed to bring

their creative capital and hone their musical skills to advance their careers. They were not required to possess other specialized skills like technical, managerial, legal or entrepreneurial skills to progress in their profession. *Talent* alone was enough for success as finance was relatively accessible for promising artists. Individual musicians also enjoyed an element of job security when they were signed to recording contracts (Hracs 2012). The recording companies could repackage their old recordings in the new formats, reselling the same music over and over again with higher profits (Leyshon 2001). Thus, it could be said that the music industry and the technological industry used to enjoy a symbiotic relationship, with developments in one industry boosting the other.

Up until the 1990s, the 'Big 5' record companies – BMG Entertainment, Sony Music Entertainment, AOL Time Warner, EMI and Vivendi Universal Music Group dominated the industry because they owned the infrastructure of physical distribution of music, on which the music industry was heavily dependent upon. When the internet became widespread and illegal file sharing became a mainstream activity, these big firms lost their oligopolistic hold over the music industry because music consumption changed from a 'physical product' concept to that of a music-as-a-service (MaaS) concept which has now evolved into an "access-based" model (Wikström, 2014). New players like Apple Music and Spotify dominate the music industry, and Live Nation has emerged as the largest music company.

As the record companies failed to keep up with the rapid speed of technological changes, alternate channels of distribution arose that bypassed traditional players. With the loss of control over the distribution channels, the record companies also lost control over the production process of music itself. This has made them more risk-averse, reducing new contracts and concentrating on a small number of "proven musical commodities" that have a higher potential for commercial success. They have also reduced the kind of supporting services they once provided to their signed artists, and are now less concerned with developing new musical talent. In effect, they have transitioned from being music producers to music marketing companies, as they have become more interested in the finished product than the developmental

process. As a result, independent music production has gained popularity and is now the dominant form of employment in the industry (Galuszka 2011; Hracs 2012).

6.1 Innovations in Music Business Models

The music industry is undergoing drastic reorganisation due to changes brought about by the digital revolution. Established business models of the recorded music industry, the music licensing industry and the live music industry have all been affected by the digital revolution. Even within the same industry, different media companies undertake innovation in different manners. The traditional business model of the music industry was based on industrial production and distribution of physical goods. Initially, composers, lyricists, musicians, artists and producers created musical works; next, these works were then recorded into physical formats like cassettes and discs, etc. for mass production; then, these physical products were distributed to consumers to generate revenue. Concerts, tours and licensing agreements were secondary marketing tools used to promote physical album sales and were not considered as major sources of revenue (Vacaro & Cohn, 2004).

The post-Internet era of music business is characterised by numerous innovations in business models. Different companies in the same industry can exhibit different innovation styles. Synthesizing those different styles may reveal underlying patterns that have previously gone unnoticed. Studying such patterns of innovation, especially the proven ones, can facilitate other companies to imitate and reproduce the innovation. Such a replication exercise can save time and resources by reducing the risk involved in trial and error attempts.

Research in business model design has been moving toward to a dynamic value network concept from the conventional product-based value chain concept. As the main product (music recording) has become digitalized and the sale of physical products (cassettes and compact discs) declines, and with the emergence of new players in the music industry, the value chain concept has become inadequate to study the present music industry. Instead, the Value Network concept has been

gaining ground in the field of empirical research in music business (Burt, 2000; Allee, 2008; Dellyana & Simatupang, 2013; Stuefer, 2016).

6.1.1 Value Networks

The Value Network is a framework that enables innovation and reduces risk by facilitating adaptability to dynamic market situations. First developed in the 1990s, it refers to a series of connections between businesses, organizations and consumers working together for their mutual benefit. It is an important concept in understanding how the interactions between businesses, their partners and consumers create value for the entire group. A value network is an ecosystem containing symbiotic relationships between the network actors. It is most often used by industries like supply chain management, manufacturing, healthcare, etc. However, it has also been applied in knowledge management and intangible asset management as well (Allee, 2008). Generally, value networks may be classified as internal value networks and external value networks. Internal value networks work within a specific organisation/industry while external value networks consist of the relationships that an organisation/industry has with others, such as customers, business partners, suppliers, regulators, the government and other stakeholders.

The value network is best understood by visualizing as a map that has nodes (network actors or roles) and connectors. The nodes represent organizations and individuals, also referred to as actors, in the capacity of the roles they play (or have the potential to play) in the ecosystem. The connectors represent tangible as well as intangible relationships or interactions such as the flow of products and services; exchange of funds and information; and, transfer of knowledge between the nodes. In fact, doing unpaid favors for and mentoring other network actors also count as intangible benefits (Stuefer, 2016). A word of caution: if one node of the value network is weak, it may affect the rest of the network due to their interdependent, symbiotic relationship.

Normann and Ramirez (1993) proposed a version of the value network by introducing an idea called ‘business constellations’ that acknowledge the complexity of networks. They recommended continuously asking the question- “which relationships are missing which could create further value?” with the objective of improving relationships between the roles in the network. Finding creative answers to the question will contribute towards the goal of maximising value.

The local music industry in Mizoram was born out of the interactions between artists, musicians, the church, local television channels, the radio and recording studios. These interactions have provided a loosely organized framework for small scale cultural production. However, success in the industry does not appear to be measured in monetary terms at present. The main motivation for the artists is *to be heard* and to establish themselves as players in the music industry. Monetary benefits take a secondary role and commercial success is still minimal. But by acquiring and building social capital, music artists are able to harness it and build other businesses by riding on the back of their social capital.

Based on the concept of value networks, this chapter seeks to present a networked business model for the music industry in Mizoram. A networked business model indicates that no single organization can take on the work of managing all the resources and activities required for the production, marketing and further development of the product/service. Therefore, these key concepts - collaboration, agility, iteration, long tail strategy, sustainability, knowledge management and globalization must be kept in mind, whether music is being offered either as a product or as a service.

6.1.2 Watts–Strogatz Network Model

The Watts–Strogatz model is a conceptual framework used to describe the structure of various types of networks, particularly those known as 'small-world' networks. These networks are characterized by their high clustering coefficient and short average path lengths, which means that nodes in the network are highly

interconnected with their nearest neighbours, yet can be reached from every other node through a small number of steps. This model, introduced by Duncan J. Watts and Steven Strogatz in 1998, has been instrumental in understanding the dynamics of complex systems, ranging from social interactions to biological systems. By employing this model, one can analyze how local artists are connected to each other and to the larger industry, how collaborations and influences spread through these networks, and how certain nodes (individuals or organizations) can become highly influential hubs (Chen, Chang and Huang, 2006). In the context of the local music industry, the Watts–Strogatz model can be applied to study the intricate web of relationships between music artists, producers, other music workers and consumers. The music industry in Mizoram is a typical example of a small-world network, where close-knit groups are interconnected with the broader networks of influence and collaboration via media. For instance, using the Watts–Strogatz model, one could map out the connections between various stakeholders in the music industry based on collaborations, genre similarities, and business relationships. This map would likely reveal that while there are many localized clusters of closely related entities, there are also critical shortcuts that connect distant parts of the network, allowing for efficient communication and the spread of new music and ideas. Such a network analysis could identify key influencers within the local music scene, understand the flow of musical trends, and predict how changes within the network might impact the music industry as a whole.

Moreover, the model's implications for the music industry are not just theoretical. A study analyzing Thailand's music industry using social network analysis found a power law distribution in the network of music creators, indicating a scale-free market configuration with a few dominant players and many less-interconnected participants. It also revealed small-world properties within the network, facilitating efficient information exchange and creative synergy among artists and rights-holders. This demonstrates the practical utility of the Watts–Strogatz model in providing insights into the structure and dynamics of the music industry, which can inform strategies for marketing, collaboration, and innovation (Peechapat and Puttanapong, 2024).

This model offers a powerful lens through which to view the local music industry. It provides a structured way to visualize and analyze the complex network of relationships that define the industry, offering valuable insights into its collaborative nature, the spread of influence, and the potential for innovation within the music ecosystem. Understanding these dynamics can help industry stakeholders make informed decisions

Social media platforms have also contributed to the small-world network structure within the music industry. Platforms like SoundCloud and Bandcamp allow independent artists to connect directly with listeners, bypassing traditional industry gatekeepers. This has led to the emergence of online communities centered around specific genres or independent scenes, which are tightly clustered yet linked to the broader music industry through social media interactions and collaborations.

The rise of music streaming services has further exemplified the small-world network in the music industry. Algorithms used by these services often recommend songs from a variety of artists based on listener preferences, creating unexpected connections between different musical clusters. This not only exposes listeners to a wider range of music but also creates new pathways for artists to reach audiences that they might not have accessed through traditional means.

6.2 The Business Model Canvas

The development of a business model for the music industry is discussed below, employing the Business Model Canvas framework laid out by Osterwalder and Pigneur (2010).

The right side of the Business Model Canvas is market-focused and is composed of external factors that might be hard to control; meanwhile, the left side of the Canvas has an internal focus with factors that are under the control of the business. The value proposition that is placed in the middle represents how value will be exchanged the

business and the customers. The Business Model Canvas has 9 components and are discussed below:

Figure 2: Business Model Canvas

<table>
<tr><td rowspan="2">Key Partners</td><td>Key Activities</td><td rowspan="2">Value Proposition</td><td>Customer Relationships</td><td rowspan="2">Customer Segments</td></tr>
<tr><td>Key Resources</td><td>Channels</td></tr>
<tr><td colspan="2">Cost Structure</td><td colspan="3">Revenue Streams</td></tr>
</table>

Source: (Osterwalder & Pigneur 2010)

6.2.1 Customer Segments

Because music is a universal language that can be moulded to suit various purposes, the customer segment can only be defined as 'multi-sided'. Multiple groups of interdependent stakeholders create value through interactions. Classifying 'music listeners' as the only customer segment would be a grave mistake- individual music listeners themselves consume music in various contexts and scenarios. Anyone who stands to benefit from music – creators, studios, music fans, the film industry, technology companies, social media businesses, government agencies, non-profit bodies and civil society must be considered as customer segments.

6.2.2 Value Proposition

The value proposition of the music industry can be multifaceted based on the specific sector and market the music business focuses on. Taking the novelty and cultural heritage of the Mizo community as the unique differentiator, the music industry of

Mizoram can benefit immensely from a social entrepreneurship positioning – using music as a communication vehicle to create sustainable solutions to social problems. Music is subjective and means different things to different people. It is a form of emotional and cultural expression; it has therapeutic benefits; it is an educational tool and a source of entertainment; it can provide inspiration and fosters creativity and most importantly, it fosters a sense of community and unity as it occupies a vital part of social gatherings and community events. Successful artists can leverage their influence by working with businesses, government agencies, civil society and non-profits bodies in a synergistic manner.

6.2.3 Channels

The communication channels to reach consumers have undergone immense transformation. Direct channels using third party platforms like streaming services and social media have replaced indirect channels like record labels, radio and broadcasting networks. For the music recording sector, dual-layer marketing based on 'freemium' streaming models is the practical distribution channel at present. However, with the speed of digital innovations and their rapid diffusion, a good strategy is to create direct channels owned (in full or in part) by music creators that facilitate organic, constructive community-building.

6.2.4 Customer Relationships

Because of the multi-sided nature of the music industry, customer relationships are not uni-directional but lean more towards co-creation and mutual benefits. The Mizo community that populates Mizoram is close-knit and already collaborative by nature. As such, the 'lone genius' persona that often plagues the creative industries in other parts of the world is not deeply entrenched in the music industry. Therefore, collaborations and mutual work is the way forward for the industry.

6.2.5 Revenue Streams

There can be multiple revenue streams in the music industry – sale proceeds from physical music records and merchandise, live music performance revenue, monetizing intellectual property- licensing music for advertisements and commercials, social media content, video games, movies, etc., streaming royalties, subscription fees, equipment rental income, music tutoring fees, promotional fees, other third party hiring fees, and branded/customized tie-ups with restaurants.

6.2.6 Key Resources

The key resources for the music industry can be classified broadly as - intellectual property (copyrights, compositions, music sheets, master recordings, etc.), tangible resources like music instruments, recording and sound equipment, financial resources and human resources- artist talents and workers. Deeper exploitation of the intangible resources like copyrights through licensing fees and royalties is necessary for the music industry in Mizoram to get to the next level of progress.

6.2.7 Key Activities

Original music works and compositions are at the core of any music industry. In addition, multimedia content that supports the core music work, such as music videos, streaming, social media content creation and merchandise lines form key activities of the music industry. Networking, promotion of third party products and services, hiring technical experts and re-training music workers in innovative technology like Artificial Intelligence are also essential activities. The do-it-yourself model that bypasses traditional music businesses, community-building and fan engagement are vital activities for music artists. Legal education to protect intellectual property of creators must also be considered a vital activity.

6.2.8 Key Partnerships

Given the fact that technology has changed the course of the music industry, technology companies play a vital role, right from production to marketing and the final consumption of music. Music businesses must work in tandem with technology companies to maximise value and minimise risk, and also to stay ahead of the competition. Another key partner for music businesses is financing institutions. Live music businesses and recording studios involve major financial investment and having a reliable and cost-effective financial backer can minimise risk for these businesses. The third key partner is educational establishments and religious institutions. Expanding the music industry in Mizoram is of prime importance to realise its value-creation potential and partnering with educational institutions and churches to offer music education in various scopes (theoretical and management courses) will ensure the longevity of the value being generated. The fourth key partners are the tourism and hospitality industries that can develop mutually beneficial relationships with music industry stakeholders.

6.2.9 Cost Structure

Like every business undertaking, the cost structure in music business also consists of fixed and variable costs. While recording studios and other production activities involve a larger proportion of fixed costs, live music businesses have a larger portion of their costs as variable cost. While following a cost-driven business model might work for music business, a value-driven business model may work better in the long run. This is because music has essentially ceased to be a physical product and is now offered more as a service and as such, value-driven pricing is commonly adopted for service offerings.

The music business model proposed has been presented using the Business Model Canvas, which is an action-oriented framework that shows the interrelationships between different groups of stakeholders. Due to the amorphous and multifaceted nature of the music industry, the model presented may not be as effective as a model

that is drafted for a specific entity. The effectiveness of business models can also vary based on various attributes possessed by the stakeholders- their level of popularity, the target audience, the music genre being produced, etc. Also, the music business model proposed here must not be considered as written in stone but instead is a dynamic document that can, and must be, revisited time and again to adapt to changes in the business environment. In this age of frequent technological disruptions, businesses that work with music must position themselves as 'multi-sided platforms' that bring multiple groups of interdependent stakeholders together and aim to create value from the interactions.

6.3 Entrepreneurship in the Music Industry

Identifying entrepreneurship as a leadership style, Peterson & Berger (1971) viewed it as a strategy employed by large organizations to cope with turbulent market environments. The music industry was already considered to be a turbulent environment, even prior to the digital disruption . The authors suggested that entrepreneurship can be exercised in anticipation of turbulence, even though it is entrepreneurship that often creates turbulence in the first place.

At the turn of the 20th century, Joseph A Schumpeter published a book titled "The Theory of Economic Development" in which he introduced the concept of "creative destruction". This concept describes how innovation disrupts the norm and eventually replaces existing products and even entire industries (Schumpeter, 1934). He propounded a theory of entrepreneurship which has stood the test of time, defining entrepreneurship as 'a process of innovation that entails the carrying out of new combinations of productive means', that is, entrepreneurship brings in new innovations to the market, triggering economic changes. He also provided five conditions under which entrepreneurs may carry out innovations (Schumpeter, 1983), namely:

- the introduction of a new product or service;
- the introduction of a new method of production;

- the opening of a new market;
- the conquest of a new source of production input; and
- a new approach to organization of an industry.

Carrying out a new combination of any of these resources means exploiting the existing resources in ways that have not been done before, which often elicit resistance from society as many people are not comfortable with new things and often resist changes in practice and customs (Schumpeter, 1983). Further, entrepreneurs are "individuals who exploit market opportunity through technical and/or organizational innovation" (Schumpeter, 1965), to create change and break boundaries despite resistance from society. Thus, entrepreneurship is the act of bringing new innovations to the market to initiate economic change and entrepreneurs are the driving force behind economic growth and development. However, because entrepreneurship according to Schumpeter is action-oriented, the entrepreneurial identity is temporary and a person is an *entrepreneur* only for the duration of his actions being innovative, that is, when he or she is trying out said new combinations (Schumpeter, 1983).

While Schumpeter focused on the individual being innovative and acting as a lone visionary despite resistance from society, this theory of entrepreneurship does not fully describe the music industry where collaboration is the norm. Music artists regularly tap into their social contacts for many and varied purposes to further their career – collaborating with other artists, producers and other music industry professionals; to grow their audience/fan base; to gain access to information about performance opportunities and also for infrastructure resources like recording studios, technical equipment, performing venues, etc. Furthermore, especially in places like Mizoram where the music industry is fragmented to say the least, financial resources are obtained largely through social referrals and personal networks. There is a communal sense of collaboration and mentorship opportunities to be tapped too. This social structure or "social capital" as Burt (2000) puts it, can be exploited innovatively to develop the music industry. "Social capital" is the

relationship that industry stakeholders have with others within the same market, and success is dependent on an individual's relative position within the network.

Entrepreneurship, in this social context, is the act of bringing together unrelated and distinct stakeholders of an industry to create unique opportunities (Burt, 2000). Burt (2015) also discussed how an entrepreneur can leverage his or her social connections to gain a competitive advantage. He argues that entrepreneurs who have close connections to others in the same industry can make use of "structural holes" or gaps between disparate social network to access valuable resources such as unique information, funding and other opportunities. Despite falling short of providing a textbook definition of "network entrepreneurship", Burt (2019) mused as follows:

> They develop tolerance for ambiguity, for conflict between the ways two colleagues understand a situation, for seeing when the time is ripe for that particular new combination of knowledge or practice … and network brokers, initially termed "network entrepreneurs" (Burt, 1992), are the people who build the bridges. These network entrepreneurs operate somewhere between the force of corporate authority and the dexterity of markets, building bridges between disconnected parts of markets and organizations where it is valuable to do so. They translate what is known here into what can be understood and seen to be valuable over there.

Coulson (2012) acknowledges the emergence of creative industries such as the music industry as a new economic power, and regards networking as an essential entrepreneurial skill and introduced the concept of 'active networking' to study musicians' understanding of entrepreneurship.

Another attempt to explain entrepreneurship in the music industry can be drawn from the 'social entrepreneurship' concept that is presently gaining traction in studies in entrepreneurship theories. Swanson and Zhang (2011) define social entrepreneurship as solving social problems through entrepreneurial processes that catalyse social innovation and change, and doing so in a sustainable manner. Austin, Stevenson and

Wei-Skillern (2006) differentiate social entrepreneurship from commercial entrepreneurship by highlighting the stress that social entrepreneurs put on creating social impact while solving problems or needs that have not been met by commercial entrepreneurs. To social entrepreneurs, financial rewards are secondary and creating social value is the primary goal. Swanson and Zhang (2011) and Austin, Stevenson and Wei-Skillern (2006) also note that social entrepreneurship is not only limited to non-profit organizations but also involves partnerships with and between a variety of stakeholders, including business, government agencies, civil society and non-profits bodies. The shared goal of creating sustainable solutions to social problems is the driving force behind social entrepreneurship.

6.3.1 Music Workers as Cultural Entrepreneurs

Advances in technology contributed a great deal to the rise of independent music production. Home studios, online marketing and distribution, digital music files, online payment systems, online streaming services- in the words of Von Hippel (2005), digital technologies have 'democratized' the production of music by making traditionally expensive and specialized activities accessible on a wider scale. With the lowering of the barriers to entry, many more music artists are now functioning as independent producers of their own art. Technological developments have forced a fundamental restructuring of the music industry- the role of record companies has been curtailed and in their place, independent music production has taken centre-stage. In essence, independent musicians have become 'accidental entrepreneurs' in their efforts to bring out their music to their audience. Oakley (2014) believes that many are 'pushed' into entrepreneurship as a means of survival. Creative workers are now expected to possess entrepreneurial skills including legal, financial and managerial skills in addition to creative skills, and be motivated by competitive self-interest rather than co-operation (Hendry, 2004; Hracs, 2012). Weatherston (2009) showed that music students had a "natural disinclination to be seen as entrepreneurs". This could be due to the fact that "the musicians did not initiate their careers as the result of any entrepreneurial drive, but from the desire to be musicians" (Coulson, 2012).

However, deeper insights into the distinct processes of entrepreneurship and creating musical works reveal that being entrepreneurial mirrors that of the music creation journey- beginning with idea generation, the actual creation process and then the final stage of performance of the finished work (Kolb, 2020). de Bruin (2005) defined entrepreneurship in the creative sector as: 'The process of adding value to creative inputs/creativity…This value-adding process might not only entail combining creative inputs with humdrum inputs, but could also involve an 'entrepreneurial value chain''. Coulson (2012) regarded 'creative industries' such as the music industry as a new economic power and highlighted 'networking' as an essential entrepreneurial skill and introduced the concept of 'active networking' to study musicians' understanding of entrepreneurship.

The increasing integration of social media with music production and marketing makes musical works more accessible, but also puts more pressure on artists to produce and market their own work. Social media has diminished the role of traditional middlemen while creating a new class of tech-based middlemen. Artists must continuously find innovative ways to engage their listeners while simultaneously producing more and more creative musical work. They are increasingly becoming cultural entrepreneurs, undertaking creative work for the sake of exposure and network-building. Initially lacking economic success, they aim to build cultural capital which they hope will eventually turn into economic success (Scott, 2012).

6.3.2 Balancing Artistic Integrity and Economic Viability

Wilson and Stokes (2005) observed that cultural entrepreneurs like musicians experience a strong conflict between managing creativity and managing business aspects. As artists, they very often put their artistic integrity before other concerns, disregarding the needs of their listeners. Music and entrepreneurship have been, for the most part, regarded as polar opposites- music as an art form and entrepreneurship as an economic (that is, money-making) venture not *worthy* of being considered in

the same breath. However, this orthodox standpoint is harming the music industry. The image of a *starving artist* who is struggling to *stay true to his art* and not *sell out* to the corporate world has been so thoroughly romanticised that it overshadows the entrepreneurial flair demonstrated by music artists time and again. Artists have long been navigating a fine balance between their roles as cultural entrepreneurs and trying to make a living out of it. Initially, artists enjoy the freedom to create but this freedom gets curtailed by economic concerns when they began the commercialization process of bringing their creative works to the consumers. Sköld and Rehn (2007) noted that the rap music industry is one of the few in the music world that views entrepreneurship as a coveted virtue. They also stressed on the need to view economic behaviour like entrepreneurship in very specific cultural contexts, since entrepreneurship in cultural industries tend to acquire specific, culturally constructed meanings. Therefore, creating greater awareness of the importance of entrepreneurship in the music industry can help all stakeholders, and policy-makers, to find new and more effective ways to encourage entrepreneurship in the industry. This is especially important for building sustainable music undertakings that are scalable and will last for generations.

6.4 Project Management for Music Workers

A close inspection of the workings of music artists reveals that project management shows up as one of the managerial tasks (among the multitude of creative and non-creative tasks) that are now expected of independent music production (Hracs, 2012). According to Lorenzen and Frederiksen (2005), market-based projects can facilitate product innovation through experimentation, with localized project ecologies and local labour markets playing a key role in their management. Projects can facilitate product innovation through experimentation, by studying economies of scale and scope related to projects, issues of governance, and the planning and coordination required for such economies.

The live entertainment industry consistently delivers projects on time due to the alignment of participants, which is different from traditional project management

practices. Hartman, Ashrafi and Jergeas (1998) look at the live entertainment industry and notes how it is commercially more successful compared to traditional project management oriented industries like the construction industry, which has higher rates of bankruptcy and litigations. They examine the practices of the entertainment industry that consistently delivers projects on time, even though the industry rarely, if ever, uses classical project management tools and techniques. The paper identifies the main reason of project success as being that the industry participants are in alignment. Organizing more live music events may serve as a learning opportunity for music workers in Mizoram.

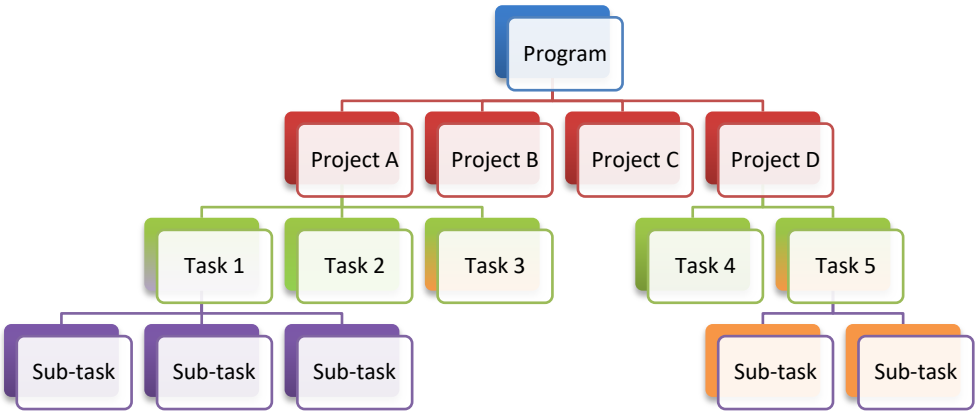
Cwikla and Jalocha (2015) try to show that cultural projects can provide inspiration for refreshing and adaptable traditional project management, and making it more flexible but that the current cultural policies limit their potential for modernization and flexibility. These cultural policies appear to force artists and cultural managers to implement project-related techniques which have been already identified as inefficient and faulty in the progressive discourses on project management, mainly in the for-profit area.

6.4.1 What is Project Management?

The basic definition of a project is that it is “a temporary endeavor undertaken to create a unique product, service, or result” (PMI, 2017, p. 4). The International Organization for Standardization (ISO) expands on this narrow definition to encompass "a unique set of processes consisting of coordinated and controlled activities with start and finish dates, undertaken to achieve an objective conforming to specific requirements, including the constraints of time, cost, and resources" (ISO, 2012, p. 3). K.R. Sharma (2004) defines a project as “a set of inter-related activities technically conceived, involving the use of physical, human and financial resources, in a phased manner, over a period of time, and aiming at the achievement of certain pre-determined objectives”.

Projects are parts of overall programs and may be broken down into tasks, subtasks, and further if desired. Each task in a project is specific and unique, with a specific deliverable aimed at meeting a specific need or purpose which must be completed within a specific due date (Meredith et al., 2018). Figure 3 depicts this definition clearly. Projects do not exist in isolation and are part of a larger superset called program.

Figure 3: Projects Hierarchy



Based on these definitions, it can be deduced that projects are unique, time bound and goal-oriented with the goals being pre-determined, specific and measureable. Projects are multidisciplinary in nature due to the need for technical knowledge, information and specific skills spanning across various disciplines. Therefore, projects and project teams usually cross organizational boundaries freely and often operate in a flat hierarchical structure. Because each project is a unique exercise, a project manager has to deal with non-routine tasks that require careful, detailed planning while making room for flexibility, creativity and adaptability to changes. Meanwhile, it is often said that projects are *conflict-ridden* because multidisciplinary teams often have to compete for the same pool of limited resources, which can often seem counter-intuitive because these teams are pursuing the same goals. Counter-intuitive concepts can be difficult to understand, demanding a shift in thinking but they often produce new insights and ultimately, innovation follows.

Project managers also require negotiation skills to achieve win-win situations to obtain the various resources needed by their projects. As such, project management is defined as "the planning, scheduling, and controlling of activities that must be performed to achieve specific project objectives" (Meredith et al. 2018, p.6). Kerzner (1970, p.25) remarks that “Project management is applicable for any ad hoc (unique, one-time, one of a kind) undertaking concerned with a specific end objectives”.

Project Management as a discipline of study offers seven general stages that are followed sequentially (Kerzner, 1970; Project Management Institute, 2017). These stages are:

i. Project initiation or conception
ii. Project planning and organisation
iii. Project implementation
iv. Project monitoring and controlling
v. Project risk management
vi. Project closure
vii. Project ex-post evaluation

Each project goes through all the steps in varying durations and intensity, depending on the goal of the project. In the context of the music industry, organising a public performance or a concert can be described as a project because it requires bringing together music artists, musicians and other technical support, public relations, accountants, security teams, etc. and delegating personnel, time, finance and other resources to meet all requirements to make the concert happen on a specified date and time with pre-determined goals.

In addition to his or her individual creative and innovative capabilities, the project manager must tap into his social and professional networks to achieve all the goals as efficiently as possible. The result of such a project work will be observed through audience experiences and their reactions, publicity garnered, funds raised, etc. Each concert is a unique project in itself. The same case can be made for artists who produce music albums as each music album is a unique project in itself. Song writing

is another example of how a project work manifests in the music industry. Good project execution can fulfil the social needs of artists as they are able to meet more people and forge more collaborative networks as well as achieve the feat of diverse individuals working together productively and harmoniously.

Sköld and Rehn (2007) espouse the need to view economic behaviour like entrepreneurship in very specific cultural contexts, since entrepreneurship in cultural industries tends to acquire specific, culturally-constructed meanings. Cultural entrepreneurs like musicians experience a strong conflict between managing creativity and the business aspects of their creative activities. Power & Hallencreutz (2002) found that 'the stronger the firm-level and institutional links between localised industry actors and multinational corporations and the better the integration of the country into international IPR regimes, the higher the rate of return (both financially and in terms of technical and innovation resources) to the local production centre'.

If multiple industries can be connected productively via the social linkages as suggested by Burt (2000), the new opportunities resulting from such connections can only bolster Schumpeter's definition of innovation, that is, new combinations of existing resources that produce desired results. However, much like Schumpeter's theory, Burt's theory of entrepreneurship also falls short in providing a comprehensive explanation as to why music artists do what they do- performing roles that are non-creative and non-musical, often with little to no monetary gain, even holding 'day jobs' that have no alignment with the music industry, and still pursuing opportunities within their musical networks. This observation is especially true in the context of the music industry in Mizoram where music has a strong social impact. Even in social entrepreneurship literature, elements of Schumpeter's *new combinations* can be identified, as it brings together disparate groups with fundamentally different motives (profits vs. social value) to create sustainable social impact in new and innovative ways. Because social entrepreneurship happens within social structures and benefits accrue to those same structures, a robust network of professional contacts play a significant role in providing access to necessary

resources. The quality of those networks will, in turn, be determined by the professional capabilities of the individuals concerned. Therefore, a synthesis of the three theories of entrepreneurship discussed in this paper binds together cohesively to present an actionable roadmap for entrepreneurship in the music industry in Mizoram.

6.4.2 Project Management for Music Artists

The digital revolution has had a paradigm-shifting effect on the music industry. Earlier definitions of the 'music industry' are now exceedingly insufficient to encompass all the creative and technical inputs involved in making and producing music. There is no reliable industry standard or framework to measure artists' successes, owing in part to the rampant piracy that still persists to this day. However, through all the turmoil that the industry has been subjected to, one characteristic has remained constant and that is the nature of work carried out by industry players. Interviews and conversations with music industry stakeholders reveal that there is no definitive outline of a career path for music artists and that artists develop their skills through work experiences. Formal education in music does not guarantee success in this industry and experiential knowledge is just as instrumental in furthering an artist's career. Temporary business relationships are the norm, with work in the music industry being carried out as a series of *projects* by ad hoc collaborators who find each other through their social and professional networks. O'Connor (2000) notes that the rise in leisure time, education level and disposable income have led to an increased consumption of leisure goods and cultural goods such as music in the United Kingdom, and that over 70 percent of those with cultural occupations has some form of higher education. But only 1 in 5 of these, and only 1 in 10 employed in any capacity in the cultural industries, has a degree in a creative arts subject. Higher education is thus crucial in learning how to operate in this industry, but not necessarily through the acquisition of artistic or creative skills. Learning project management techniques offer benefits to creative workers as it can provide a sense of structure to what otherwise seems like a disorganised work environment. Thus,

music artists who can double as project managers will gain a competitive advantage over their peers.

For any music project, the entrepreneurial act always manifests in the form of a new, albeit temporary, organisation of artists who collaborate to create a cultural good that can further provide inspiration for more innovative ideas, not just within the music industry but beyond too.

The music industry is being continuously transformed by rapid technological advancements and evolving stakeholder dynamics. The rush in demand for new content, fueled by new online distribution channels, has necessitated a more complex industry structure. Amidst this, there is a vital requirement to preserve the cultural heritage, providing a sense of continuity and identity. Agile project management, renowned for its success in software development, offers a promising way for creative music projects to adapt. Agile methodologies, characterized by iterative development, flexibility, and collaboration, can meet the unique requirements of music industry workers. By fostering a more responsive and adaptive environment, it can enable the music industry to not only manage change effectively but also to thrive in it.

However, the integration of agile practices within the music industry will also meet challenges. The inherent unpredictability of the creative process of music production may conflict with the relatively structured nature of agile methods. Moreover, the cultural shift required to implement such methodologies may encounter resistance even from within the industry.

6.5 Recommendations

Artists very often put their artistic integrity before other concerns, disregarding the needs of their consumers (Wilson and Stokes, 2005). Power & Hallencreutz (2002) opine that commercial success can ‘sit very well with, and indeed encourage, musical creativity and can also provide financial rewards’. The authors also note that ‘it is not

only the quality of the creative milieux that leads to commercial success in cultural-products industries but also the links between the local production system and international circuits of capital, distribution, and effective property rights'. This requires a better organisation of the music industry to conform to international norms of operation and starting out with project management techniques will be a step in the right direction.

Starting with the project initiation or conception phase, laying down a well-defined objective with measurable goals will provide a clear cut roadmap for all the collaborators. Feasibility studies may be conducted during this phase to test whether the project has technical, economic, financial, managerial and social viabilities. A music project need not fulfil all these viability tests separately. For instance, a music project for a social cause need not be economically viable; a creative project that can boost an artist's portfolio need not have economic or financial viability, and so on.

During the project planning and organisation phase, the project manager must allocate roles carefully so that authority and responsibility can be assigned from the get go. It is during this phase that project management techniques like PERT-CPM can be prepared to have the most beneficial impact.
Once the project is implemented according to plan, with clear authority-responsibility roles laid out, monitoring and controlling must be carried out continuously at regular intervals. This is important so as not to overrun cost and time budgets. In certain types of project, risk management may be required as well.

During the project closure phase, the project manager must ensure that there are no unresolved conflicts, and that all reports have been prepared and submitted for evaluation.

Ex-post evaluation of a project is diagnostic in nature and is intended to find out problems (in financial, time and human resources) that occurred during the project's operation so that they may be avoided in the future. When evaluating for social impact, music projects must not leave out people's participation. While there are no

widely-accepted metrics yet for social impact, changes in outlook and value systems, reduction in bad social habits and uptakes in good social habits may serve as good indicators of social impact.

Policy-makers can also influence the entrepreneurial spirit in local areas by investing in both ‘people and places’ while simultaneously reducing regulations and restrictions that are redundant. The importance of a suitable policy design for local areas has been highly stressed upon by Ghani, Kerr and O'Connell (2014) who note – “education may capture the quality of the local workforce that entrepreneurs employ, the strength of the local pool of potential entrepreneurs and/or stronger local consumer demand”.

6.6 Conclusion

Professional employment in the music industry must be approached in a creative manner that brings out innovative ways of music production as well as consumption, but care should be taken to ensure that the organisational systems being put into practice for new and emerging markets like the music industry in Mizoram are deliberately and carefully designed to create and add value for individual and group stakeholders. The seemingly unshakeable notions of "art-for-art’s-sake" and “starving artist” that still plague the music industry must be re-examined as it results in a net negative effect for all direct and indirect stakeholders. Acquiring project management skills can help propel the creative energy of music artists and musicians towards more efficient and productive ways of music creation without compromising with the artistic value of the works.

CHAPTER SEVEN

CONCLUSION:
SUMMARY OF FINDINGS AND SUGGESTIONS

This chapter presents the findings of the present study and certain suggestions pertaining to the optimum strategies identified for the music industry in Mizoram are also provided. Limitations of the present study is reported and towards the end of the chapter, scope for further research recommendations is also provided.

7.1 Summary of Findings

7.1.1 Findings of Survey of Mizo Music Consumers' Attitude and Behavioural Intention towards Music Piracy

The survey of Mizo music consumers' attitude and behavioural intention towards music piracy presents the following findings:

Gender of Respondents

Out of the 384 respondents, there is an even distribution of gender with 48.4 % male and 51.6 % female respondents

Education Level

When grouped according to their education level, it is found that a third of the respondents have completed their post-graduate studies (33.3 %) while 31.3 % of them are undergraduates. Almost a third of the respondents, at 30.7 %, have completed their higher secondary education.

Age Group

When the respondents are grouped according to their age, it is found that a large majority of them (59.6 %) belong to the age group of 18-25 years and 26.3 % are in

the age group of 26-33 years. Overall, 86.9 % of the respondents are younger than 33 years of age.

Sources of Music

The most common source or platform of music listening has become streaming services like YouTube (64.1 %) and Spotify (64.6 %). Just a little over a third of the respondents (38 %) use internet downloads to get their music and 18.5 % of all respondents still copy music from their friends. A very small percentage use Apple Music (2.1 %) and the radio (9.9 %). Only 4.4 % of the respondents still purchase physical CDs and cassettes. There are a few respondents (8.9 %) who reported using other sources of music. These sources, clubbed under the heading "Others" include vinyl, and small music apps like SoundCloud, Darbu and Wynx. All respondents make use several of these platforms at the same time.

Devices Used For Music Listening

Regarding the devices respondents use to listen to music, 97.9 % use their mobile phones, 86.5 % use their computers or laptops and only 4.7 % of the respondents still use tape recorders and other dedicated music equipments.

Frequency of Listening to Mizo Music Artists

When asked if they listen to Mizo music artists, the respondents offered a variety of responses. A little more than 30 % of them occasionally listen to Mizo artists while 42.4 % reported frequently listening to them. Almost one-fifth of them (19.3 %) listen "almost daily".

Willingness to Pay to Support Mizo Artists

When the respondents are asked if they are willing to pay money to support Mizo music artists, 48.2 % of them respond positively, while 38.8 % are undecided and 13 % are unwilling to pay money.

Online Buying Experience

The data analysis shows that three-fourths of the respondents (75.3 %) have never purchased digital music online, and only 23.2 % have purchased subscriptions to streaming services like Spotify, Apple Music, etc., despite 58.9% of them having the necessary payment systems, that is, a debit or credit card.

Knowledge About Music Piracy – I

When questioned about their knowledge about the meaning of music piracy, 72.9 % of them replied "Definitely", while 22.9 % of the responses are "Yes, but vaguely". Only 4.2 % of the respondents are unaware of the meaning of music piracy.

Knowledge About Music Piracy – II

Almost half of the respondents at 49 % "Definitely" think that music piracy is harmful for the Mizo music industry. Meanwhile, 26.6 % of them think it is "Somewhat harmful" while 2.3 % think it is "Not at all". Finally, 22.1 % of the respondents are undecided about the harms of music piracy.

Mann-Whitney U Test for Difference Between Genders

The non-parametric Mann-Whitney U Test found no statistically significant difference between genders in terms of their attitude towards music piracy, their willingness to extend financial support to music artists.

Correlation Test Between Education Level and Harm Perception of Piracy

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between education level and the perception that piracy is harmful for the Mizo music industry. Consumers with higher education degrees are significantly more likely to think piracy harms the Mizo music industry.

Correlation Test Between Age Group and Harm Perception of Piracy

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between age and the perception that piracy is harmful

for the Mizo music industry. Older respondents are more likely to think piracy is harmful for the industry.

Findings of Confirmatory Factor Analysis

Among the factors under study, the highest mean score is found with 'Moral Obligation' (14.30) with a standard deviation of 2.26 while the lowest mean score is observed with 'Habit' (5.68) with a standard deviation of 2.64. The most variability in responses is found with 'Attitude Towards Piracy' with a standard deviation = 3.54 while the responses with the least variability are for the factor 'Perceived Persecution Risk' with a standard deviation = 1.17. The mean score on 'Subjective Norms' is 12.60 with a standard deviation = 2.54, indicating moderate agreement among respondents with some variability. The mean score on 'Attitude Towards Piracy' is 10.49 with an SD of 3.54, suggesting a generally negative attitude towards piracy, but with considerable variations in respondents attitude. The mean score on 'Perceived Behavioural Control' is 13.63 with standard deviation = 2.70 while the mean score on 'Piracy Intentions' is 9.78 with standard deviation = 2.36, indicating a lower intention to engage in piracy.

There is a poor model fit with RMSEA = 0.190 which is much higher than the threshold level of 0.10 for the Confirmatory Factor Analysis. However, there are other noteworthy findings as mentioned below:

1. **Significant Factor Loadings**: The strong and significant factor loadings for constructs like Subjective Norms, Attitude towards Piracy, and Perceived Behavioural Control suggest that these factors are crucial in understanding the behaviour related to music piracy in Mizoram. This indicates that interventions aimed at changing attitudes and perceptions could be effective in reducing piracy.

2. **Model Fit**: The poor model fit indices (e.g., RMSEA at 0.190 and CFI at 0.694) indicate that the current model may not adequately represent the data. This suggests a need for model re-specification or the inclusion of additional

variables to better capture the underlying constructs. It may also mean that the theoretical framework needs revision to better align with the observed data, implying that music consumers' piracy intentions in Mizoram may have different underlying theories other than TPB and ethics theories commonly used by past studies, requiring further in-depth analysis that is suggested for future studies.

3. **Policy and Educational Interventions**: The significant relationships between constructs like Moral Obligation, Perceived Benefits, and Perceived Risks highlight areas where policy and educational interventions could be targeted. For instance, increasing awareness about the risks and moral implications of piracy could potentially alter behaviour.

4. **Cultural Context**: Given the focus on Mizoram, these findings underscore the importance of considering cultural factors in the study of music piracy. The unique cultural context may influence the way constructs like Subjective Norms and Moral Obligation are perceived and acted upon.

5. **Future Research**: The results suggest several avenues for future research, such as exploring additional variables that might improve model fit or conducting similar studies in different cultural contexts to compare findings. It also highlights the need for more robust theoretical models that can better explain the complexities of music piracy behaviour among the tribal people of Mizoram with strong cultural ethos that uphold communal harmony and shared possessions.

7.1.2 Findings of the Hybrid SWOT-AHP Analysis

The findings of the hybrid SWOT-AHP analysis are presented as follows:

SWOT Analysis Findings

The SWOT Analysis conducted for the present study identified the following factors for the music industry in Mizoram as follows:

Strengths:

1. Highly valued cultural good
2. Abundance of talent
3. Accessible production technology
4. Lowered barriers to entry
5. Dedicated music educators
6. Genuine propensity to innovative use of technology
7. Growing brand recognition and reputation
8. Success stories that inspire other aspirants

Weaknesses

Fragmented ecosystem
2. Lack of robust financial structure
3. Lack of management knowhow among industry stakeholders
4. Shortage of trained music professionals
5. Negligible recording industry
6. Illegal file-sharing and music piracy
7. Inadequate data management
8. Under-developed networks with policymakers and other industries

Opportunities

1. Content-keen TV media, film and advertising industries
2. Social media as a promotion and distribution channel
3. Unlimited partnership potential with tourism and other entertainment industries
4. Growth of niche culture and sub-culture movements
5. New markets to utilize benefits of music
6. Merchandising potential partnerships with designers and manufacturers
7. Government efforts to promote entrepreneurship
8. Potential for social entrepreneurship

Threats

1. Misconception about music industry as hobby/passion projects
2. Inadequate enforcement of anti-piracy and trademark laws
3. Inadequate government support and policies
4. Rapid technological changes

Findings of Optimum Priority Ranking of Strategies

The Optimum Priority Ranking of Strategies obtained through the Ensemble Method of combining Analytic Hierarchy Process and Fuzzy Analytic Hierarchy Process is as follows:

Rank One: SO5- Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media.

Rank Two: ST1- The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.

Rank Three: SO3 - The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandising business.

Rank Four-I: ST2 - All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.

Rank Four-II: ST3 - Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.

Rank Six: WO2 - Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.

Rank Seven: WO3 - Efforts to promote entrepreneurship should include skill development programmes for music professionals.

Rank Eight: SO4 - The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.

Rank Nine-I: WT2 - Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.

Rank Nine-II: WT3 - Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.

Rank Eleven: SO6 - The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries

Rank Twelve: WO1 - Content creation opportunities and new markets can be harnessed to boost the recording industry.

Rank Thirteen: SO2 - The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.

Rank Fourteen: WO4 - Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.

Rank Fifteen: ST5 - Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.

Rank Sixteen: SO1 - Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.

Rank Seventeen: WO5 - Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.

Rank Eighteen: ST4 - Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.

Rank Nineteen: WT1 - Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.

Rank Twenty: WO6 - Further fragmentation of the music ecosystem can be paused if innovative homegrown startups take up the challenge of amalgamating various sectors.

Rank Twenty One - I: WT4 - New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.

Rank Twenty One - II: WT5 - The government must take stringent measures against illegal file-sharing and music piracy.

7.2 Suggestions Pertaining to the Optimum Strategies Identified for the Music Industry In Mizoram

1. Harnessing the full potential of social media platforms

The importance of harnessing the power of social media cannot be overstated. Music educators can leverage social media to enhance their teaching and reach by adopting a comprehensive approach. Firstly, understanding how each social media platform works is important. For instance, Instagram is ideal for sharing visual content like photos, short clips and links to videos, and discovering new talent, while its counterpart Threads and X (formerly Twitter) is ideal for sharing music-related updates and news, and engaging in professional discussions. Meanwhile, Facebook can serve as a platform to reach older consumers, and the groups can be used as collaborative spaces for students and educators. Platforms like YouTube offer are best for showcasing live performances, music videos and long-form educational content.

Creating a well-structured content strategy that is balanced between educational and entertainment elements can help in attracting and retaining the attention of students and the broader public audience. Innovative social media content that is well-researched, consistent and genuinely reflective of the educator's personal teaching style can enhance his or her credibility. It has also become crucial to engage with the audience by responding to and encouraging comments on posts, encouraging students to upload their performances, and liking and sharing exceptional performances, which can create a sense of community and shared learning.

Furthermore, it is also necessary to master the art of timing social media posts, in order to maximize visibility and engagement. Utilizing the analytics tools provided by social media platforms can inform educators about the best times to post based on when their audience is most active. Social media in recent years have become crowded and educators must constantly update themselves on the innovative use of hashtags, sharing and tagging specific accounts to increase the discoverability of

their content, while collaborations with other educators and musicians can expand their visibility and reach.

In order to create engaging content that resonates with their audience, music educators need to have a consistent posting schedule, and interact meaningfully with their followers to build an online community. Some activities that can boost sustained engagements on Instagram include sharing daily practice tips, providing a sneak peaks or behind-the-scenes look at the life of a music teacher, sharing links to interesting articles and highlighting student performances. Uploading free tutorials, showcasing students' progress over time and sharing platforms with innovative creators are other activities suggested for YouTube. Podcast appearances can be a great tool for music educators to share their thoughts and experiences, and participate in broader conversations about music education. Whatsapp groups are also popular among music educators for creating a more private platform where students can freely ask for advice, and support each other's growth.

2. Exploiting the brand recognition, success stories and good reputation of Mizoram

While lobbying for government support, music industry stakeholders must highlight how music is a powerful soft power tool to promote Mizo culture and values on the world stage, as South Korea has successfully executed with the *hallyu* wave. They must also emphasize the role of music in influencing social values and public opinion, bringing together people for shared goals like community building, charity work, etc. By combining the benefits of brand recognition, success stories, and good reputation, music can contribute in building cultural, educational, economic, and diplomatic wealth for Mizoram.

Financial grants and endowments for deserving individuals and organizations to undertake projects in music, investment in infrastructure through new constructions or upgrading existing performance venues, financial support for participation in music festivals, creation of platforms for international exposure, support agency for

music marketing and promotional campaigns are some suggested initiatives that are essential for expanding the reach of Mizo music.

Furthermore, by partnering with larger institutions, the government could launch artist residency programmes, providing talented individuals with the space and resources to create and collaborate. These residencies could also incorporate mentorship opportunities, connecting seasoned artists with beginners to foster talent development.

Policy initiatives are also essential, like designing policies that streamline the process for music licensing and copyright, and making it easier for music creators to protect their intellectual property. Additionally, stronger resolve to implement and enforce existing policies, especially on copyright issues, is crucial for the music industry's development.

Lastly, the government must support projects that undertake research and documentation of Mizo music, preserving its unique history and traditions for future generations. Funding for ethnographic studies, digital archival projects, and support for museums and cultural centers dedicated to Mizo music. Such support will not only benefit the music industry but also enrich the cultural heritage of the Mizo society as a whole.

3. Catering to niche and sub-culture markets, including merchandizing business

Merchandising, which includes everything from apparel to brand partnerships, must be approached creatively to resonate with the target audience's identity and values. This could involve collaborations with visual artists, limited edition releases, and the use of sustainable and traditional materials. In addition, leveraging social media for distribution and marketing is also crucial.

4. Awareness and educational campaigns about the harms of music piracy

Joint training events with creators, technical and legal experts, consumers, and community influencers on the dangers of music piracy and the importance and economic benefits of enforcing intellectual property rights laws is the need of the hour. Educating music consumers about the impact of their choices and the importance of supporting artists by using legal music services can help reduce the prevalence of piracy.

5. Music and the education sector

Music schools must consider incorporating emerging technologies that can enhance the learning experience. AI-powered learning tools are revolutionizing music education by providing personalized learning experiences and aiding in areas such as composition and theory. Online learning platforms and courses have made music education more accessible, allowing students to learn from experts worldwide without incurring heavy financial investments. Smart instruments and practice tools can give immediate feedback to students, helping them to improve their technique and skills. Additionally, mobile apps for music theory and ear training are becoming indispensable for students to practice and refine their skills anywhere and anytime. Incorporating these technologies into the curriculum not only enriches the educational experience but also prepares students for a future where technology is an integral part of the music industry.

Academic recognition may encourage more students to engage with the music industry on a productive scale. Educational institutions can integrate Mizo music into their curricula, offering courses on its history, traditional instruments, performance techniques, songwriting techniques, legal aspects like intellectual property rights, and other technical and sound engineering courses. Educational institutions can also leverage their alumni and professional networks to advocate for Mizo music on a larger scale, engaging with members of their alumni who go on to become policymakers and cultural leaders. Internship programmes with music schools,

recording studios, event managers, radio stations, and other cultural institutions can provide practical experiences for students, enriching their academic knowledge and gaining a deeper understanding and respect for the local music industry. Internships can also lead to future career opportunities within the industry.

Schools can also establish partnerships with local musicians and cultural organizations to facilitate workshops, guest lectures, and interactive sessions. Music clubs in colleges can create more bands, ensembles and choirs that perform not just within the campus circuit but also in the wider community. Collaborations with other clubs like literature clubs, art clubs, etc. can lead to interdisciplinary projects that enrich the academic curriculum by encouraging peer-to-peer learning. Student organizations can play a role by organizing events and social media campaigns that promote their home bands/choirs.

Universities can contribute by conducting research on the Mizo music industry, documenting its evolution, networks of stakeholders and widely publishing important findings that can be used to further develop the industry. They must also continue to host music festivals and music competitions, providing a valuable platform for new artists to showcase their talent. Universities can also offer scholarships and grants for students who wish to pursue studies or projects related to Mizo music. This financial support can be a significant incentive for students to delve deeper into the music industry and contribute towards the development of new talent.

6. Local grassroot support

The support of the local communities is important for the growth of the music industry in Mizoram. Local music festivals, community events, weddings and other celebrations and open mic nights create platforms for exposure. These events not only showcase talent but also build a sense of community around the music. Encouraging local businesses to feature live music can provide artists with regular performance opportunities.

Community engagement can also take the form of volunteering. By volunteering at music events or for music-related community projects, individuals contribute to the success and sustainability of these events. Fundraising is another opportunity for community involvement. Crowd-funding campaigns, charity concerts, benefit concerts, and partnerships with local businesses can raise funds for various sectors of the music industry, from supporting individual artists to building or upgrading facilities like performance spaces.

Local communities can also lend their support by advocating for government support and policies that benefit the music industry. This can involve lobbying for music education in schools, funding for cultural events, and infrastructure that supports the arts. Most importantly, local communities can foster a culture of support by purchasing music and merchandise from local artists, which provides direct financial support and encourages the production of new creative work. Engaging with artists' work on social media and streaming platforms can also boost their visibility and reach, contributing towards their potential success.

Finally, even non-musical community members can offer their support by serving as cultural ambassadors, sharing Mizo music with friends and family from other regions, and inviting them to participate in local music events. This grassroots approach to promotion can lead to organic growth in the audience and fan base for Mizo music.

7.3 Other Suggestions

The recording industry in Mizoram, while not as prominent as in other regions, presents a unique landscape reflective of the state's cultural richness and diversity. Despite its modest size, the industry has a good potential for contributing to the local arts scene and providing a platform for Mizo artists to showcase their talents. The state's strategic location, sharing borders with Bangladesh and Myanmar, offers potential for cross-border cultural exchange and could serve as a gateway for the Mizo music industry to reach broader audiences. Furthermore, initiatives by the

Zoram Industrial Development Corporation (ZIDCO) and the presence of industrial estates suggest that there is institutional support for industrial growth, which could include the recording sector if there is proper policy guidance from the music indutry. While the industry may currently be small, with targeted investment and development, Mizoram could well nurture its recording industry to become a significant contributor to the state's cultural export and economic development. The state's rich bamboo resources and initiatives like the National Bamboo Mission also provide an opportunity for innovative uses of local materials in the production and packaging of music products, potentially creating a unique niche in the global market.

The financial structure of the music industry is complex, involving various stakeholders including artists, record labels, publishers, and distributors. Record labels typically operate on a revenue-sharing basis with artists, where contracts often include royalty splits that usually favor the label. This has led to criticism regarding the equitable distribution of profits, especially for artists. Moreover, the rise of streaming has also introduced challenges in monetizing content effectively. While streaming has increased accessibility and consumption, it has also resulted in lower per-stream payouts to artists, which has been a point of contention. Policymakers and industry stakeholders are thus faced with the task of navigating the complexities of music finances, ensuring fair compensation for creators while fostering growth and innovation. In response to these challenges, some industry experts have outlined critical pillars of a successful music financial stack, emphasizing the need for modern financial solutions that can handle the demands of today's music economy. These include transparent royalty distribution systems, efficient rights management, and leveraging data analytics for strategic decision-making. The goal is to create a financial ecosystem that supports all participants, from independent artists to large record companies, and adapts to the ever-changing landscape of the music industry.

7.4 Limitations of the Study

1. **Categorization Challenges in SWOT Analysis**: A solid classification of the identified factors of the music industry into strengths, weaknesses, opportunities, and threats is near impossible due to the inherently subjective nature of SWOT analysis which is prone to bias. Therefore, the factors identified under each SWOT classification in the study may vary for studies in a different location or market, and may vary with time as well.

2. **Lack of Reliable Records about Financial Data:** The absence of reliable financial records significantly limited the study. Without verifiable data, it is challenging to draw conclusions. This limitation underscores the importance of robust record-keeping practices and the need for transparency in book keeping, accounts maintenance and financial reporting in any industry.

7.5 Conclusion

The absence of structure, stability and certainty in nascent industries like music industry in Mizoram can pose significant challenges to businesses and potential investors. The uncertainty inherent in the music industry in Mizoram is born from a lack of established norms, regulatory frameworks, and proven business models, which is deterring meaningful scales of investment and stifle innovation. For instance, businesses may face difficulties in securing funding due to the high-risk nature of the music industry in Mizoram, where the potential for rapid change can render initial business strategies obsolete very quickly.

Moreover, the absence of a well-defined market structure can lead to inefficient allocation of resources, as local music businesses may invest in technologies or products that do not align with the eventual market demands. This unpredictability can also hinder the development of a skilled workforce, as the direction of industry growth is unclear, making it challenging for educational institutions to develop targeted training programs. Furthermore, regulatory uncertainty can complicate

strategic planning, as stakeholders must navigate an evolving landscape where legal and compliance requirements can shift unexpectedly, potentially leading to costly adjustments or sanctions.

These factors collectively contribute to a volatile environment that can harm long-term industry viability and growth. To mitigate these risks, the music industry in Mizoram need to develop robust risk management strategies, foster adaptability, and engage proactively with policy makers and industry stakeholders to shape the emerging music markets and copyrights regulatory conditions. Additionally, the integration of project management skills, scenario planning and flexible business models can help the music industry in Mizoram navigate the uncertainties, allowing stakeholders to pivot as necessary in response to new developments.

The music industry has struggled to adapt to the digital age, which highlights a broader truth about most creative industries: that change is inevitable, and it is rarely painless. The music industry's journey is a powerful reminder of how technological advancements can challenge traditional business models and force innovation.

7.6 Scope for Further Research

The present study does not look at the individual stakeholders of the music industry and their experiences. A study on their individual qualities and their experiences will benefit the music industry's future directions.

Further studies on the profitability of music-related businesses, especially music schools and recording studios, is warranted for better utilization of the SWOT analysis.

A study to investigate the entrepreneurial mindset of music industry stakeholders may inform training and development needs for them.

APPENDIX

QUESTIONNAIRE ON MIZO MUSIC CONSUMERS' LISTENING HABITS AND ATTITUDE TOWARDS PIRACY

PART A

1. Please select your education level:
   - o Below Class 10
   - o Class 10 pass
   - o Class 12 pass
   - o Bachelor Degree
   - o Master Degree
   - o Others (*Please specify*_____)

2. Please select your gender:
   - o Male
   - o Female

3. Please select your age group:
   - o Below 18 years
   - o 18 - 25 years
   - o 26 - 33 years
   - o 34 - 41 years
   - o 42-49 years
   - o 50 years or older

4. Do you listen to Mizo music artists?
   - o Never
   - o Rarely
   - o Occasionally
   - o Frequently
   - o Yes, almost daily

5. Are you willing to pay money to listen to your favourite Mizo artists to show your appreciation?

- Not at all
- Can’t say
- Yes, of course

6. Do you listen to music on your mobile phone?

- No
- Yes

7. Do you listen to music on your computer/laptop?

- No
- Yes

8. Have you recently used a tape recorder or a dedicated music equipment to listen to music?

- No
- Yes

9. How do you usually get/purchase the music that you listen to?

- Internet downloads
- Copying from friends
- Purchasing CDs and cassettes
- Youtube
- Spotify
- Apple Music
- Radio
- Others (*Please specify*_____)

10. Have you ever shopped online to buy a product or service?

- Never
- Yes

11. Have you ever purchased digital music/videos online?
    - Never
    - Yes

12. Have you ever purchased a subscription to digital music streaming services?
    - No
    - Yes

13. Do you own a debit or credit card?
    - No
    - Yes

14. Do you know the meaning of music piracy?
    - Not at all
    - Yes but vaguely
    - Definitely

15. Do you think music piracy is harmful for the Mizo music industry?
    - Can’t say
    - Not at all
    - Somewhat harmful
    - Definitely

PART B

BEHAVIOURAL INTENTION OF INDIVIDUALS TO COMMIT DIGITAL PIRACY

Please rate the following on a Likert scale of 1 to 5, with

1 = Strongly Disagree 2 = Disagree 3 = Neutral 4 = Agree 5 = Strongly Agree

Subjective Norm

SN1 If I pirated digital music, people who are important to me would disapprove.

SN2 If I pirated digital music, people who are important to me would look down on me.

SN3 No one who is important to me thinks it is okay to commit digital piracy.

SN4 My friends and colleagues think digital piracy behaviour is wrong.

Attitude Towards Piracy

ATP1 Digital piracy is a foolish practice.

ATP2 Digital piracy is harmful for the economy.

ATP3 Digital piracy is a bad idea.

ATP4 Overall, my attitude toward digital piracy is unfavourable.

Perceived Behavioural Control

PBC1 For me, it is easy to enjoy pirated digital music.

PBC2 I have the knowledge and ability to use (play) pirate digital music.

PBC3 I could find pirated digital music if I wanted to, without help from others.

PBC4 Pirating digital music is entirely within my control.

Intention To Commit Digital Piracy

INT1 I intend to pirate digital music in the near future.

INT2 If I have a chance, I will pirate digital music.

INT3 I do not want to pay for music legally.

INT4 I never commit digital piracy.

Moral Obligation

MO1 I would feel guilty if I pirated digital music.

MO2 Pirating digital music goes against my principles.

MO3 It would be morally wrong for me to pirate digital music.

MO4 Music piracy is stealing.

Perceived Benefit

PB1 If I pirated digital music, I would save money.

PB2 If I pirated digital music, I would save time in acquiring the digital music I want to listen.

PB3 If I pirated digital music, I would possess more digital music.

PB4 If I pirated digital music, I would earn money.

Perceived Persecution Risk

PPR1 If I pirate music, I would probably be caught.

PPR 2 I could be arrested for pirating music.

PPR 3 I could receive a heavy fine if caught pirating digital music.

PPR 4 I am aware I could be arrested for infringement of copyright law if I pirate music.

Habit

HB1 Pirating digital music is a habit for me.

HB2 I am addicted to pirating digital music.

HB3 I have to pirate digital music even when I can stream/afford music legally.

HB4 Pirating digital music is an automatic exercise for me.

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ABSTRACT

THE MUSIC INDUSTRY IN MIZORAM: AN EMPIRICAL STUDY

AN ABSTRACT SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

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THE MUSIC INDUSTRY IN MIZORAM: AN EMPIRICAL STUDY

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Submitted

In partial fulfillment of the requirement of the Degree of Doctor of Philosophy in Commerce of Mizoram University, Aizawl

1. INTRODUCTION

Industry is an indispensable contributor to economic development in the modern economy. Through the process of value creation, it generates wealth and provides employment to a range of stakeholders, distributing the gains of economic development to various sectors of the economy. Technological advancements, especially the invention of digital technology, play an essential role in propelling this development.

One industry that is profoundly and continuously affected by successive technological revolutions is the music industry, which has always been innovative long before innovation became a buzzword. Inventions like the gramophone, radio, vinyl record, cassette tape, compact disc, portable music player, digital recording equipment, online streaming, etc have transformed what was once solely a live performance vocation into a large and complex industry with numerous stakeholders. A closer look at the music industry reveals a complex world of intellectual properties and interdependent professions/livelihoods and business enterprises. It seemed as though consumer electronics companies like Sony and Philips were able to create new markets for their music reproduction equipments with every technological feat invented. The recording companies also repackaged their old recordings, called back catalogues, in the new formats, reselling the same music over and over again with higher profits (Leyshon, 2001). Recording devices, at reduced prices, became more accessible and this enabled the establishment of numerous small recording studios which served as "nursery units" for the development of local musical talents (Lovering, 1998).

But this symbiotic relationship between the music industry and the technological industry has been upended by digitalization, specifically the introduction of the MPEG-1 software programme in 1992, popularly known as MP3. It became the preferred format to share audio files, as they could be shared and downloaded without sophisticated equipments in a matter of minutes. This development coincided with the widespread adoption of the internet, paving the way for widespread illegal file sharing across the internet. The profusion of music piracy is considered by some as the most serious threat faced by this creative industry. Nowadays, the rise of AI-generated music has sparked debates about copyright, fair compensation for artists whose works are used in the training processes of AI models, and the ethical use of AI. With AI technology, anyone with an internet access can not only generate music but also create bogus music works of established artists by mimicking their voices. This is already igniting debates about creativity, ownership, and the future of music. Thus, technology has become a double-edged sword for the music industry.

On the bright side, digitalization has lowered the barriers to entry for aspiring musicians, leading to a surge in music-related innovations. AI's influence on the music industry is going to offer both opportunities and challenges. As the technology continues to evolve, the music industry will need to adapt thoughtfully to balance innovation with ethical considerations. Governments across the world also recognise the value of music and its economic, cultural and social benefits. The music industry is not only about entertainment but also about cultural expression and innovation, driving creative economies and contributing significantly to national GDPs. As a cultural phenomenon, music plays a crucial role in identity formation and social cohesion, a medium of cultural exchange that fosters international goodwill, boosting a country's economic soft power which in turn opens up foreign markets for other industries. South Korea and its *hallyu* wave is a prime example of how a country can harness the power of music for economic gains.

The music industry drives innovation in allied industries such as audio and visual technology, digital marketing, event management, streaming services and social media marketing. It also influences laws and government policies, especially with respect to intellectual properties and copyrights, culture and arts education, travel and tourism, and even trade agreements. All these developments not only benefit the music industry but also tend to have applications and practical relevance in other industries as well. Furthermore, given the complex and multifaceted nature of the industry, and due to the disruptions caused by technological innovations throughout the years, the music industry cannot be studied from a narrow perspective of music creation and performance alone.

This industry is an integral part of the cultural and creative industries (CCIs), recognised for its contribution to the economy and the society as a whole by facilitating the creative expressions of individuals. The United Nations Educational, Scientific and Cultural Organisation (UNESCO) defines cultural and creative industries as activities "whose principal purpose is the production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature" (Raufast et al., 2015, p. 11). The music industry is a multi-faceted sector consisting of a diverse range of activities, from the creation and production, recording and reproduction, promotion and marketing, distribution and commercialisation to the final consumption of music. Scholars like Williamson and Cloonan (2007) are of the view that the music industry's homogeneous image as a records industry is outdated and inaccurate and instead, it consists of multiple cultural industries involved in creating, managing and selling music. They maintain that one "cannot help an industry until they know what it is".

The most widespread perception of the music industry revolves around the relationship between music artists, listeners and the recording industry where the 'music industry' is considered to be synonymous with the recording industry. This is partly due to the commercialization of music recordings in tangible formats like vinyl discs, cassette tapes, CDs, etc. which created an "ownership model" (Wikström, 2012) wherein consumers had to acquire physical products that store musical recordings. These musical recordings were expensive and not readily available everywhere; music fans had to visit record stores and carefully chose their purchases. Music lovers would build their musical library just as book lovers did with books- with cabinets and shelves. Music collections were proudly displayed in consumers' homes as testaments to their *good taste* and to *share* music meant physically lending or borrowing music cassettes and discs. This form of music consumption where consumers own and build their musical collection physically is referred to as "retrospective collection" by Wikström (2014). Assuming this extremely myopic view of the music industry disregards the essential contributions of other significant players in the music industry though.

Music Industry's Core Sectors: Wikström (2014) has provided a structured observation by separating these diverse economic activities into three core sectors, namely- the recorded music industry, the music licensing industry and the live music industry. The recorded music industry, as the name suggests, is concerned with the recording and distribution of recorded music; the music licensing industry deals in intellectual property by licensing compositions and arrangements to other businesses; and the live music industry deals in concerts, tours, etc. Other businesses related to making and selling music instruments, software, stage equipments, merchandise, etc. are not considered as integral parts of the traditional music industry.

With the advent of the internet, the interactive Web 2.0, in particular, and the resulting emergence of social media, user-generated content and collaborative online platforms, the music industry has undergone a massive overhaul. Digital piracy and illegal online file-sharing has disrupted the industry but has also forced it to adopt much-needed innovations. With digital innovations leading the charge, technology companies have emerged as major players in the music industry. The recorded music industry lost its top spot as the major revenue generator, the music licensing industry expanded from being a business-to-business player to being the most innovative music sector, and the live music industry has emerged as the largest revenue-generator of the three sectors (Wikström, 2014; Götting, 2022).

Innovations in digital technology have made it possible for anyone equipped with a personal computer and the internet to create and upload music from anywhere in the world. Music artists now create, produce and market professional-quality

music in their living rooms, with much smaller budgets than what contracts with record labels entailed. This new music economy employs cloud-based music distribution systems to satisfy the music demand of a much more diverse and harder-to-please consumer base. Streaming music from the internet has emerged as the most common form of music consumption, changing the business model from that of "ownership" to an "access-based" model (Wikström 2014). This new business model has changed the way music listeners consume music. They no longer need to own physical copies of (a limited number of) songs since they now have access to an unlimited library of songs, whenever and wherever they want.

II. REVIEW OF LITERATURE

Laing (2003) notes how music industry activities involve "a chain of different professions, each of which adds value to the creative work of musicians and composers". Galuszka (2012) acknowledges the broadness of the term 'music industry', noting that the predominance of the recording industry in the pre-internet era may have led popular belief to consider both terms as synonymous. He suggests that associated industries like the live music industry, music education, music technology and instruments manufacturers and sellers be included in the definition of the term 'music industry'. Jones (2012) also finds the singular term 'music industry' problematic and warns against confusing it with the recording industry. It is an "overarching behemoth" of smaller industries like recording, licensing, touring and live performances, merchandise, print and web design, publishing, marketing, advertising and public relations, video production, magazines and newspapers, musical instrument design and manufacturing as well as music hardware and software development. Essentially "any business that is involved in music in any way can be considered part of the music industry" (Belcher, 2012). This view is echoed by Sterne (2014), who goes even further to argue that there is no singular music industry; rather, there is "a polymorphous set of relations among radically different industries and concerns, when we analyze economic activity around or through music. There is no 'music industry.' There are many industries with many relationships to music".

Moisio and Rökman (2011) note how perceptions about the music industry have shifted from a "product-centric view to a service-based model…where the end product is…the entire experience music invokes" and not just the musical work itself. Learned scholars like Galuszka (2012), Belcher (2012), Wikström (2014) and Sterne (2014), amongst many others, have acknowledged the broadness of the term 'music industry' by suggesting that the music industry is not one colossal industry but a collection of different but related industries that work with music in one form or another. These could be music composers, songwriters, artists, musicians,

producers, sound engineers, instrument makers, merchandise designers, concert promoters, caterers and even lawyers for intellectual properties related to music creation. Galuszka (2012) includes the live music industry, music education, music technology and instruments manufacturers and sellers to define the 'music industry'. Further, Belcher (2012) recognises recording, licensing, touring and live performances, merchandise, print and web design, publishing, marketing, advertising and public relations, video production, magazines and newspapers, musical instrument design and manufacturing as well as music hardware and software development as part of the music industry.

Anderton, Dubber and James (2012) write in more detail about how the music industries encompass roles, responsibilities and opportunities in song-writing and publishing, recorded music industry, music production, distribution, promotion and consumption. O'Hara (2014) also refers to all the "businesses that operate the managerial and organisational processes involved in the production, distribution, promotion and consumption of creative works and all of its sundry products, services and activities linked to the music industry." It encompasses a dynamic, multifaceted structure of interconnected components that include music creators, music performers, record label executives and intermediaries, makers of musical products, consumers, and all those who channel musical works from their origin to the final consumers. However, Small (1998) warns that paying too much attention to the monetization of the relationships between the music artists, the listeners and the recording industry will limit a holistic understanding of music as a cultural and social practice, especially in light of the numerous innovations that have been brought about by the digital revolution.

According to Osterwalder and Pigneur, a business model describes the rationale of how an organisation creates, delivers, and captures value. They defined a business model as: "a description of the value a company offers to one or several segments of customers and the architecture of the firm and its network of partners for creating, marketing and delivering this value and relationship capital, in order to generate profitable and sustainable revenue streams" (Osterwalder & Pigneur, 2002). Meanwhile, Mansfield and Fourie (2004) describe it as "the linkage between a firm's resources and functions and its environment. It is a contingency model that finds an optimal mode of operation for a specific situation in a specific market." A suggestion by Timmers (1998) is worth mentioning here, wherein a business model describes "an architecture for the product, service and information flows" including descriptions of the various business actors and their roles as well the potential benefits that can be derived from those roles. Afuah and Tucci (2003) offered their version as the "method by which a firm builds and uses its resources to offer its customers better value than its competitors and to make money doing so".

Traditionally, recording companies were vertically integrated multinationals who controlled every aspect of the music production process- song writing, recording studios, sound engineering, music recording, music publishing, music production, marketing, promotion and distribution networks, artist management, legal services, and even financing. The music artists signed to record labels only needed to bring their creative capital and hone their musical skills to advance their careers. They were not required to possess other specialized skills like technical, managerial, legal or entrepreneurial skills to progress in their profession. *Talent* alone was enough for success as finance was relatively accessible for promising artists. Individual musicians also enjoyed an element of job security when they were signed to recording contracts (Hracs 2012). The recording companies could repackage their old recordings in the new formats, reselling the same music over and over again with higher profits (Leyshon 2001). Thus, it could be said that the music industry and the technological industry used to enjoy a symbiotic relationship, with developments in one industry boosting the other. The review of literature reveals that there is no published study of the music industry for Mizoram at present.

III. SIGNIFICANCE AND SCOPE OF THE STUDY

Traditionally, the most common business model of music artists has been to secure a record deal with a record label. A major development is the direct interaction between artists and listeners, which is made possible by the internet rendering the traditional model of music business outdated by nullifying the role of middlemen and therefore, the music industry's role as an intermediary between artists and listeners needs to be looked at from a new perspective, one that includes the internet.

Secondly, the music industry in Mizoram is still in its early stage of development, with untapped potential, undiscovered talents and vast opportunities remaining to be exploited. As Ghani, Kerr and O'Connell (2014) wrote- “At such an early point and with industrial structures not entrenched, local policies and traits can have profound and lasting impacts by shaping where industries plant their roots”. The music industry, a subset of the larger cultural industry, is already providing income to stakeholders in numerous ways- income from artist performances, profits from musical instruments businesses, rental income from sound systems hirers and jam room businesses, income earned by technical professionals like sound engineers and producers, and commission earned by managers, song writers etc. However, dedicated and systematic effort to promote the music industry is still in a nascent stage in Mizoram. Amongst the cultural industries, the music industry is less likely to receive assistance (like subsidies and sponsorship) from the government unless its economic potential is showcased. The study aims to provide a common

understanding of the complex nature of the music industry and the cultural industry at large. It seeks to make knowledge more accessible to those who are just starting out in the industry as well as for seasoned professionals to modify their existing "ways" to be more agile in adopting innovation. The findings of this study can help music industry stakeholders in developing strategies that reflect local market realities. The study would also be eye opening in the context of music consumers attitude and intention towards music piracy, highlighting the importance of intellectual property rights for creative industries. The study may also prove to be beneficial for policy makers and busineses alike. The study is, however, limited in scope and will not be able to provide certain quantitative information regarding the music industry as it presently exists in Mizoram. The present study is conducted within the music industry as it presently exists in Mizoram. The 'industry' is mostly concentrated in and around the capital city Aizawl, even as those from outside Aizawl tend to flock to the city for opportunities. The study encompasses several groups of respondents and key informants such as music artists, musicians, producers, studio owners, sound system rentals, rental jam room owners, music stores, music schools and tutors, record label owners, and consumers too.

IV. RESEARCH DESIGN

Statement of the Problem: Common business sense dictates that technological advancements be adopted by businesses who wish to stay ahead of their competitors. However, review of existing literature on the issue at hand suggests that the music industry need to be wary of the risks involved in hasty adoption of digital technology as it can be detrimental to their future stream of income. At the same time, innovative channels must be sought out by music artists for sharing their music with their fans in a cost-effective manner. This problem is widely acknowledged by music artists in Mizoram too, as nowadays, music artists are reluctant to produce full length music albums due to the high costs involved in production and also due to fears of their music being pirated. Instead, they focus on producing a very small number of singles with 'hit' potential, and releasing the music videos of those hit singles to local TV channels and on Youtube. The income generated by such a strategy is minimal, to say the least. Some artists even incur negative profits- paying for their musical products to be heard/seen rather than getting paid. The primary rationale behind such a strategy is to avoid the potential losses that illegal reproductions of their works will eventually cause. But the more seemingly practical rationale is that- since producing music videos ensure the artists remain *fresh* in the audience's minds, they stay relevant in the industry, and in turn, will get more opportunities to perform in events where they get paid more handsomely (as compared to the income generated by singles and music videos). This strategy is the most popular approach followed by artists at present in Mizoram, whereby the cost of producing music videos become an

investment from which artists generate value through popularity and celebrity-statuses that open other channels from which to generate income. This strategy appears to be a survival strategy and does not have potential for further development. In the long run, this strategy will not benefit the industry since creativity is being curtailed and the business opportunities for other stakeholders are limited. Despite the lack of financial support from the state government, the music industry is the still most popular cultural industry in Mizoram at present and such a strategy cannot be fundamentally tolerated. Further, the industry must seek out innovative strategies to fight the threat of digital piracy without alienating its consumers. Therefore the industry must develop informed strategies and seek a more sustainable business model that will create value for all the stakeholders involved.

Objectives of the Study

1. To provide a brief account of the music industry in Mizoram.
2. To investigate the problem of music piracy and gain insights into the behavioural intentions among Mizo music consumers.
3. To perform a comprehensive SWOT analysis for the music industry in Mizoram.
4. To explore the entrepreneurship opportunities within the music industry in Mizoram.
5. To develop informed strategies for the current music industry stakeholders.
6. To attempt mapping of business models for the music industry in Mizoram.

Research Questions

1. What are the prominent stakeholder groups within the music industry in Mizoram?
2. What is the extent of the prevalence of music piracy in Mizoram?
3. What are the underlying causes of music piracy among Mizo music consumers?
4. What kinds of strengths, weaknesses, opportunities and threats exist within the music industry in Mizoram?
5. What business strategies can be developed for the music industry in Mizoram?
6. How can academic knowledge be harnessed towards developing sustainable business models tailored for the music industry in Mizoram?

V. RESEARCH METHODOLOGY

Sampling: Quantitative data is collected from a sample of 400 respondents, solicited from young music consumers in Mizoram for the survey on music piracy. Purposive sampling is used as the sampling method. In a highly cited study, Tongco (2007) suggests that purposive sampling is effective for studying the cultural field, and Jalali (2013) recommends it as well, since it “aims to identify specific groups of people

with relevant characteristics or experiences being studied, rather than establishing a random sample from a population". In the present context, the objective is to gain specific insights into the perpectives of Mizo consumers, their inclinations and behavioural intention towards music piracy. Purposefully selecting young respondents is considered more relevant to provide valuable data. To collect the qualitative data on stakeholders' perspectives, snowball sampling is used to select interview participants. A total of forty music industry stakeholders comprising of music artists, middle-layer musicians, producers, songwriters, record label owner, sound engineer, sound technicians, choir conductors, music school owners and music teachers, music instrument maker, music equipment sellers, sound system rental owners, jam room owners, music entrepreneurs, local TV managers, radio jockeys, amateur musicians, government officials and legal experts are interviewed, with follow up discussions and consultations occurring throughout the course of the conduct of the present study. The qualitative data collected is analyzed thematically and the inferences are used to develop a new set of structured questionnaire in consultation with key informants from the music industry. This forms a new set of quantitative data which is collected from a purposive sample of seven (7) music industry stakeholders referred to as decision makers (DMs) in the context of the AHP analysis. These DMs consist of one music artist, one middle-layer musician, one record label owner, one sound engineer, one music school owner, one music teacher, and one amateur musician who is also a music-related business owner. Their number has been limited to seven because of the complex and lengthy calculations involving AHP's pairwise comparisons that necessitate averaging all the DMs' responses. This decision follows the suggestions of Khorramshahgol and Moustakis (1988) and Tavana et al., (2016) regarding the number of decision makers (DMs) to be involved in the AHP pair-wise comparison phase to be between five and fifteen.

Data Collection: The study employs both primary as well as secondary data. Secondary data is collected from books, journals, newspapers, websites, government reports, archives, public records, theses, television broadcasts, podcasts, online interviews, online webinar proceedings and the works of music stakeholders in Mizoram. Quantitative primary data is collected using a structured questionnaire adapted from Liao, Lin and Liu (2009) and Yoon (2011) The quantitative data for the Analytic Hierarchy Process is collected using a structured questionnaire developed from the initial qualitative data collected, in consultation with industry experts. Qualitative primary data is collected through open-ended interviews, semi-structured consultations and participant observations.

Data Analysis: The quantitative primary data is presented using descriptive statistics like percentage, etc. Statistical tools like Mann-Whitney 'U' Test, Kendall's tau and Confirmatory Factor Analysis are employed to analyze the data.The qualitative

primary data is analyzed using content analysis, thematic analysis, narrative analysis to look for themes and repetitive patterns in the data. The inferences made from the qualitative data analysis are then used to develop a new set of structured questionnaires. The quantitative data collected from this new set of questionnaire is analyzed using a multi-criteria decision making (MCDM) model called Analytic Hierarchy Process (AHP) to arrive at objective conclusions.

VI. CHAPTERIZATION

Chapter One	-	Introduction
Chapter Two	-	Review of Literature
Chapter Three	-	Music in Mizoram
Chapter Four	-	Perspectives of Music Consumers in Mizoram: Assessing the Threat of Music Piracy
Chapter Five	-	SWOT-AHP Analysis: Development of Strategies for the Music Industry in Mizoram
Chapter Six	-	Developing Business Models for the Music Industry in Mizoram
Chapter Seven	-	Conclusion: Summary of Findings and Suggestions

VII. MAJOR FINDINGS

1. Findings About Music Consumers' Behavioural Intentions Towards Music Piracy

A total of 400 respondents were solicited for the survey and 384 responses are selected for analysis after removing those with incomplete or missing data. Encoding of data is done in MS Excel and the final data analysis is carried out using the open source statistical software Jamovi. The SEM module SEMLj is used for the Confirmatory Factor Analysis (CFA). The findings of the survey are as follows:

Out of the 384 respondents, there is an even distribution of gender with 48.4 % male and 51.6 % female respondents. A third of the respondents have completed their post-graduate studies (33.3 %) while 31.3 % of them are undergraduates. Almost a third of the respondents, at 30.7 %, have completed their higher secondary education. Overall, 86.9 % of the respondents are younger than 33 years of age, as shown in the last column in Table 4.3.

The most common source or platform of music listening is streaming services like YouTube (64.1 %) and Spotify (64.6 %). Just a little over a third of the respondents (38 %) use internet downloads to get their music and 18.5 % of all respondents still copy music from their friends. A very small percentage use Apple Music (2.1 %) and the radio (9.9 %). Only 4.4 % of the respondents still purchase physical CDs and cassettes. Regarding the devices respondents use to listen to music,

97.9 % use their mobile phones, 86.5 % use their computers or laptops and only 4.7 % of the respondents still use tape recorders and other dedicated music equipments. A little more than 30 % of them occasionally listen to Mizo artists while 42.4 % reported frequently listening to them. Almost one-fifth of them (19.3 %) listen "almost daily". When the respondents are asked if they are willing to pay money to support Mizo music artists, 48.2 % of them respond positively, while 38.8 % are undecided and 13 % are unwilling to pay money. Three-fourths of the respondents (75.3 %) have never purchased digital music online, and only 23.2 % have purchased subscriptions to streaming services like Spotify, Apple Music, etc., despite 58.9% of them having the necessary payment systems, that is, a debit or credit card. When questioned about their knowledge about the meaning of music piracy, 72.9 % of them replied "Definitely", while 22.9 % of the responses are "Yes, but vaguely". Only 4.2 % of the respondents are unaware of the meaning of music piracy. Almost half of the respondents at 49 % "Definitely" think that music piracy is harmful for the Mizo music industry. Meanwhile, 26.6 % of them think it is "Somewhat harmful" while 2.3 % think it is "Not at all". Finally, 22.1 % of the respondents are undecided about the harms of music piracy.

A Mann-Whitney U Test found no statistically significant difference between genders in terms of their attitude towards music piracy, their willingness to extend financial support to music artists.

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between education level and the perception that piracy is harmful for the Mizo music industry. Consumers with higher education degrees are significantly more likely to think piracy harms the Mizo music industry.

Correlation analysis using Kendall's tau b reveals that there is a statistically significant positive correlation between age and the perception that piracy is harmful for the Mizo music industry. Older respondents are more likely to think piracy is harmful for the industry.

According to the results of the Confirmatory Factor Analysis, the present study model appears to be a poor fit at RMSEA=0.190 which is more than the recommended threshold of 0.10; indices CFI=0.697 and TLI=0.652 imply that since they are less than 0.95, therefore, the model appears to be a poor fit as well. The results imply that the Theory of Planned Behaviour and ethics theory may not be the applicable underlying reasons why Mizo music consumers engage in music piracy.

2. Findings About SWOT-AHP Analysis

The factors, strategies and optimum ranking of strategies are presented in matrices as follows:

SWOT Matrix for Mizoram Music Industry

STRENGTHS	WEAKNESSES
1. Highly valued cultural good 2. Abundance of talent 3. Accessible production technology 4. Lowered barriers to entry 5. Dedicated music educators 6. Genuine propensity to innovative use of technology 7. Growing brand recognition and reputation 8. Success stories that inspire other aspirants	1. Fragmented ecosystem 2. Lack of robust financial structure 3. Lack of management knowhow among industry stakeholders 4. Shortage of trained music professionals 5. Negligible recording industry 6. Illegal file-sharing and music piracy 7. Inadequate data management 8. Under-developed networks with policymakers and other industries
OPPORTUNITIES	**THREATS**
1. Content-keen TV media, film and advertising industries 2. Social media as a promotion and distribution channel 3. Unlimited partnership potential with tourism and other entertainment industries 4. Growth of niche culture and sub-culture movements 5. New markets to utilize benefits of music 6. Merchandizing potential partnerships with designers and manufacturers 7. Government efforts to promote entrepreneurship 8. Potential for social entrepreneurship	1. Misconception about music industry as hobby/passion projects 2. Inadequate enforcement of anti-piracy and trademark laws 3. Inadequate government support and policies 4. Rapid technological changes

TOWS Matrix Strategies for Mizoram Music Industry

Strength-Opportunity (S-O)		Weakness-Opportunity (W-O)	
SO1	Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.	**WO1**	Content creation opportunities and new markets can be harnessed to boost the recording industry.

SO2	The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.	**WO2**	Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.
SO3	The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandizing business.	**WO3**	Efforts to promote entrepreneurship should include skill development programmes for music professionals.
SO4	The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.	**WO4**	Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.
SO5	Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media	**WO5**	Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.
SO6	The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries	**WO6**	Further fragmentation of the music ecosystem can be paused if innovative home-grown startups take up the challenge of amalgamating various sectors.
Strength-Threat (S-T)		**Weakness-Threat (W-T)**	
ST1	The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music .	**WT1**	Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.
ST2	All music industry players should work harmoniously to spread awareness about the harms of music piracy and	**WT2**	Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well

	demand proper enforcement of laws.		as dispel misconceptions about the music industry.
ST3	Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.	**WT3**	Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.
ST4	Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.	**WT4**	New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.
ST5	Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.	**WT5**	The government must take stringent measures against illegal file-sharing and music piracy.

Source: Primary Data

Optimum Priority Ranking of Strategies

Sl. No.	Rank	Strategy		Priority Score
1	1	SO5	Dedicated music educators in the state should be supported and upskilled to exploit the full potential of social media	0.109
2	2	ST1	The growing brand recognition, success stories and good reputation of Mizo music should be used to lobby for more government support and increased investments in music.	0.090
3	3	SO3	The abundance of musical talent must be encouraged and trained to cater to the demands of niche and sub-culture markets, including merchandizing business.	0.086
4	4	ST2	All music industry players should work harmoniously to spread awareness about the harms of music piracy and demand proper enforcement of laws.	0.082
5	4	ST3	Music schools and music teachers should continuously update their curriculum, skills and knowledge to keep up with technological advances.	0.082

6	6	WO2	Campaigns via social media should be undertaken to impart basic entrepreneurship, financial and management education as well as awareness about data management, anti-piracy and copyright laws.	0.073
7	7	WO3	Efforts to promote entrepreneurship should include skill development programmes for music professionals.	0.062
8	8	SO4	The lowered barriers to entry and accessible production technology should be supported and permitted to create content for the TV media, film, advertising and gaming industries.	0.050
9	9	WT2	Formal music education and skill training must be undertaken on a large scale in order fight music piracy as well as dispel misconceptions about the music industry.	0.042
10	9	WT3	Formal music education and skill training must be undertaken to understand and exploit the connections between various sub-sectors of the industry.	0.042
11	11	SO6	The growing brand recognition and reputation of Mizoram must be harnessed to boost tourism and other entertainment industries	0.041
12	12	WO1	Content creation opportunities and new markets can be harnessed to boost the recording industry.	0.035
13	13	SO2	The music industry's genuine propensity for innovation should be integrated with the entrepreneurship ecosystem to capture new markets.	0.033
14	14	WO4	Policymakers must facilitate sustainable partnerships between music industry, tourism and other entertainment industries.	0.029
15	15	ST5	Lowered barriers to entry and accessible production technology must be carefully monitored for the sake of piracy concerns.	0.025
16	16	SO1	Music's value as a cultural good and inspiring local success stories should be utilized for promoting social entrepreneurship.	0.024
17	17	WO5	Social entrepreneurship values can be utilized for spreading awareness about the harms of music piracy.	0.023

18	18	ST4	Part of the innovative skills of music industry players must be channelled towards dispelling misconceptions about the music industry.	0.019
19	19	WT1	Music industry must build and maintain close networks with policymakers, legal experts, technical experts and consumers.	0.018
20	20	WO6	Further fragmentation of the music ecosystem can be paused if innovative homegrown startups take up the challenge of amalgamating various sectors.	0.014
21	21	WT4	New technology must be carefully evaluated before adopting it to ensure all stakeholders are well-prepared.	0.011
22	21	WT5	The government must take stringent measures against illegal file-sharing and music piracy.	0.011

SUGGESTIONS

1. Harnessing the full potential of social media platforms: Music educators can leverage social media to enhance their teaching and reach by adopting a comprehensive approach. Firstly, understanding how each social media platform works is important. For instance, Instagram is ideal for sharing visual content like photos, short clips and links to videos, and discovering new talent, while its counterpart Threads and X (formerly Twitter) is ideal for sharing music-related updates and news, and engaging in professional discussions. Meanwhile, Facebook can serve as a platform to reach older consumers, and the groups can be used as collaborative spaces for students and educators. Platforms like YouTube offer are best for showcasing live performances, music videos and long-form educational content. Creating a well-structured content strategy that is balanced between educational and entertainment elements, social media content that is well-researched, consistent and genuinely reflective of the educator's personal teaching style can enhance his or her credibility. It is also crucial to engage with the audience by responding to and encouraging comments on posts, encouraging students to upload their performances, and liking and sharing exceptional performances. Creating a sense of community and shared learning is necessary. Furthermore, it is also necessary to master the art of timing social media posts, in order to maximize visibility and engagement. Utilizing the analytics tools provided by social media platforms can inform educators about the best times to post based on when their audience is most active. Collaborations with other educators and musicians can expand their visibility and reach. Some activities that can boost sustained engagements on Instagram include sharing daily practice tips, providing a sneak peaks or behind-the-scenes look at the life of a music teacher, sharing links to

interesting articles and highlighting student performances. Uploading free tutorials, showcasing students' progress over time and sharing platforms with innovative creators are other activities suggested for YouTube. Podcast appearances can be a great tool for music educators to share their thoughts and experiences, and participate in broader conversations about music education. Whatsapp groups are also popular among music educators for creating a more private platform where students can freely ask for advice, and support each other's growth.

2. Exploiting the brand recognition, success stories and good reputation of Mizoram: While lobbying for government support, music industry stakeholders must highlight how music is a powerful soft power tool to promote Mizo culture and values on the world stage, as South Korea has successfully executed with the *hallyu* wave. They must also emphasize the role of music in influencing social values and public opinion, bringing together people for shared goals like community building, charity work, etc. By combining the benefits of brand recognition, success stories, and good reputation, music can contribute in building cultural, educational, economic, and diplomatic wealth for Mizoram. Financial grants and endowments for deserving individuals and organizations to undertake projects in music, investment in infrastructure through new constructions or upgrading existing performance venues, financial support for participation in music festivals, creation of platforms for international exposure, support agency for music marketing and promotional campaigns are some suggested initiatives that are essential for expanding the reach of Mizo music. By partnering with larger institutions, the government could launch artist residency programmes, providing talented individuals with the space and resources to create and collaborate. These residencies could also incorporate mentorship opportunities, connecting seasoned artists with beginners to foster talent development. Policy initiatives are also essential, like designing policies that streamline the process for music licensing and copyright, and making it easier for music creators to protect their intellectual property. Additionally, stronger resolve to implement and enforce existing policies, especially on copyright issues, is crucial for the music industry’s development. Lastly, the government must support projects that undertake research and documentation of Mizo music, preserving its unique history and traditions for future generations. Funding for ethnographic studies, digital archival projects, and support for museums and cultural centers dedicated to Mizo music. Such support will not only benefit the music industry but also enrich the cultural heritage of the Mizo society as a whole.

3. Catering to niche and sub-culture markets, including merchandizing business: Merchandising, which includes everything from apparel to brand partnerships, must be approached creatively to resonate with the target audience's identity and values. This could involve collaborations with visual artists, limited

edition releases, and the use of sustainable and traditional materials. In addition, leveraging social media for distribution and marketing is also crucial.

4. Awareness and educational campaigns about the harms of music piracy: Joint training events with creators, technical and legal experts, consumers, and community influencers on the dangers of music piracy and the importance and economic benefits of enforcing intellectual property rights laws is the need of the hour. Educating music consumers about the impact of their choices and the importance of supporting artists by using legal music services can help reduce the prevalence of piracy.

5. Music and the education sector: Music schools must consider incorporating emerging technologies that can enhance the learning experience. AI-powered learning tools are revolutionizing music education by providing personalized learning experiences and aiding in areas such as composition and theory. Online learning platforms and courses have made music education more accessible, allowing students to learn from experts worldwide without incurring heavy financial investments. Smart instruments and practice tools can give immediate feedback to students, helping them to improve their technique and skills. Additionally, mobile apps for music theory and ear training are becoming indispensable for students to practice and refine their skills anywhere and anytime. Academic recognition may encourage more students to engage with the music industry on a productive scale. Educational institutions can integrate Mizo music into their curricula, offering courses on its history, traditional instruments, performance techniques, songwriting techniques, legal aspects like intellectual property rights, and other technical and sound engineering courses. Educational institutions can also leverage their alumni and professional networks to advocate for Mizo music on a larger scale, engaging with members of their alumni who go on to become policymakers and cultural leaders. Internship programmes with music schools, recording studios, event managers, radio stations, and other cultural institutions can provide practical experiences for students, enriching their academic knowledge and gaining a deeper understanding and respect for the local music industry. Internships can also lead to future career opportunities within the industry. Schools can also establish partnerships with local musicians and cultural organizations to facilitate workshops, guest lectures, and interactive sessions. Music clubs in colleges can create more bands, ensembles and choirs that perform not just within the campus circuit but also in the wider community. Collaborations with other clubs like literature clubs, art clubs, etc. can lead to interdisciplinary projects that enrich the academic curriculum by encouraging peer-to-peer learning. Student organizations can play a role by organizing events and social media campaigns that promote their home bands/choirs. Universities can contribute by conducting research on the Mizo music industry, documenting its evolution, networks of stakeholders and widely publishing important

findings that can be used to further develop the industry. They must also continue to host music festivals and music competitions, providing a valuable platform for new artists to showcase their talent. Universities can also offer scholarships and grants for students who wish to pursue studies or projects related to Mizo music. This financial support can be a significant incentive for students to delve deeper into the music industry and contribute towards the development of new talent.

6. Local grassroot support: The support of the local communities is important for the growth of the music industry in Mizoram. Local music festivals, community events, weddings and other celebrations and open mic nights create platforms for exposure. These events not only showcase talent but also build a sense of community around the music. Encouraging local businesses to feature live music can provide artists with regular performance opportunities. Community engagement can also take the form of volunteering. By volunteering at music events or for music-related community projects, individuals contribute to the success and sustainability of these events. Fundraising is another opportunity for community involvement. Crowd-funding campaigns, charity concerts, benefit concerts, and partnerships with local businesses can raise funds for various sectors of the music industry, from supporting individual artists to building or upgrading facilities like performance spaces. Local communities can also lend their support by advocating for government support and policies that benefit the music industry. This can involve lobbying for music education in schools, funding for cultural events, and infrastructure that supports the arts. Most importantly, local communities can foster a culture of support by purchasing music and merchandise from local artists, which provides direct financial support and encourages the production of new creative work. Engaging with artists' work on social media and streaming platforms can also boost their visibility and reach, contributing towards their potential success. Finally, even non-musical community members can offer their support by serving as cultural ambassadors, sharing Mizo music with friends and family from other regions, and inviting them to participate in local music events. This grassroots approach to promotion can lead to organic growth in the audience and fan base for Mizo music.

7. Other Suggestions: The recording industry in Mizoram, while not as prominent as in other regions, presents a unique landscape reflective of the state's cultural richness and diversity. Despite its modest size, the industry has a good potential for contributing to the local arts scene and providing a platform for Mizo artists to showcase their talents. The state's strategic location, sharing borders with Bangladesh and Myanmar, offers potential for cross-border cultural exchange and could serve as a gateway for the Mizo music industry to reach broader audiences. Furthermore, initiatives by the Zoram Industrial Development Corporation (ZIDCO) and the presence of industrial estates suggest that there is institutional support for industrial

growth, which could include the recording sector if there is proper policy guidance from the music indutry. While the industry may currently be small, with targeted investment and development, Mizoram could well nurture its recording industry to become a significant contributor to the state's cultural export and economic development. The state's rich bamboo resources and initiatives like the National Bamboo Mission also provide an opportunity for innovative uses of local materials in the production and packaging of music products, potentially creating a unique niche in the global market.

The financial structure of the music industry is complex, involving various stakeholders including artists, record labels, publishers, and distributors. Record labels typically operate on a revenue-sharing basis with artists, where contracts often include royalty splits that usually favor the label. This has led to criticism regarding the equitable distribution of profits, especially for artists. Moreover, the rise of streaming has also introduced challenges in monetizing content effectively. While streaming has increased accessibility and consumption, it has also resulted in lower per-stream payouts to artists, which has been a point of contention. Policymakers and industry stakeholders are thus faced with the task of navigating the complexities of music finances, ensuring fair compensation for creators while fostering growth and innovation. In response to these challenges, some industry experts have outlined critical pillars of a successful music financial stack, emphasizing the need for modern financial solutions that can handle the demands of today's music economy. These include transparent royalty distribution systems, efficient rights management, and leveraging data analytics for strategic decision-making. The goal is to create a financial ecosystem that supports all participants, from independent artists to large record companies, and adapts to the ever-changing landscape of the music industry.

Limitations of The Study

1. **Categorization Challenges in SWOT Analysis**: A solid classification of the identified factors of the music industry into strengths, weaknesses, opportunities, and threats is near impossible due to the inherently subjective nature of SWOT analysis which is prone to bias. Therefore, the factors identified under each SWOT classification in the study may vary for studies in a different location or market, and may vary with time as the music industry evolves.

2. **Lack of Reliable Records about Financial Data:** The absence of reliable financial records significantly limited the study. Without verifiable data, it is challenging to draw conclusions. This limitation underscores the importance

of robust record-keeping practices and the need for transparency in book keeping, accounts maintenance and financial reporting in any industry.

Scope for Further Study

The present study does not look at the individual stakeholders of the music industry and their experiences. A study on their individual qualities and their experiences will benefit the music industry's future directions.

Further studies on the profitability of music-related businesses, especially music schools and recording studios, is warranted for better utilization of the SWOT analysis.

A study to investigate the entrepreneurial mindset of music industry stakeholders may inform training and development needs for them.

Conclusion

The absence of structure, stability and certainty in the nascent music industry in Mizoram can pose significant challenges to businesses and potential investors. The lack of established norms, regulatory frameworks, and proven business models are deterring meaningful scales of investment and stifle innovation at present. For instance, businesses may face difficulties in securing funding due to the high-risk nature of the music industry in Mizoram, where the potential for rapid change can render initial business strategies obsolete very quickly. The absence of a well-defined market structure can lead to inefficient allocation of resources, as local music businesses may invest in technologies or products that do not align with the eventual market demands. This unpredictability also hinders the development of a dedicated army of skilled workforce, as the direction of industry growth is unclear, even making it challenging for institutions to develop targeted training programmes. Furthermore, regulatory uncertainty is complicating strategic planning, causing costly adjustments that make plans redundant. To mitigate these risks, the music industry in Mizoram need to develop robust risk management strategies, foster adaptability, and engage proactively with policy makers and industry stakeholders to shape the emerging music markets and fix copyrights enforcement issues. Additionally, the integration of project management skills, scenario planning and flexible business models can help the music industry in Mizoram navigate the uncertainties, allowing stakeholders to pivot as necessary in response to new developments.