

# MORE THAN A SHOP

Ch-ch-ch-changes:  
Disrupting the music industry

**Terry Tyldesley**

*Chair of the Board, Resonate*

**Chris Hawkins**

*BBC Radio 6 Music presenter*

**Also featuring:**

*The Trades Club*



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## **Elizabeth Alker, presenter**

Hello and welcome to More Than a Shop, hosted by me Elizabeth Alker. We're welcoming guests with something new and radical to say about the big issues of the day. Well the flavour of the series is a search for new alternative ideas in the spirit of the worldwide co-operative movement, which happens to started in my hometown of Rochdale.

Well, co-ops proudly offer radical alternatives to mainstream ways of getting things done. They are indeed so much more than a shop.

Today we're looking at an area that I'm very involved – the music industry – which has been undergoing waves of transformation for decades since the arrival of the Internet and, more recently, streaming services. The old ways of producing, distributing and listening to music have now changed forever.

But where does this leave musicians – musicians who wants to make a living – and the audiences who want to support them? Can a fairer industry exist where artists, record labels, promoters and fans have a more equitable relationship? And how might co-operative ownership play its part?

Well, joining me to discuss all of this: it's BBC 6 Music DJ Chris Hawkins; and Terry Tyldesley – blogger, musician, and Chair of the Board at music streaming co-operative Resonate. Good afternoon.

## **Terry Tyldesley, Resonate music streaming co-op**

Good afternoon.

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**MORE THAN  
A SHOP**

**Chris Hawkins, BBC 6 Music DJ**

Hi, Elizabeth.

**Elizabeth Alker, presenter**

So later, I'm going to ask both of you for a key challenge facing the industry and a radical idea to change it. But I'd just like to find out a little bit more about what you do? Terry, on a day-to-day basis, what does your day look like?

**Terry Tyldesley, Resonate music streaming co-op**

I have many hats, and they're all equally interesting. I'm a producer of music and also events. And that includes, may include me re-mixing or putting on Music Tech Fest in Berlin. It varies a lot. A musician. My key band is Feral Five, but I also guess collaborate and do some solo, more sound art projects.

And most importantly, I believe, I'm Chair of the Board at Resonate, the ethical music streaming co-operative. And that involves both outreach to artists and labels, speaking at conferences and events like Co-op Congress, and also making sure that we're growing and running smoothly, and the artists are very well represented, even at Board level.

**Elizabeth Alker, presenter**

Okay. And Chris, we used to work together at 6 music, you are still there. Tell us on a day-to-day basis what you do?

**Chris Hawkins, BBC 6 Music DJ**

Well, it sounds so much less impressive than anything Terry's just said. I talk in between songs on the radio for two and a half hours every day. And it really is as simple as that.

**Elizabeth Alker, presenter**

Okay, fantastic. So, what is the big challenge from where you're both sitting, in your jobs and what you see on a day-to-day basis. What is the big challenge facing the industry? Chris...

**Chris Hawkins, BBC 6 Music DJ**

Right. Well, I think that musicians need to be able to make a decent living out of music. And I think it's easier than ever to make music, and it's harder than ever to be heard. So, I think the challenge is finding ways for young bands to actually make a career out of music.

**Elizabeth Alker, presenter**

And this is because people aren't prepared to pay for it anymore?

**Chris Hawkins, BBC 6 Music DJ**

It seems that less and less people want to pay for that service, for their skill base. But I don't have a solution at this moment. So, you've said that, yes, we'll discuss issues. But at this moment, I'm hoping that over the course of the next half hour or so that maybe we can find some solutions.

**Elizabeth Alker, presenter**

Okay. And, Terry, the big challenge for you from where you're sitting. What's the big challenge the industry is facing?

**Terry Tyldesley, Resonate music streaming co-op**

I think it's very complimentary to what Chris was talking about. So it's how artists can have a fair and equal system and be part of it. But also, most importantly, how they can own it. Because artists don't have a real stake in the industry at the moment, especially in streaming. And we believe very strongly at Resonate that artists should own the tech they use.

**Elizabeth Alker, presenter**

How much is it that people just don't expect to pay for music now? And are we turning people's heads a little bit on that issue? Are people coming back to the, you know, the idea that maybe they do have to pay for it. Because there was a time when, you know, Napster, for instance, you could just get everything for free. But are people coming around maybe more to the fact now that they might have to pay something?

**Terry Tyldesley, Resonate music streaming co-op**

I think people are because they're becoming more aware of the money that's floating around, particularly on the on the tech side. And people are much more aware that artists are often not getting a fair reward for the work they do. And you'll always have the early adopters, and it's almost like the early adopters are going back to trying to support artists in the most direct way they can.

**Elizabeth Alker, presenter**

And we're talking about streaming services perhaps being a problem, and the fact that people don't expect to pay being a problem. But, actually, is the fact that music can now go online. You know, the artists can put their own music online. They can build their own audience; they don't need the industry. That means they can go and tour. So they still they can still make a living through live perhaps more readily than they could in the past.

**Chris Hawkins, BBC 6 Music DJ**

Yeah. So, I've got a 10-year-old daughter who loves music, but she would never in a million years think that she has to pay to listen to her favourite songs. So, she will listen to most of her music on YouTube. So, the shelves and shelves of CDs and vinyl that I own, that are my personal collection, that that an old person in her mind owns? Why on earth in her mind, would you buy something that you can get for free? It's all there at the touch of a button.

**Elizabeth Alker, presenter**

Yeah, the idea that you might have to go to a record shop and buy the record before you can even hear it...

**Chris Hawkins, BBC 6 Music DJ**

Well imagine that. Imagine doing that, saving up your pocket money to buy music. So what I'm saying, what I think Terry, where I'm not sure about what you're saying is: Yes, more people might be considerate of our age group or of a certain age that yes, okay, musicians should be rewarded for

what they've made. But that might be okay for us. But my daughter, I don't think that generation, the next generation, if you like, will think the same.

**Terry Tyldesley, Resonate music streaming co-op**

I think we're at a very interesting juncture. And in that it's the joy of digital, is it's almost like punk rock in a way. There's open access, you can upload your music, you can submit it to radio 6. But there is that sort of siphoning off, if you like, of the of the money, or a lot of the money away from the artists. And I don't think we should give up on this. But in terms of artifacts and buying things, the research shows that the biggest age group who are buying vinyl is the younger age group. It's the 18-24s. And does your daughter not buy branded merch? Does she not have a, I don't know: Is she into Frozen? Does she have a branded pillowcase?

**Chris Hawkins, BBC 6 Music DJ**

Yeah, yeah, she is. Not necessarily, yeah, when it comes to actual music. And let's not get carried away with this idea that vinyl has experienced this amazing resurgence. The numbers are still tiny.

**Terry Tyldesley, Resonate music streaming co-op**

But I think you just have to try and create a fairer ecosystem. I mean it's like saying, oh, in the 50s, lots of artists got terrible record deals. And that's just how it is. Let's not even try and change it.

**Chris Hawkins, BBC 6 Music DJ**

I do agree with you. But I think it's going to be some challenge trying to persuade people that have never paid for music, that suddenly you have to...

**Terry Tyldesley, Resonate music streaming co-op**

Well, some people do have premium Spotify. So some people are paying for streaming and paying for music. But for 10 [age]? There's some exploring to do...

**Elizabeth Alker, presenter**

And it's also changing the industry, isn't it? So, that the streaming services are giving back to the artist. I mean, that's a big part of the battle.

**Terry Tyldesley, Resonate music streaming co-op**

I think what's very interesting is that the language in the debate has changed a lot. And we [Resonate] haven't done big marketing campaigns, we're in advance beta. But we like to feel we've had something to do with that because we're changing the conversation. And we don't think it's a coincidence that organisations are trying to appear more artist-friendly, even if they're not giving the artists access to their own data or paying them very well.

**Elizabeth Alker, presenter**

And is it easier to make a living now as a specialist musician, perhaps, than it was in the past, thanks to stations like BBC 6 Music as well? And the fact that people can access music so easily? Is that helping? Is there a flip side to this?

**Terry Tyldesley, Resonate music streaming co-op**

I think the climate's very tough, particularly for smaller and medium bands. And I also do some blogging. It breaks my heart if I interview a brilliant band, they're around three or four years and then they give up because they can't make it work. And although the industry research says that artists make most money from touring, at any level – Featured Artists Coalition have done some amazing work on this – at the same time, if you're a newer artist, it is very expensive to tour and often you lose money.

**Chris Hawkins, BBC 6 Music DJ**

Yeah, I think it's an absolutely extraordinary concept. To think that as an artist or band, you, you might produce your life's work with a debut album. Whatever point you're at in your career, you've worked for maybe a year on this album. And blood, sweat tears, and probably a lot of money has gone into making this album. And then you just give it away. In what world is that normal? It's really not and it does need to change. Or musicians need to be able to reap the rewards elsewhere. And I think that touring is absolutely key. That's the world of music that we now live in. But can a band keep coming back to the same town every few weeks? Not really.

**Terry Tyldesley, Resonate music streaming co-op**

One thing that is very notable online is that artists are not giving music away free as much as they used to. The advice always used to be “set everything to free on the platforms”, you know, free downloads on Soundcloud or Bandcamp. People aren't doing that anymore because it's, you know, if you don't value your own music, then who's going to value it.

**Chris Hawkins, BBC 6 Music DJ**

I'm really curious about you taking on the big guns, Spotify, iTunes, for example. You're brave.

**Terry Tyldesley, Resonate music streaming co-op**

Yes, absolutely. You have to be brave to change anything. But also, there's a huge strength in presenting a different way of doing business. And that's very, very inspiring. We were part of a research project with Co-operatives UK and Nesta about platform co-operatives. And there's, you know, huge scope for co-operatives to join together across the world, to create a whole new music industry in countries where there isn't an industry yet, and artists don't even have any mechanism of getting paid. And digital can help with that. But yes, we're brave, but we don't think we're foolish.

**Chris Hawkins, BBC 6 Music DJ**

Are you anti- those two that I just mentioned.

**Terry Tyldesley, Resonate music streaming co-op**

We're not anti-; we're pro- a fairer system and pro-choice. We think there's room for everybody. And we think the way we've been embraced by a lot of labels show they want change for themselves and their artists.

**Chris Hawkins, BBC 6 Music DJ**

So, what do you think they're doing wrong? I'm playing devil's advocate a little bit here.

**Terry Tyldesley, Resonate music streaming co-op**

I know, I can hear it. But that's absolutely fine. What are they doing wrong? I think there's a lot of lip service paid to being artist-friendly. But that's not necessarily carried through at every level, both financial and also, data is a massive issue for musicians. Because look at people who say started off on MySpace and then the platform's in trouble... They can't take their fans with them. Data and fans and likes, is very important. And also, labels are finding it tricky in the digital landscape. Because they, they're not always represented. It's almost like they get kind of flipped over and people can access the music without going through any kind of label channel. And labels do have a role to play. Even if it's increasingly like Ninja Tune on artist services and label services, rather than the more traditional model.

**Elizabeth Alker, presenter**

I still want to come back to this point that you mentioned online being punk and it certainly makes it easier to be more DIY with what you're doing. And perhaps stations like 6 Music supporting acts to have a live career... Is this the case? Is online, the fact that you can distribute music yourself and that there are these recent, I suppose, 6 Music you know – in the last 15 years – stations giving more niche music or alternative music a platform and, you know, a springboard for bands to make a living through their live performance.

**Terry Tyldesley, Resonate music streaming co-op**

I think it's brilliant. And it certainly has changed things because if you look at, I mean: every town, every city has got a band that was brilliant locally and never got the chance to punch through or maybe even record and there's local legends. And the fact that there is this access is fantastic. But at the same time, it's very important for artists to be very proactive and in the debate at every level. Whether it's AI, or Imogen Heap with her Mycelia project, trying to make sure that artists get their rights and the tracks are identifiable so they can get any money due. And that's what's missing, I think, this artist input. And when it comes to AI, there's a huge debate around that and whether AI curation means there's a 'blandification' of music? Liz Pelley has done some amazing research into playlists and how few women are on some of the playlists and then if people are taking recommendations from playlists that are very skewed and biased, then you're reinforcing that and magnifying that. So all these are things that we need to find ways of artists being involved in.

**Elizabeth Alker, presenter**

Does the algorithm affect things then? You know, as a band do you worry about that sort of thing. Algorithms just pointing people in certain directions maybe then towards you or, you know, being able to find things themselves or...

**Terry Tyldesley, Resonate music streaming co-op**

I think people have different experiences but there's a track I love by band called SisterRay called Algorithm Prison – which I think Chris, you might have played?

**Chris Hawkins, BBC 6 Music DJ**

Yeah, yeah, I love it.

**Terry Tyldesley, Resonate music streaming co-op**

And we've remixed. So yes, I think there's a danger and artists are very aware of that. And also, there's automated music being made and algorithms being signed by a record company to make 26 albums... There's a lot going on.

**Chris Hawkins, BBC 6 Music DJ**

I think algorithms have a useful purpose and can even be great. But what they don't have is any love.

**Elizabeth Alker, presenter**

Yeah, it's not like a human ear is it.

**Chris Hawkins, BBC 6 Music DJ**

My fear, I suppose, is that they have become, as a radio station, or streaming services. My fear is that they've become showcases for bands who then have to prove themselves and actually earn their crust by going out and playing live. And it comes back to I said earlier that I don't know if it's sustainable for bands to keep touring all year round.

**Terry Tyldesley, Resonate music streaming co-op**

One of the interesting things people talk about a lot at industry gatherings and conferences is how you can be very popular on a platform, and the algorithms love you, and you can't fill a room. And that's a very interesting obstacle.

**Chris Hawkins, BBC 6 Music DJ**

That's a really interesting point, I think. And I would suggest that that is becoming an increasing problem for bands. And it is really tough breaking out of where you're from. You know, if you're a band that are big in Manchester, you're gonna play your first gig in London to one man and his dog. And the positive flipside of that is that in the new social media world, at least one man and his dog might be the only people actually watching the show. But brilliantly on social media, no one knows how many people were there. You can make that sound like it was Live Aid.

**Terry Tyldesley, Resonate music streaming co-op**

It's all about the legends.

**Elizabeth Alker, presenter**

Exactly. Likewise, though, I can think of quite a few bands – I won't mention them – who have a huge audience but virtually get no mainstream media coverage. And that's because they built that audience online.

**Chris Hawkins, BBC 6 Music DJ**

A good example is the Courteeners.

**Elizabeth Alker, presenter**

They play Heaton park in Manchester. And, I don't know what size venue they play in London, so tiny. Very little airplay.

**Chris Hawkins, BBC 6 Music DJ**

Yeah, I know. Frank Turner is another really good example who did just started out touring, relentlessly playing live.

**Elizabeth Alker, presenter**

Similarly, in the kind of music I play on Radio 3, Oliver Arnold, for example, can play the Albert Hall but gets very little airplay on mainstream radio.

**Chris Hawkins, BBC 6 Music DJ**

But touring as a new band is a really expensive business. So, I can understand why so many bands and end up falling by the wayside.

**Terry Tyldesley, Resonate music streaming co-op**

And then there's that very awkward moment where you're going up a level and you've been offered an amazing tour. And then how do you deal with that? Because you won't be quite earning enough money to give up the day job.

**Chris Hawkins, BBC 6 Music DJ**

I loved it that more and more bands are talking openly about the fact that they've got jobs. It's like a glimpse behind the velvet curtain, if you like. And they're happy to admit, yeah, of course, we've got day jobs,

**Elizabeth Alker, presenter**

Bands like Hot Chip, who have top 10 albums who are coming out and saying yes, but we can't afford to live in London because we just don't make enough to live there. And that's because obviously, the traditional industry it's crumbling, perhaps, or it's certainly not as strong as it used to be. So are you missing that as a musician you're missing. That, you know, labels can't come and sign a band and say here's £50,000 or whatever to get your first record out.

**Terry Tyldesley, Resonate music streaming co-op**

I think that middle stage is under huge pressure and we need to try and support musicians. I mean in other countries they have amazing support for venues which makes it easier and much more enjoyable and better paid for artists to tour and we should be doing something with it at a national level to try and support that. But I think what's noticeable now is that record companies now, they want a safe bet. So therefore, they want people with x million streams mostly before they'll look at you and that makes it much harder for people trying to work up without support.

**Elizabeth Alker, presenter**

I should mention as well Independent Venue Week and Record Store Day, which are fantastic initiatives. Independent Venue Week especially just for supporting live music.



And, one of my favourite venues, speaking of Independent Venue Week, they always take parts, the Hebden Bridge Trades Club. And our producer Geoff Bird has been down to visit it. It was awarded the UK's best small venue by Q magazine, routinely puts on great musicians and bands to packed audiences. And it's also an independent venue owned by its members from the local area, who manage everything from the day to day running and maintenance of the venue to putting on events for the wider community.

**Del Bailie, Hebden Bridge Trades Club**

So, my name's Del Bailie. I'm the general manager of the club and also an active member of the co-operative.

**Michael Cornish, Hebden Bridge Trades Club**

I'm Michael Cornish. I'm the secretary of the club, an active member.

**Sarah Ross, Hebden Bridge Trades Club**

I'm Sarah Ross. I'm a member of the club and I'm also a volunteer.

**Michael Cornish, Hebden Bridge Trades Club**

Well, the Trade Club was set up in 1923 as a trade union centre, so it's almost 100 years old.

**Del Bailie, Hebden Bridge Trades Club**

So, it set up in the mid-80s, as the modern incarnation of the Trade Club. The building at that time was falling into disrepair, really, and lots of locals got together and decided to reopen it as an active social club. It's only in recent years that has transformed into members' co-operative, but you don't have to be a member to come and enjoy gigs or the bar.

**Geoff Bird, producer**

So how would you describe the experience of the Trades Club?

**Sarah Ross, Hebden Bridge Trades Club**

I think people love the Trades Club because it's so real. There's no fake to it at all. It's professional it's professionally run but you also see it warts and all.

**Geoff Bird, producer**

Who wants to tell us about some of the luminaries that have played? Because it's a pretty stellar cast list, isn't it?

**Sarah Ross, Hebden Bridge Trades Club**

We've had Patti Smith, Nick Lowe...

**Del Bailie, Hebden Bridge Trades Club**

Laura Marling, Lloyd Cole... An amazing band I remember from years back called the Scaremongers, Law of Ace, Pete Wiley, Andrew Weatherall.

**Sarah Ross, Hebden Bridge Trades Club**

But we also really champion young musicians. Tonight is the first night of Independent Venue Week. So it's a York showcase headlined by a band called The Howl and The Hum.

**Geoff Bird, producer**

Sound checking as we speak.

**Sarah Ross, Hebden Bridge Trades Club**

They are sound checking as we speak, yes, they are.

**Geoff Bird, producer**

What makes this place different?

**Michael Cornish, Hebden Bridge Trades Club**

I think it's very much a community centre.

**Del Bailie, Hebden Bridge Trades Club**

Yes, as well as the music, all sorts of different groups use the club in different ways. Home education groups...

**Michael Cornish, Hebden Bridge Trades Club**

...Chess Club on Monday.

**Geoff Bird, producer**

A co-operative has a declared set of values. How much do you feel they align with how you go about things?

**Del Bailie, Hebden Bridge Trades Club**

Well, totally in terms of wanting to create a more participatory economy. One which is more equal and that isn't just about making profit. We consider ourselves a non-profit and co-operative values for that as a non-profit? I mean, we tweaked our co-operative values slightly to include the fact that club has a history of being an independent socialist club. So you're signing up to values of common ownership and socialist principles when you join the club.

**Geoff Bird, producer**

Could you just dig into how a place like this works as a co-operative? What does it actually mean?

**Del Bailie, Hebden Bridge Trades Club**

To us it means participation, solidarity, and community. We try and minimise differentials in terms of wages. So, there's a bunch of staff who are paid to work here, and a whole load of members who are active. The club overall is run by a committee, but also the directors of the co-operative. And a lot of volunteers who are active members.

**Sarah Ross, Hebden Bridge Trades Club**

People love getting involved with the club, particularly around the music. That's obviously something that's the driver. I mean, we we did a callout for door volunteers, where somebody comes and does a couple of hours on the door, and gets to see a band and, you know, potentially get some free tickets down the line. And it's a couple of hours, once or twice a month. And for that you feel that you're included in the club and the running of it. So people want to be involved.

**Del Bailie, Hebden Bridge Trades Club**

We had to look at what would we do to be able to function as a business in a way that was consistent about principles and the co-operative model best fitted with those principles. You have hundreds if not thousands, over the years who come here from outside and all over the world to see gigs and of course, inputs into the local economy.

**Geoff Bird, producer**

Right so we're in the bar, it's very noisy.

**Customer, Hebden Bridge Trades Club**

I'm Rui.

**Geoff Bird, producer**

Rui, and do you live in Hebden Bridge?

**Customer, Hebden Bridge Trades Club**

Yeah, I live in Hebden Bridge.

**Geoff Bird, producer**

What are your names?

**Customers, Hebden Bridge Trades Club**

Laura, Sophie.

I come to a lot of events.

We were talking about how nice it was to have different ages [at the venue]. So, there's over fourties but there's also younger, younger people enjoying the music.

You don't feel intimidated here. It's safe. I like being here. It's you know, people we know here. I like the clubbing music. I dance with my daughter. We just really enjoy it.

And it's cheap. It's affordable.

**Michael Cornish, Hebden Bridge Trades Club**

Our motivation is not making money for the sake of it, you know, it's providing a facility that should make money, and hopefully it does make money so it can keep going, but allows everybody to participate in it.

**Geoff Bird, producer**

Why do you think more clubs, particularly in communities like this, aren't run on a co-operative basis?

**Del Bailie, Hebden Bridge Trades Club**

Knowledge, education. It's a lot to do with what people are used to and what they don't see in successful operations. So, it's becoming clearer and clearer that it's possible to run, not only individual businesses, but the whole economy in a different way.

**Geoff Bird, producer**

And so, you would recommend it, heartily...

**Del Bailie, Hebden Bridge Trades Club**

Yes, indeed. This works fantastically well. It's hugely important to this area and the history of co-operatives is embedded in this area. It would be impossible to think of the Trades continuing as a standard capitalist business.

**Elizabeth Alker, presenter**

Geoff Bird there at the fabulous Trades Club in Hebden Bridge, which is a co-operative.

But speaking about venues and live music just come back to that point, Chris, is it really difficult for bands to make a living playing live?

**Chris Hawkins, BBC 6 Music DJ**

I think it is. The whole idea of 'pay to play' I think was verging on criminal. How many times have musicians been asked by friends, family members to... 'Could you just come and do a couple of songs at a daughter's wedding?' Or 'can you come into play the Christmas party for our works' do?'. 'Well, yeah, but pay me to do it because that's my profession'. That desperation for bands to get out and play, which by the way, is the only way surely any band can ever get better is by playing live in front of an audience

**Elizabeth Alker, presenter**

And Terry, as a musician is this resonating with you?

**Terry Tyldesley, Resonate music streaming co-op**

I absolutely agree. And also, when it comes to recording your music, if something's been road tested first, you know what works, you often bring all that into the studio with you and get you get a much better result.

**Elizabeth Alker, presenter**

But to make a living you'd have to be out every single night.

**Terry Tyldesley, Resonate music streaming co-op**

Yeah, it's really, really tough. It's not the only answer, I think. And we need a portfolio of ways for artists to make a living.

**Elizabeth Alker, presenter**

Okay, well, this brings us on to your big idea. Tell us about it.

**Terry Tyldesley, Resonate music streaming co-op**

Well, the big idea is streaming, but in a way, that helps artists much more than they're being helped so far. So, it's ethical streaming, fair trade music, if you like, where artists not only get paid more per stream, but they also get a share of profits. And they have a say in how things are run, and they can put forward ideas and so on.

**Elizabeth Alker, presenter**

So, tell us how Resonate works, then how does it work as a co-operative, how do artists make money from it?

**Terry Tyldesley, Resonate music streaming co-op**

Well, it's a streaming co-operative. So, we're streaming but also in the future going to be incorporating artist services to have quite a 360 [degree] offering. And it's a pay as you go streaming model, so people pay per stream. And artists get paid – at the moment, our payouts are twice what other leading streaming services offer. The system is called stream-to-own. After nine streams, the listener is paid the equivalent of a download, and then can own the track.

**Chris Hawkins, BBC 6 Music DJ**

How much per stream?

**Terry Tyldesley, Resonate music streaming co-op**

It starts off very small to encourage people to explore and listen. So, it starts off at 0.002, and then it goes up incrementally as people like the artists and the music more. And so, each increment adds up to the price of a download.

**Elizabeth Alker, presenter**

So, nine streams is equal to a download and that's just it said that about a Euro, did you say?

**Terry Tyldesley, Resonate music streaming co-op**

Yes, slightly less than a euro, but other services it takes 200 to get there.

**Chris Hawkins, BBC 6 Music DJ**

But remember, when you used to buy a CD single. It would be like £3.99. So, a Euro for a song... All that work that goes into making that song, getting it out there. And for a Euro, you can own it now.

**Terry Tyldesley, Resonate music streaming co-op**

I know it's incredible how things have changed. Also, very interesting that a lot of artists, especially emerging artists, will always have vinyl now at shows to buy because that's the way they can make money. But that started with the tech giants. The important thing is to try and take control of that and make sure that artists are getting the rewards.

**Elizabeth Alker, presenter**

So how does this work then, practically. How do artists become stakeholders and get involved in this project?

**Terry Tyldesley, Resonate music streaming co-op**

Okay, well, for us at Resonate, it's very easy. An artist uploads a track, they become a member for free, and that gives them voting rights on big meetings and so on. And they get paid. We've had about 3/4 of a million paid streams, and paid out on average twice as much per stream as other leading platforms.

**Elizabeth Alker, presenter**

And now how far are you from seriously rivalling the big companies, Spotify, Apple Music...?

**Terry Tyldesley, Resonate music streaming co-op**

We're not looking at it in that way, because we feel that we're primarily for people who are very passionate about music. For them it's a necessity, they're active listeners. They're not just putting on a playlist to cook pasta by. We're very much into human curation. But we think, you know, there is huge potential to grow outwards from there.

And one thing that's very significant about what we're doing is that we're starting off in a very grassroots way with members they bring in other members; as artists join, they bring in their fans. And it's a business model that means you can make money through that system. If you look at a lot of the other streaming platforms, they don't make money. Their model is not revenue generating. They may be getting investment and paying out some money but are they actually on solid ground? No. At least we know we have a potentially life changing way of doing things to musicians around the world.

**Elizabeth Alker, presenter**

And how is it more sustainable?

**Terry Tyldesley, Resonate music streaming co-op**

And it's more sustainable because artists can get paid more. But also, with the power of co-operatives...

**Elizabeth Alker, presenter**

I mean, without the investor...

**Terry Tyldesley, Resonate music streaming co-op**

Without the investors, because of payments from listeners.

**Elizabeth Alker, presenter**

It marketing it to listeners, is that a challenge? Is that going to be a problem?

**Terry Tyldesley, Resonate music streaming co-op**

Well, we haven't run a marketing campaign yet, because we're not officially launched. We've been getting great coverage in Wired, the Guardian and Independent and so on. And there is very much a global aspect to all this, which is: people are really questioning big systems and money making systems around the world and looking for new ways of doing things.

And it's not just in music. It's all across the board. And when I was at a research meeting with Co-operatives UK and Nesta, in the room there was a co-operative taxi company and a power company and a phone company. And co-operatives are already generating trillions in income. And there is the potential for very integrated systems. So, people discover a new artist through streaming; the artist gets paid fairly. And you can incorporate a co-operative ticketing service and cab home service and that kind of thing.

**Chris Hawkins, BBC 6 Music DJ**

I think it's brilliant, what you're doing. The idea seems quite straightforward, which is always good. But what I'm worried about is that it's a race against time. When the record industry got caught with his pants down when CDs went out of fashion and streaming came along, I worried that there will be something else before this can provide the service that you intend it to.

**Terry Tyldesley, Resonate music streaming co-op**

Well, the thing about being a community with lots of members who have a stake in it, is there's a huge amount of strength there. And that means strength to try new things out, to deal with things that come up along the way. So, if, you know, MySpace, wasn't it, there was a community of people listening to music. But there wasn't a sort of MySpace community of artists who were part of it.

**Chris Hawkins, BBC 6 Music DJ**

It sort of sounds like you're getting close to providing the services that in the old days a label would.

**Terry Tyldesley, Resonate music streaming co-op**

That's not what we're aiming for. There's room for everybody. And we have lots of amazing labels on our platform like Hyperdub, and Planet Mu and so on. So, we're not aiming to replace labels.

**Chris Hawkins, BBC 6 Music DJ**

I'm not just expecting but I'm just wondering whether there's any point in a band being desperate to get signed to a label when they can come straight to you and they can get showcased.

### **Terry Tyldesley, Resonate music streaming co-op**

That's such a big issue! I mean, I can talk all day about that. But a lot of bands don't feel there's much point because they don't get enough support, and they might as well do it themselves. That's why there's this huge... you've got big labels and a lot of self-releasing artists

### **Elizabeth Alker, presenter**

And what are labels doing that you don't do?

### **Terry Tyldesley, Resonate music streaming co-op**

Labels do PR, they often put on shows or organize bookings and organize recording. It varies hugely. But that's not to say there isn't a huge movement out there of artists who are doing it all themselves and self-releasing. And there is room for both.

### **Chris Hawkins, BBC 6 Music DJ**

Well, that's kind of for me one of the solutions to the problem that we've been talking about, is that bands: Yes, it's brilliant to be in a band. And you know, those of us that have never been in one and will never be in a band, I think will always with envy those that are in... But what I would say is, and advice that I would give, as an old man to any young band would be: Yes, enjoy every single second of the performance, the recording, the studio time, being in a band. But spare a bit of time to be businesslike about the way that you run the band.

So, you need to be on streaming services like yours, Terry. You need to have great merch, that is a really good way of bands making money. So long as, by the way, venues are not taking a cut from merch stores. It's an outrageous amount of money that some venues are asking for you to be able to sell your merch. You've gone on stage, you've performed at that venue, you've sold X amount of pints behind the bar, and then you're being charged to sell T-shirts. And by the way, that amount of money, it's significant for the band. It's peanuts to those big venue owners. So, to take 25%, that's outrageous. But I do think for those venues that don't do that, and thankfully, it's the majority, I think that the merch is important. And I think, perhaps, a change in mindset, long term, that can persuade my daughter who's 10 and kids of that age that they have to pay for music and invest in it. That, I think, is possibly key.

### **Terry Tyldesley, Resonate music streaming co-op**

I think your advice is brilliant, and certainly I know enough bands who have not been able to sell merch at venues with crazy prices – even very reputable venues do this, because they can't afford to do things at a loss. But artists are having to be more businesslike. And there's some great training around Featured Artists Coalition run artist entrepreneur days, because that's what you have to do these days.

### **Chris Hawkins, BBC 6 Music DJ**

Yeah, I think yes, if you're in a band, enjoy the sex, drugs and rock and roll, but do spend five minutes thinking about the future of the band as well.



**Elizabeth Alker, presenter**

I mean, this is not necessarily about competing with or replacing labels or promoters or, you know, the big players in the industry. This is about working with musicians and other organizations who have similar values to you.

**Terry Tyldesley, Resonate music streaming co-op**

Absolutely. And values are important in any business. And also, across the world. People are questioning values, people are crying out for different value-led approaches, if you like. And we find this in our conversations with labels that one of the reasons, some quite big labels, want to have their artists on our platform is because they believe in something that is more value led. And they see that they have an identity and they embrace that. Because we make sure we have label pages. So, they're not kind of cut out as they are in some other markets. So, we have DIY people, we have artists experimenting or experimental founder and we have people like Hyperdub, who put the newest Burial release up, and we're very excited to have all of them.

**Chris Hawkins, BBC 6 Music DJ**

What seems like a good idea would be if the if the artists that you're streaming could could find out who's listening to them. That seems like that would be really useful information for an act for a band.

**Terry Tyldesley, Resonate music streaming co-op**

It is absolutely crucial information and so helpful when you're trying to work out where to play where your fans are, who's the most engaged. And we think data is a issue that's often overlooked for artists sometimes, because people are deliberately keeping artists data away from the artists, or because the artists don't understand it. And we're building mechanisms to enable artists to own their own data. We don't let anyone else have the artist data. It's a very private thing. And artists should absolutely have control of their data.

**Elizabeth Alker, presenter**

And as a musician in five years' time, how would you like to be engaging with this service and services like it?

**Terry Tyldesley, Resonate music streaming co-op**

I think in five years' time it'd be amazing for there to be a much more open landscape. So, artists are able to have a much more sustainable career, in a way we often see in other European countries where there's more basic funding at beginner level, if you like, for both artists and venues they need to play. And so, a very open relationship with streaming platforms where artists know that when they've got music on the platform, our platform, that they will get a fair a reward and be able to communicate easily with their fans as well.

**Elizabeth Alker, presenter**

For musicians, how easy is it for them to start up an organisation like Resonate?

**Terry Tyldesley, Resonate music streaming co-op**

I think for an individual musician it would be really difficult because we've had years of proof of concept of coders coming together on a voluntary basis. I mean, people think, 'oh, you just switch it on'. That's, that's not true. Any kind of big development and a music player is massive. But in terms of artists coming together to create new ways of doing business, I think that's something that, you know, is easy to do. And also, we're seeing organisations that aren't yet co-operatives but are collectives and doing amazing things. I have a lot of experience with some organisations around women in music: Loud Women, Get in Her Ears – they put on shows, they have blogs, they have, you know, radio shows as well. And that kind of collective heading towards co-operative action is definitely the way.

**Elizabeth Alker, presenter**

So, you'd like to see more communities of artists creating these things and creating similar kinds of services.

**Terry Tyldesley, Resonate music streaming co-op**

Absolutely.

**Chris Hawkins, BBC 6 Music DJ**

Do you think what you're saying is all a bit clinical?

**Terry Tyldesley, Resonate music streaming co-op**

I'm astonished. I think it's absolutely the opposite. It's warm. It's joyful. It's collaborative. It's human centric.

**Chris Hawkins, BBC 6 Music DJ**

It feels a long way from walking into a pub and seeing a band play live and falling in love with that band.

**Terry Tyldesley, Resonate music streaming co-op**

How? People have their phones; they might stream music on the way.

**Chris Hawkins, BBC 6 Music DJ**

Yeah, it just doesn't feel very rock and roll.

**Terry Tyldesley, Resonate music streaming co-op**

Are you a luddite?

**Chris Hawkins, BBC 6 Music DJ**

Must be!

## **Elizabeth Alker, presenter**

Well, lots of food for thought there. Thank you to my guests, Terry Tyldesley, and Chris Hawkins. Thank you both.

To hear future episodes of More Than a Shop subscribe to the podcast at [morethanashop.coop](http://morethanashop.coop) or wherever you get your podcasts.

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