

WHAT THE FUTURE: MUSIC

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+ **Q&As with chart toppers Glass Animals,
AEG Presents, Industrial Light & Magic,
PepsiCo, KEXP, and rising artist VNCCII
discuss how tech will impact music's
human element**



GAME CHANGERS



Imagine it's 2029.

The word “reality” often has a modifier like “virtual-” or “augmented-.” So, what will music, especially live music, look and sound like?

Technology evolves. Early music videos were just a camera pointed at a band playing. Then MTV gave us an A-ha moment as the video for “Take on Me” demonstrated that videos could take on a narrative form and elevate the song. Later, early streaming on the internet sounded like tinny, choppy garbage. But listeners heard the potential of always-on, always-available everything. It’s where the Grateful Dead’s ‘78 set in Cairo was just a click away instead of a grail hunt among tape traders. Then iPod and Spotify changed how we find and carry music. Viewed in that way, the metaverse as a concert experience seems only a matter of time.

One thing about the future is it isn’t always different from the past. Or at least elements continue. The music industry has changed dramatically. But fans’ connection to artists and music hasn’t missed a beat. The late jazz vocalist Jon Hendricks said you can learn all you need to know about music and life if you just heed the advice of his one-word “Short Jazz Poem.”

“Listen!”



94%

of U.S. adults spend some time listening to music each week.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Contents



1. Territory map

The future of the music will be driven by forces coming from six directions. We map them out.

2. The lay of the land

We talk with music experts from AEG Presents, Industrial Light & Magic, PepsiCo, KEXP, rising artist VNCCII and chart-topping band Glass Animals about how tech is changing how artists create and perform music live and virtually (ABBAatars!). We also explore how consumers will discover, listen and follow music, and the shifting roles for brands as connectors and scouts.

3. Tensions

Will people embrace virtual concerts with avatars of their favorite artists? What kinds of mixed reality shows will fans think are worth the in-person price? Ad-supported or subscription? How people lean on these opinions will shape the future of music and fandom.

4. Future destinations

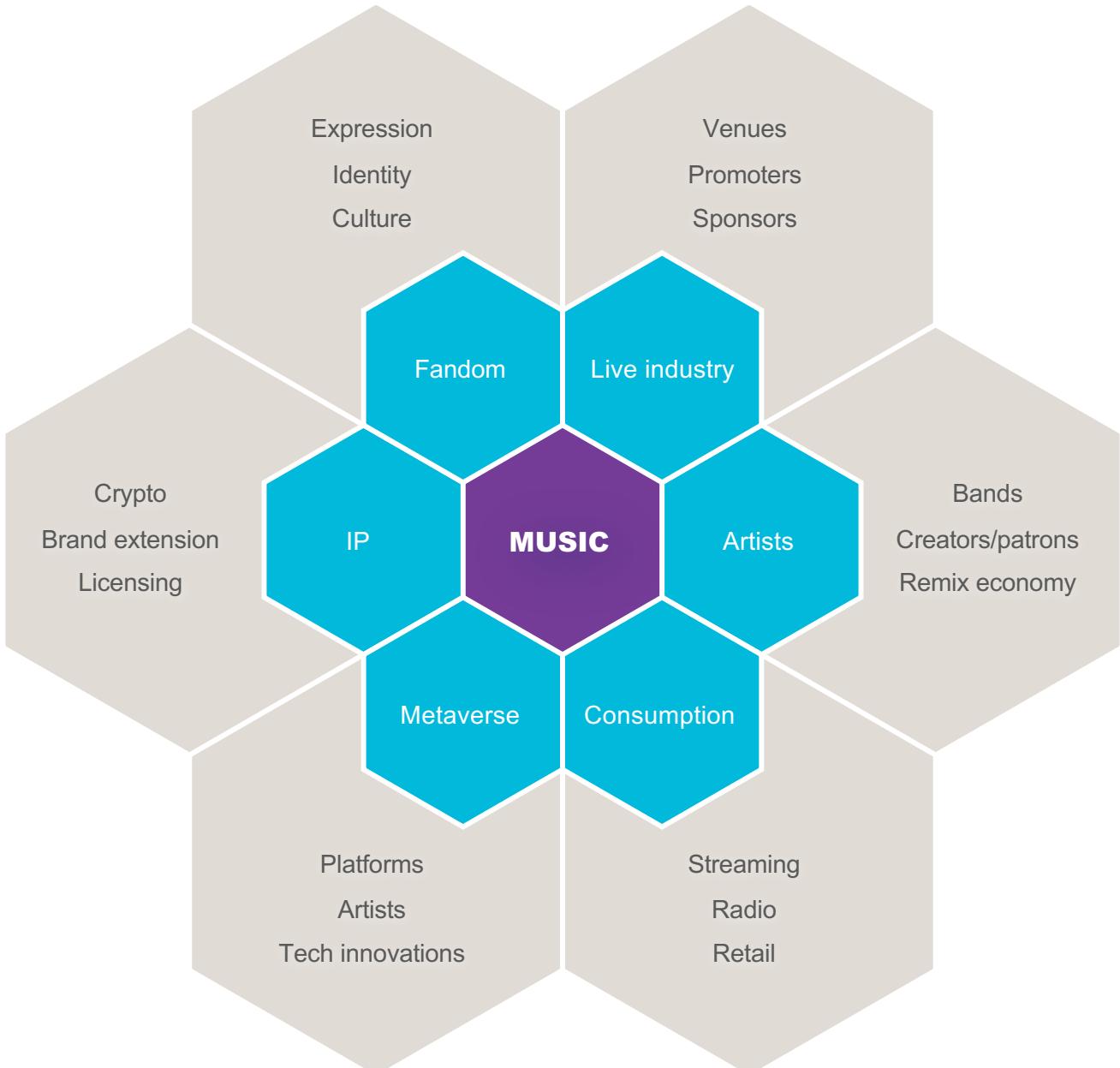
Based on our data and interviews with experts, we plot out a potential future — a plausible port in our future journey. Then, thinking of our tensions, we consider what happens if one of them shifts. We use that as waypoint to ponder how that might send us to a different scenario, plausible port two. Then, we outline the Future Jobs to Be Done, giving new ways to think about how brands can help consumers navigate the future.

5. Appendix

Want more? We show our work, including full expert interviews, our contributors, and links to what we're reading today that has us thinking about tomorrow.

Territory: What will drive the future of music?

The future of music will certainly be influenced by technology, but it's also good to think about the things that are less likely to change. How will the old and new mix in the coming years?



How virtual and in-person concerts can coexist



Marisol Segal

Head of digital partnerships, AEG Presents

AEG Presents owns venues and produces live events and music festivals such as Coachella. Marisol Segal works with digital partners to build products and drive awareness with a goal of, as they say in the industry, putting butts in seats. She sees a long-term role for in-person and streaming experiences. But she also sees that “virtual” and live can work side-by-side and drive engagement for each other.

54%

of Americans attend at least one concert per year, including 69% of Millennials.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

This is a very particular example of a nonbinary future. In the near term, if not forever, there will be a place for live, in-person concerts. There will be room to experience live events through streaming media. Segal says there will likely be more ways to experience music in virtual group settings that we can't even imagine today. And they can feed each other, she adds.

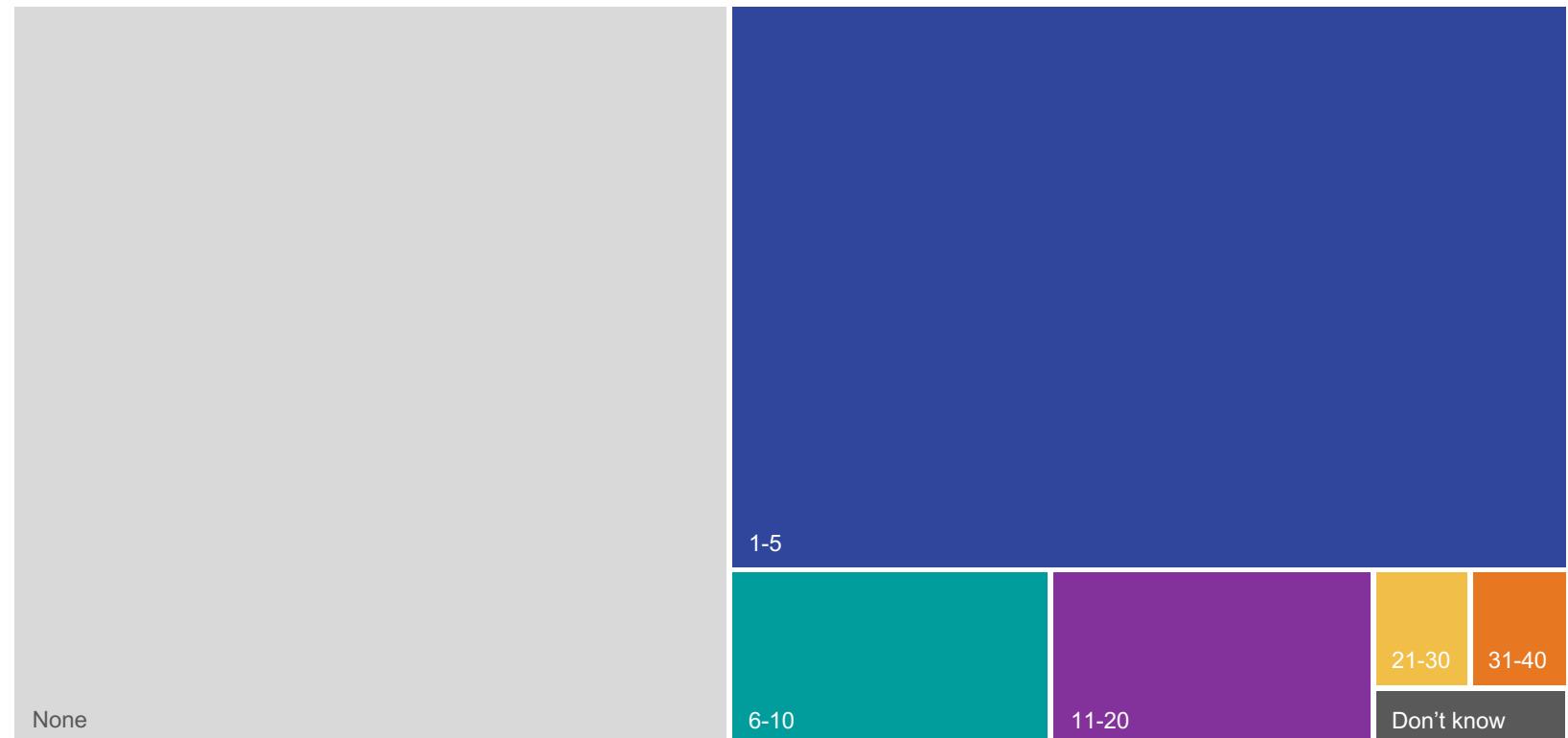
“Today, the metaverse is very tied to the gaming community. A lot of that audience is young and has never been to a concert. Those experiences for them are their very first concerts, and they open a world where they will want to see those artists live.”

And for concert-goers, the live experience was something they missed most during the pandemic.

[Read the full Q&A on page 33.](#)

Of those who attend concerts, most see less than a handful per year

Q. On average, how many concerts do you typically attend each year?



(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

The live experience lives

During the pandemic, live music was a much-missed aspect of “normal life.” In a panel of college-aged young adults conducted by Ipsos, one said, “I didn’t even realize that that was something that I actively ached for. I miss it so much.” As the world reopens, music festivals will fill and arenas again will rock, filling a critical need, says Heather Carruthers, president of Ipsos UU.

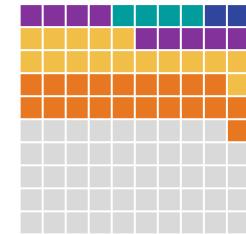
“Music plays a universal role in shaping our identities and bringing us together. That need will continue, including in virtual spaces.”

For younger Americans especially, live music is something that they want to keep as part of their lives, and that will likely prove true for both in-person and virtual shows.

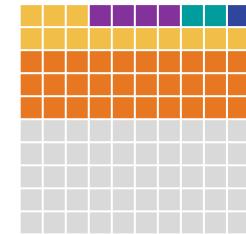
People spend most of their music dollars on concert tickets and streaming

Q. In a typical year, how much do you spend on the following?

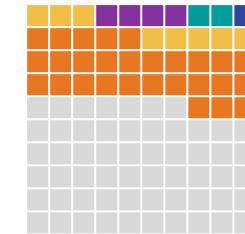
Concert tickets



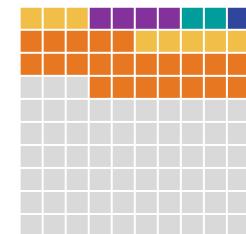
Streaming music subscriptions



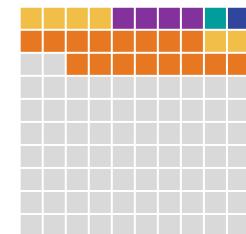
Purchasing recorded music (MP3s, CDs, records, etc.)



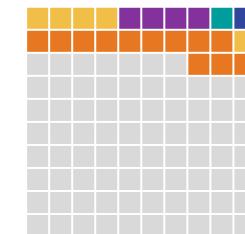
Band/artist merchandise



Supporting public radio or podcasts (through donations, Patreon, etc.)



Supporting artists directly (through services like Patreon, Bandcamp or Kickstarter)



■ \$600 or more ■ \$400-\$599 ■ \$200-\$399 ■ \$100-\$199 ■ Less than \$100 ■ \$0

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Virtual music is testing the limits of human connection



Sami Tauber

Musician, metaverse creator; aka VNCCII

Sami Tauber is a Gen Z Australian musician and artist who performs worldwide as a human, and metaverse-wide as a super-sentient crime-fighting cyborg heroine named VNCCII (pronounced like Leonardo da ...). She blends virtual realities with real-world talent to create new ways of connecting with fans. But how long will it be before music itself is created virtually?

70%

of Gen Z and Millennial adults value feeling connected to bands and artists they love.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Although she herself performs as an avatar, Tauber doesn't think that we'll create our music virtually just yet. She says it will be some time before artificial intelligence breaks its own repetitive patterns and behaviors and creates music we'll want to listen to. And we should accept it when it does, she says.

"If [someday] an AI can do exactly what I'm doing and literally make a song, then it becomes a matter of what is it about being a human that I can give as an experience to people that this technology cannot?"

Tauber is working on a novel as part of a mostly-virtual realm of storytelling to connect with fans.

[Read the full Q&A on page 35.](#)

What people value most from music fandom is connection

Q. Please think about some ways that people may interact with music and bands/artists. How much, if at all, do you personally value each of the following?

Feeling connected to the bands/artists you love



Discovering new bands/artists



Following your favorite bands/artists on social media



Introducing your family and friends to new or different bands/artists



Feeling that you're supporting your favorite bands/artists financially by purchasing music, merchandise, concert tickets, or directly through payment apps or e-commerce channels, etc.



Subscribing to get updates and news from your favorite bands/artists



■ A great deal/Somewhat ■ Not very much/Not at all ■ Don't know

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

What happens when artists give fans creative license



Dave Bayley

Lead singer, Glass Animals

The music world has shifted so that now everyone can be a creator. While there were always ways for listeners to create fan art or make mixtapes, now they can share their creations widely with each other. It's a relatively new aspect of how music can shape community. Glass Animals, whose chart-topping song "Heat Waves" is one of the most streamed in Spotify history, saw the pandemic as a way to formalize that process. With the "Open Source" project, lead vocalist Dave Bayley gives fans access to creative building blocks.

75%

of Gen Z adults most often listen to music on streaming platforms.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)



During the pandemic, Bayley realized that creativity and creating were keeping him sane. He wanted to give fans tools and starting points so they could create, too. So, he open-sourced sound clips, album artwork and more, and let fans do whatever they wanted with them, while encouraging them to share their creations on social media. It's all part of the explosion in how people interact with music and discover it, Bayley says.

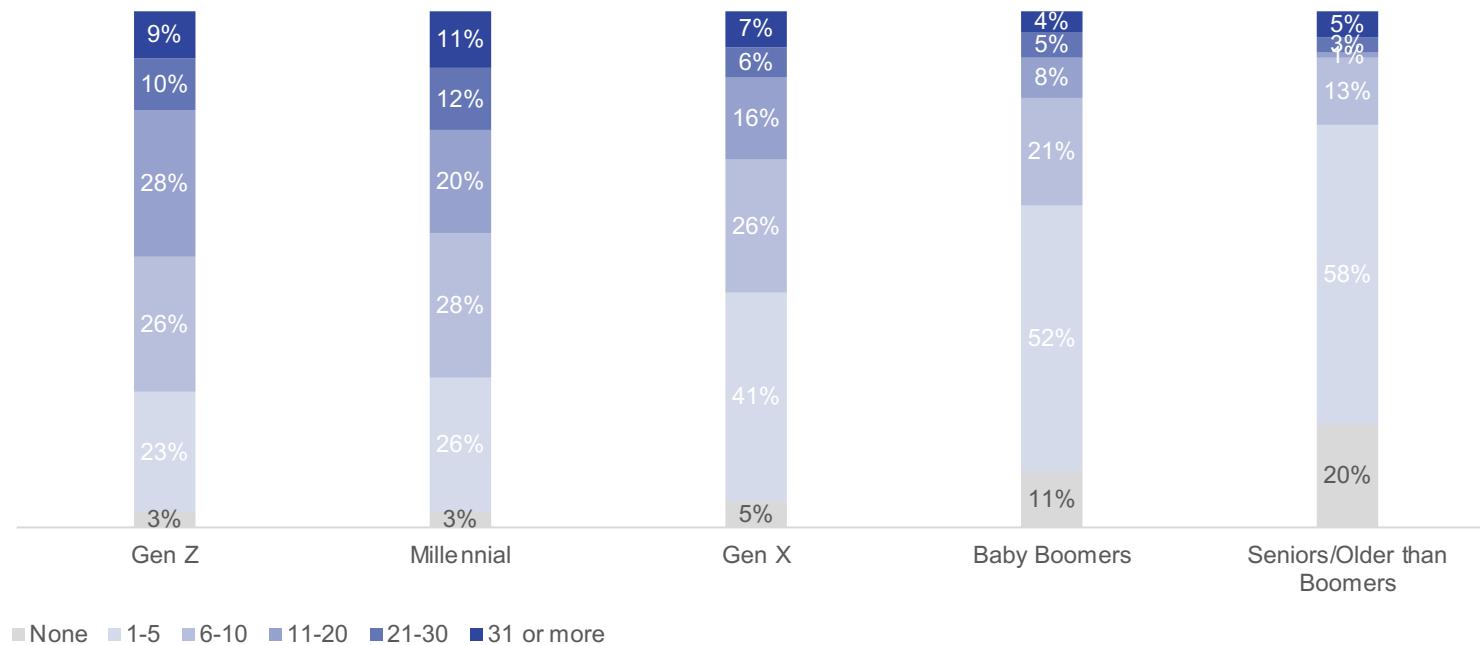
"I quite like looking at YouTube comments and seeing where people find our songs. They will say FIFA the video game or Minecraft or Will Smith's TikTok video. It just shows me that people are finding things absolutely everywhere at the moment."

While music is part of our lives in new ways, the old ways aren't entirely dead, either.

[Read the full Q&A on page 37.](#)

Younger adults listen to more hours of music

Q. On average, about how many hours each week do you spend listening to music? (% Selected)



(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Why humans still have a place in music discovery



John Richards

Morning show host, associate program director, KEXP

Forty years ago, video was supposed to kill the radio star. But radio is still thriving in some corners of the dial. KEXP, a listener-supported station in Seattle, has built a global community through its long-running streaming service and presence on today's digital platforms. It only plays music, spun by humans. The station's morning show is DJed by John Richards, who can weave a set that ranges from punk rock to hip hop and introduce you to your new favorite indie band along the way. It's an art practiced by fewer in these algorithm-fueled days. Can KEXP's success hint at an important truth?

64%

of Americans ages 18-34 discover new music via social media.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)



Today we have lots of options to find and listen to music, some driven by humans, some driven by algorithms. Richards believes that the human touch plays an important role, and that KEXP's success shows it's a workable model. With something as personal and emotional as music, keeping humans in the mix alongside the tech-driven tools and platforms can be vital, he says.

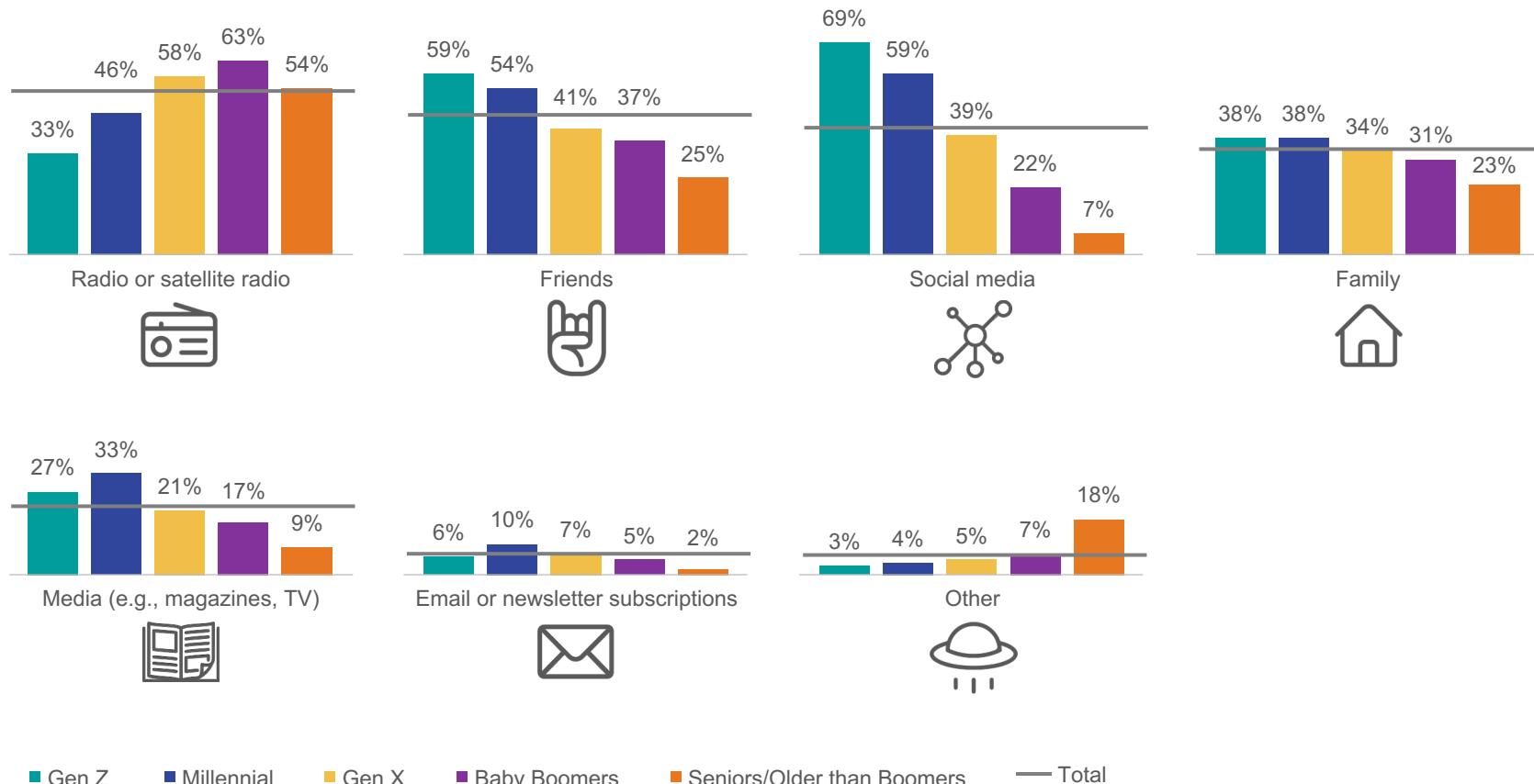
"There's a place to go when you want and trust somebody to mix music, when you don't want to just sit there and feel a non-live, cold stream."

Humans have a need to connect with and through music. For KEXP's faithful, it's a community they feel compelled to share. Richards says that every band he interviews says fans make a point of telling them they discovered their music on KEXP. "It's amazing that fans care that much," he says.

[Read the full Q&A on page 39.](#)

Radio continues to be part of a well-rounded music discovery diet — so far

Q. Where or how do you discover new or different music? (% Selected)



(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)



Music is increasingly vital for mental wellness

KEXP, and John Richards' show, in particular, have three mantras: "Music matters," "Music heals," and, most powerfully, "You are not alone." Arguably, this connection between music and mental health has always existed, but for many it crystalized during the pandemic when music became a warm blanket to wrap yourself in. [Ipsos research](#) shows that mental health is a growing part of our wellness conversations. People get that music can contribute to their mental health and that's a large part of why they listen, says Victoria Guyatt, vice president and head of Ipsos' North American ethnography practice.

"Music can heal. Music can also gut you. But mostly, music can get you through if you let it."

Technology will bring us music in new ways, but the emotions it stirs are still very human.

Music is nearly as important for people's mental health as it is for their entertainment

Q. How important, if at all, is the role of music in... (% Selected)

Your entertainment



Your mental health



Your identity



Your connection to your friends



Your connection to your family



Your culture



Your connection to your faith/religion



■ Very important ■ Somewhat important ■ Not very important ■ Not important at all ■ Don't know

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

How virtual technology will redefine music shows



Ben Morris

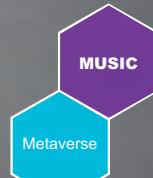
Creative director, Industrial Light & Magic

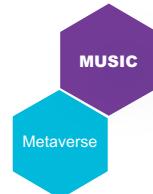
Tech innovation has always pushed the boundaries of music shows, from Moog synthesizers in the 1960s to Elvis Presley's posthumous hologram duet with Celine Dion in 2008. Industrial Light & Magic (the visual effects company behind the "Star Wars" franchise), takes that another step with the mixed reality experience for ABBA's triumphant Voyage concert residency fronted by its de-aged, virtual avatars. Creative director and visual effects supervisor Ben Morris says early feedback points to the show changing the way we think about live music.

46%

of Gen Z and Millennial adults agree that attending a concert in virtual reality or the metaverse would give them a similar level of excitement to attending a concert in person.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)





The question becomes whether or how technology will enhance or detract from the music and shows. "You don't really want people to feel the technology," Morris says. "You just want them to feel the excitement and the presence."

Another challenge is how much people will be willing to pay for shows featuring avatars of the actual artists, whether alive or not. Ipsos polling shows audiences are skeptical.

Morris acknowledges that earlier technology attempts have soured some audiences on the potential. But he says that's changing.

"There are guys who I'm working with who do all the biggest gigs all over the world, Beyoncé — everyone. And they've sat there, and they've said, 'I've never seen anything like it in my life. This feels like a normal gig.'"

[Read the full Q&A on page 41.](#)

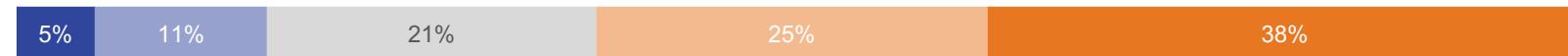
Most expect to pay less for virtual concerts, but more young adults expect to pay extra for a virtual show than older peers

Q. To attend a concert in virtual reality or the metaverse, would you expect to pay more, less, or about the same as you would for an in-person concert? (% Selected)

Gen Z and Millennial



Gen X



Boomer and Older



■ Much more ■ Somewhat more ■ About the same ■ Somewhat less ■ Much less

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)



How music licensing for brands will change in the blockchain era

Music's intellectual property is currently a mess of complexity. Could blockchain technology help overhaul the system? Already we're seeing NFTs issued by artists to govern rights to their music. If this becomes more widespread, it might be easier for artists to get fairly compensated for their work and for brands and creators to reasonably and easily license music for videos, podcasts, remixes and more.

62%

of Americans often or sometimes hear familiar songs that are used in commercials featuring products/brands that they use.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

In that future, those who license music could wind up with better access to or even partial ownership of works from established artists and emerging talent alike. Brands could more easily align with artists that fit with their audience and their values and purpose, says Philip Ryan, a partner with Ipsos Strategy3.

“Simplifying the rules around intellectual property for music could open the floodgates. Music is already ubiquitous, but it might be the tip of the iceberg.”

This could lead to better and more equitable compensation for artists. Or it could dilute it, like the stock photo market has done for professional photographers — especially if AI-generated music becomes more readily available as a substitute and endless songs can be generated for commercial use with little overhead cost.

Why sponsors are nurturing emerging talent — and big names



Catherine Carter

Senior marketing manager, PepsiCo

Music plays a role in building community and identity among fans. So, it's a natural space for brands to play in. Historically, few brands have played more seamlessly than Pepsi, which has brought us iconic moments from Michael Jackson commercials to Super Bowl halftime shows. As the brand moves on from the big game, Catherine Carter is thinking about its future commitment to music fans. PepsiCo's support is far from dissipating, as the beverage maker is launching new forms of sponsorship to keep the connection rocking.

69%

of Americans say music is important to their identity, and 61% say it is important to their culture.

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)



At nearly every level, advertising and sponsorship play a role in music, from festival underwriting to instrument endorsements to radio commercials — and even the music featured in those spots. But like everything else in the business of music, sponsorship is evolving. There are endless possibilities within the Web3 space, says Carter. And the sponsors won't just be working with the biggest names on stage.

"There are a lot of factors that come into play, but we always want to see who is creating buzz and authentic connections to an audience — even if it's small — because that connection can become a force at scale."

[Read the full Q&A on page 43.](#)

Most virtual concert-goers would be willing to pay for more control over their experience

Q. Thinking about possibly attending a concert in virtual reality or the metaverse, how likely, if at all, would you be to pay more money to have the following experiences at a virtual concert? (% Likely)

The ability to control the "view" from many angles



The ability to choose which songs the artist performed from a list



Having a view that is "closer" to the artists



Having a virtual, one-on-one experience with the artist's avatar



(Source: Ipsos survey conducted May 23-25, 2022, among 725 U.S. adults who are very or somewhat interested in attending concerts in virtual, computer-generated worlds where people can socialize, work, and play, like in virtual reality or the metaverse.)

For music in ads, give it a break

Adding background music is a proven way to add engagement and recall for commercials. Sometimes, such as with a jingle, that music is front and center. But even background music can lead to better brand recall, linkage and persuasion. To maximize the effect, however, it's best to do one key thing, says Pedr Howard, a senior vice president in Ipsos' Creative Excellence practice.

“Breaking the music can grab the audience’s attention at critical moments.”

He says that Ipsos research shows that cutting the music while the logo or tagline is on screen, for instance, can yield better brand linkage than just letting the music play. Depending on your goals, different techniques will yield different results.

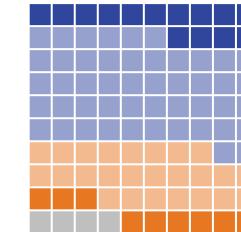
Now imagine that the music itself is AI-driven and customized specifically for the spot, making it simple to create multiple versions of the spot to achieve each brand goal.



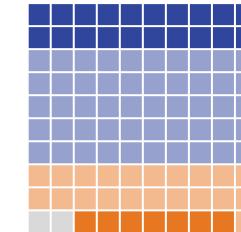
Americans have high recall of familiar songs in ads

Q. How often, if at all, do you hear familiar songs that are...

Used in commercials featuring products/brands that you use



Used in any commercials



■ Often ■ Sometimes ■ Rarely ■ Never ■ Don't know

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

1. Real vs. virtual concerts?

Today most people think that virtual concerts won't be as engaging as real ones. But Industrial Light & Magic's Ben Morris thinks that's partially because, so far, we haven't seen anything compelling enough to change our minds. That, he says, will change, as performers figure out how to present the visual emotion to connect with the audience and let the music reinforce it. "If the technology can break the barriers to you worrying about if that person is physically there or isn't, then you've got something really interesting," Morris says. If, or maybe just when, the tech catches up to our imaginations, the virtual experience could rival the live experience. Or even more likely, it could create an entirely new kind of experience, one that will exist in addition to, not just as a replacement for, the real thing.

People overwhelmingly doubt the entertainment value of virtual concerts

Virtual concerts can provide just as much entertainment as live concerts

27%

73%

Virtual concerts will never be as entertaining as live concerts

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

2. Reality or price?

Engagement isn't the only issue with virtual shows. People also think that virtual shows won't be worth the in-person price. But even before we get to virtual concerts, we'll start seeing more and more tech at play in our real-world shows in terms of logistics, verification (so long, wristbands and sticker passes!) and augmented reality content, says AEG Presents' Marisol Segal. But today tech is holding that back. "That's the other big thing that you're going to see in the next five to 10 years, because we are not there yet," says Segal. "You still cannot get a mobile signal when you have that many people, all throttling the network."

The majority of people put less value on virtual concerts

Virtual concerts will someday be worth the price of live concerts

25%

75%

Virtual concerts will never be worth the price of live concerts

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

3. New or familiar music?

Given the choice, most prefer listening to music they know and love. KEXP DJ John Richards thinks the pandemic drove people to the musical equivalent of comfort food. He says: "A lot of people are looking back at the songs that meant something to them. Because it's not just new music, it's classic stuff, or protest songs or just *meaningful* songs. Music is going to, as always, fill in the words that you don't have for yourself." This is a data point it would be nice to have historical data on, but we'll track it going forward. What happens in a future when AI can generate a new song based on your mood right this moment? Will we get hooked on that, or stay hooked on the classics?

Most Americans prefer their old favorites over new music

I prefer to listen to the music I already know and love

60%

40%

I value discovering new music, bands, and artists

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

4. Music or the artist?

Most people don't feel that they need a connection with the bands or artists they listen to. Presumably, the music speaks for itself. But for many musicians, having that connection is important. In some ways, it's just good customer service and loyalty building. Social media has made that connection much more accessible. In the future, we might wind up with artificial intelligence producing music that's at least danceable. Sami Tauber, aka VNCCII, thinks that's down the road, partially because the AI can't yet build those connections. "I think EQ (emotional quotient) means more than IQ, and that is something that the AI won't master for quite some time," she says.

Most people appreciate music without connecting to the artist

Appreciating music does not require a connection to the artist/band

65%

35%

It's important to feel connected to the artists and bands I love

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

5. Ads or subscriptions?

Commercials have been used to underwrite content since the dawn of radio and TV. It's a trade-off most fans are currently willing to make. And sponsorship can lead to exposure for bands and new music discovery for fans. PepsiCo's Catherine Carter says the beverage maker relishes its role in the music culture. "As a brand with a deep musical heritage, we can use our resources and scale to help the next generation of superstars make the impact they want to make — or help new artists get their footing," she says. But as ads get more tailored and more omnipresent, will we eventually cross a threshold where consumers say, "Enough"?

Nearly two in three Americans will listen to ads for free tunes

I'm willing to listen to ads to get free music

63%

37%

I'd rather pay for an ad-free music experience

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Six tensions that will drive change:

6. New music or old favorites?

Glass Animals' hit, "Heat Waves," has had a slow burn. It took a record 59 weeks to reach No. 1 on the Billboard Hot 100 chart. Despite the ability for artists to drop singles whenever they're ready, fans are evenly split on the frequency they want to hear from their favorite musicians. The band's singer, Dave Bayley, says this is perhaps due to the myriad ways his fans discover music today. "It just shows me that people are finding things absolutely everywhere," he says. In a future with spatial audio, multiple metaverses brimming with brands, and songs licensed in every media, format and usage, maybe the shelf life of a song will extend. That seems both plausible and paradoxical since the shelf life of a viral video is often measured in days. But new media formats can also revive an old classic like "Never Gonna Give You Up." With that, dear reader, you've been Rickrolled!

Americans are split about how often they want new music

I prefer that my favorite artists/bands give us new songs as often as possible

50%

I prefer that my favorite artists/bands wait and release a complete album

Q. For each of the pairs of statements, please select the statement that comes closest to your view, even if neither is exactly right. (% Total)

(Source: Ipsos survey conducted May 23-25, 2022, among 2,046 U.S. adults.)

Plausible port one:



Music stays live, in-person

Imagine it's 2029. Most music is still streamed, and most people experience live music in all its in-person, sweaty, mosh-pitty glory. Or in seats or suites, depending on the genre. Virtual concerts grow in popularity but haven't fully caught on in the mainstream.

But that doesn't mean that the music industry is immutable. Blockchain technology has made ticket scalping a thing of the past. Sort of. There's still a secondary ticket market, but it's now controlled even more heavily by the promoters who also control the primary market.

Blockchain and regulatory changes have also led to simpler licensing models and new revenue streams, so more music is used in popular culture and commercial applications alike. Augmented reality lets you see the lyrics in front of you, so you can sing along to the anthems or the freestyle raps.

Dolby Atmos and special audio technologies have made gaming and entertainment experiences increasingly immersive. Artists are finding new ways to connect with fans, build communities and distribute their music, including through NFTs and other Web3 token-based interactions.

Yet, much remains the same. Parents are still yelling at kids to turn down their music. Artists continue to blend genres and bend personas. Bands are still crisscrossing the Midwest in white Econoline vans. T-shirts and beer still costs too much. And that front row seat is still a golden ticket.

Waypoints

Today, most say they aren't interested in virtual concerts, and that the experience won't live up to, or be worth paying what they're used to with "real" concerts.

But it's easy to see that changing. People enjoy concerts for the entertainment, the connection to the band to some degree (the highest degree?), and for bragging rights that they were there. If, and when, the technology matures, all those outcomes can be achieved in virtual spaces. What's more, if game design is any indication of how engaging virtual spaces can be, the metaverse might be able to create something even more engaging — and no one will ever spill their drink on you. If everything becomes scalable so that you and your buddy can go to a show "together" but only online, what does that future look like?



Plausible part two:



The metaverse is changing the meaning of all-access

The metaverse has taken off. 3D, shared virtual spaces are a real thing, not just some boardroom hype. People have embraced the metaverse, enjoyed it, and folded this new reality into their lives. The metaverse not quite as ubiquitous yet as the internet itself, but it's moved way beyond just gamers.

In this world, concerts can happen on-demand. They can also happen at select times, and even in select physical places. More stadiums, like the custom-built ABBA arena enhanced by Industrial Light & Magic's wizardry, are built to give an in-person experience to virtual performances. But all-virtual shows that you can experience in your living room are taking off, too.

Sponsors find new ways of connecting fans to the music and the artists behind it. In-person shows and festivals become even more exclusive and high-end. Virtual shows, on the other hand, start to offer a complete range of price points. You can get a lo-fi stream, with ads between the songs, for one price. At another extreme, you can pay for all kinds of virtual upgrades, from views to customized experiences to one-on-one, post-show meet-and-greets with the band's avatars that are streamed either for your friends and fans, or to the band's audience.

The ongoing financial struggle between artists and platforms continues. Blockchain has made some aspects more equitable for the artists, but there are still gaps between the creators and the money. Overall, these transitions make it a great time to be a fan, and a pretty decent time to be an artist, too.

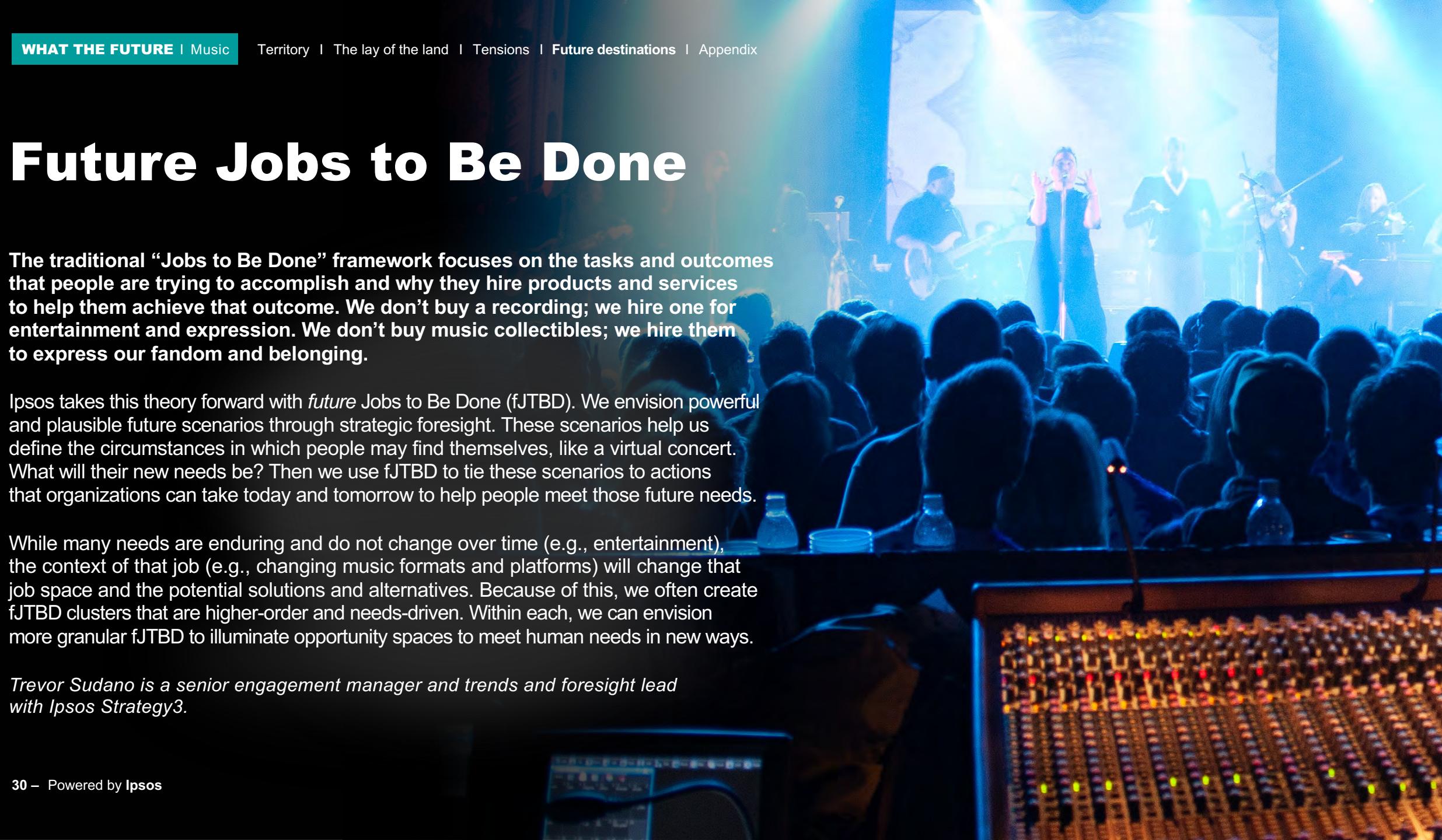
Future Jobs to Be Done

The traditional “Jobs to Be Done” framework focuses on the tasks and outcomes that people are trying to accomplish and why they hire products and services to help them achieve that outcome. We don’t buy a recording; we hire one for entertainment and expression. We don’t buy music collectibles; we hire them to express our fandom and belonging.

Ipsos takes this theory forward with *future* Jobs to Be Done (fJTBD). We envision powerful and plausible future scenarios through strategic foresight. These scenarios help us define the circumstances in which people may find themselves, like a virtual concert. What will their new needs be? Then we use fJTBD to tie these scenarios to actions that organizations can take today and tomorrow to help people meet those future needs.

While many needs are enduring and do not change over time (e.g., entertainment), the context of that job (e.g., changing music formats and platforms) will change that job space and the potential solutions and alternatives. Because of this, we often create fJTBD clusters that are higher-order and needs-driven. Within each, we can envision more granular fJTBD to illuminate opportunity spaces to meet human needs in new ways.

Trevor Sudano is a senior engagement manager and trends and foresight lead with Ipsos Strategy3.



Potential future Jobs to Be Done in the next music era

1

Help me relive my favorite concerts

Visit any concert venue post-2007 and you're guaranteed to see an ocean of gleaming smartphones attempting to capture the moment. Now imagine that capture goes beyond 2D, bringing in full 360 views, smells, sounds, and the feel of the bass!

Potential fJTBD:

- Help me capture the experience in a digital format
- Help me combine my memories and experience with friends and other attendees

Imagine a world where ... instead of a swipe across pictures on your phone, you can share a virtual capture of the whole concert experience with those who couldn't attend.

2

Help me get close to my favorite artists

Fandom continues to drive the love affair that people have with their favorite artists. Meet-and-greets — once an exclusive experience that only those with means could afford — could be democratized or even personalized.

Potential fJTBD:

- Help me have a 1:1 experience with my favorite artist
- Help me move around the show and experience the musician's performance from multiple perspectives

Imagine a world where ... a virtualized version of your favorite artist can escort you to the show and share in the moment with you.

3

Help me create my own music and shows

What's better than listening to your favorite band jam? Joining the jam session! While Auto-Tune has helped lackluster singers stay in pitch, imagine a next-gen version that takes people with imperfect pitch and gives them what they've always wanted — the chance to become a star.

Potential fJTBD:

- Help me to learn any instrument easily
- Help me to tweak, edit and blend music as it enters my ears

Imagine a world where ... you can make authentic-sounding music without having to know how to sing or play an actual instrument.

Appendix

In this section,
we show our work
and our workers

1. Full Q&As
2. Signals
3. Contributors



How virtual and in-person concerts can coexist



Marisol Segal

Head of digital partnerships, AEG Presents

AEG Presents owns venues and produces live events and music festivals such as Coachella. Marisol Segal works with digital partners to build products and drive awareness with a goal of, as they say in the industry, putting butts in seats. She sees a long-term role for in-person and streaming experiences. But she also sees that “virtual” and live can work side-by-side and drive engagement for each other.

Matt Carmichael: The concert industry has always been about “putting butts in seats.” Is that changing?

Marisol Segal: This business is very old school in its nature, and fundamentally people are doing the same thing for all these years. They go to shows. They watch bands. Trying to think about how to innovate and how to get people to think differently in a space that really can do the same thing and operate sort of similarly for all these years and do better and better every year is very interesting.

Carmichael: How does an industry like this move into virtual spaces and events?

Segal: Virtual concert experiences can mean a few different things from live streaming to truly virtual metaverse concerts. I don't think one overrides the other. I believe that there is a place for live streaming. We've seen it for a long time with the Coachella live stream. It is huge globally. If my favorite band was



live streaming, I would probably pay for a ticket. I would definitely watch it free. I do think that it's about cultural moments. It's about brand partnerships. It's about super fandom.

Carmichael: And the metaverse?

Segal: In terms of the metaverse virtual experience, I 100% think that there is a world for that. That, to me, is much more generational. It's about the digital-focused younger generation who are very tied to the gaming world, which is bigger than anything for them. I think that's a lot of direct-to-consumer, artist-driven stuff. It's a lot of brand-driven stuff. I think that's really where it lives first and foremost. A company like an AEG can be involved, but it's not our core business. We're more of a partner than a leader in that, but I don't really see it as any different. It's about working with partners to do innovative things.

Carmichael: Half of people don't go to any concerts. Can virtual events expand the market?

Segal: In the context of the metaverse, which is really very tied to the gaming community, yes, because a lot of that audience is really young and has never been to a concert. The metaverse experiences for them are their first concerts, and it opens a world where they will want to see those artists live. There are also opportunities for live music brands or franchises like festivals to tap into new audiences.

Carmichael: The ABBA experience in London (see pg. 15) required an entirely new venue to support it. How is AEG thinking about tech in its venues?

Segal: We bring physical experiences to people. That's our primary business. For venues that we are building we have state-of-the-art technology for the fans in the building and for broadcasters. Things like enabling cashless transactions, mobile ordering.

Esports is probably the most likely comparison to what ABBA did. Esports arenas have to be created and built in a certain way, because they're meant to be for esports broadcasting and everything else that happens in those venues.

Carmichael: What other tech will we see?

Segal: Holograms are the other technology. Coachella was innovative in that. I think that there are amazing fan moments for the right audience. We are watching technology speed up at such a rapid rate.

Carmichael: What does the brand experience look like?

Segal: Today it's moved from "slap a logo on something" to more integrated activations, more engaging. Younger audiences are more aware of why they support brands and how they want to engage with brands. As those audiences start to grow up, those brand experiences start to reflect that. At festivals, many artists do cause-related things. Brands are aligning with that, too.

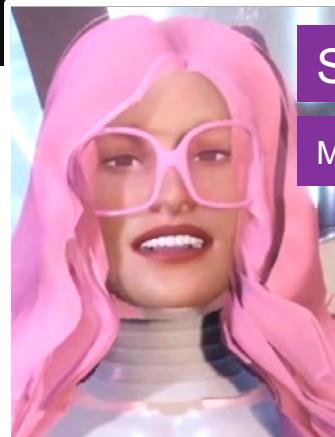
Carmichael: What is the future of festivals?

Segal: If the promise of 5G is realized, that's going to be a huge shift. That's where augmented reality, live streaming and fan interaction [on smartphones will happen]. Things that trigger changes on stage for performances, very seamless mobile ordering — that's the future we're headed toward.

Matt Carmichael is editor of What the Future and head of the Ipsos Trends and Foresight Lab.

"Younger audiences are more aware of why they support brands and how they want to engage with brands. As those audiences start to grow up, those brand experiences start to reflect that."

Virtual music is testing the limits of human connection

**Sami Tauber**

Musician, metaverse creator; aka VNCCII

Sami Tauber is a Gen Z Australian musician and artist who performs worldwide as a human, and metaverse-wide as a super-sentient crime-fighting cyborg heroine named VNCCII (pronounced like Leonardo da ...). She blends virtual realities with real-world talent to create new ways of connecting with fans. But how long will it be before music itself is created virtually?

Matt Carmichael: Do you do many interviews in your actual form?

Sami Tauber: I'm kind of like Daft Punk. They've got the helmets. My mask is my character, but I enjoy talking as myself.

Carmichael: How did you develop this persona and how did VNCCII start?

Tauber: I love gaming and I love storytelling. It was around 2017. The name itself was inspired by Leonardo da Vinci. I respected the polymathic approach to art. It was an aspirational name, and that inspired a super-hero character. I thought, when I put out my music, it'd be cool to tell a story and add an extra dimension that I didn't have at the time. I didn't have anyone really to look to who was doing that.

Carmichael: How does she interact with you?

Tauber: I'm a bit of a director in my mind. The character became a bit of a muse for me. I'd have a song idea in



my head, and I'd see the full music video or story. Sometimes I make my sound design around that. I would see that in my head as I was literally programming in the bass to fit to the visual.

Carmichael: Who are your influences?

Tauber: I grew up loving the Doors and strong front personas like Michael Hutchence from INXS — he's from Australia. And then I saw Flume come through in Australia. He was the kid in the bedroom producing, so that was a bit of a nod of confidence for me to go and become that as well.

Outside the music, the thing that actually means more to me is storytelling. I love George Lucas and "Star Wars" — iconic characters and franchises that take you on a hero's journey and transport you to other dimensions and landscapes and worlds.

Carmichael: How do you technically make it work when you perform as your avatar? Is it scalable?

Tauber: It's transported me across the planet doing the Superverse Dubai, their first metaverse conference. I was beaming in real time on a giant LED screen and seeing a camera input of the audience in Dubai.

It's a surreal experience, playing the role of a character because that's how they perceive you. But also getting all the tech set up because there's a lot going on. I think everything will become democratized. At the moment, it still takes quite a bit of computation power to pull that off.

Carmichael: How does VNCCII grow a fan base and connect with her fans?

Tauber: VNCCII can be a little bit everywhere at the same time because she's a 3D model, whereas there's just one of me. I've written a novel, and there are other characters besides VNCCII. There's a futuristic world. I want to give that back to the community. I've got a storyline and it's done, and everything's mapped out.

What's not mapped out is the unknown variable of whom the community will be in the story. It'll become a co-created story and experience. They will be part of the VNCCII story.

Carmichael: How do you monetize all of this?

Tauber: It's a work in progress as the metaverse space is so new. Partnerships are a great way to monetize based on a brand's equity as well as the traditional model of performance fees. Being a phygital model also creates opportunities for virtual appearances without the hassle of traveling, etc. NFTs are another way to monetize and build a community as they are portals to the VNCCII universe.

Carmichael: Is all this a steppingstone to a world where we don't even need the humans behind the virtual performers?

Tauber: I don't think humans will accept that, and I hope they don't because there's an intangible nature and quality to being a human that you can't get from an algorithmic-filtration-bubble-recommendation-hologram-AI-best-friend-of-some-musician. But I do think it will become part of the world, once you've accepted that there's no point going against it. If [someday] an AI can do exactly what I'm doing and literally make a song, then it becomes a matter of what is it about being a human that I can give as an experience to people that this technology cannot?

Matt Carmichael is editor of What the Future and head of the Ipsos Trends and Foresight Lab.

“There’s an intangible nature and quality to being a human that you can’t get from an algorithmic-filtration-bubble-recommendation-hologram-AI-best-friend-of-some-musician.”

What happens when artists give fans creative license



Dave Bayley

Lead singer, Glass Animals

In today's music world everyone can be a creator. While there were always ways for listeners to create their own fan art or make mixtapes, now they can share their creations widely with each other. It's a relatively new aspect of how music can shape community. Chart-topping band Glass Animals saw the pandemic as a way to formalize that process. With the "Open Source" project, Dave Bayley gives fans access to creative building blocks.

Matt Carmichael: How do your fans find artists and bands these days?

Dave Bayley: I think people are listening to more music than they ever have. They're hearing it all over the place. It's coming out of everyone's phone every second, every ad you see has music. People will go back to it. They'll Shazam it. They'll ask their friend what it is. They'll look it up on the internet. I quite like looking at YouTube comments and seeing where people find our songs. They will say FIFA the video game or Minecraft or Will Smith's TikTok video. It just shows me that people are finding things absolutely everywhere.

Carmichael: How do they connect with you? Our data shows that many people value having some sort of connection with the artist.

Bayley: I absolutely love meeting people, interacting with people. That's a huge perk of this job. I reply to a lot of people who leave comments on whatever social media



platform. I get in the DMs quite a lot. People send me all sorts of amazing things. People have posted videos or remixes they made, something someone's put on Instagram or sent me on Twitter. That's the most you can ask for, as someone who's made a piece of music, is a creative response to that music.

Carmichael: You have an entire array of tools for fans to do that with your open-source project.

Bayley: I realized at the beginning of the pandemic that what was saving me from going totally insane was creating stuff. The thing that can be difficult with creating in general is that anything is possible. You look at a computer screen, and you can do anything. There are no rules, there are no boundaries. If you can imagine it, it can happen. But sometimes what you actually need are rules. You need a starting plan. You need a tiny nugget of inspiration. I wanted to put as many of those starting points as I could on the internet thinking maybe something would help someone.

Carmichael: How did fans respond?

Bayley: The response back from it was just so wonderful. We made a slightly official competition and asked people to submit remixes, and this 15-year-old guy from Northern England sent a remix that was more musical than anything I've done. We put it on a deluxe version of the album and gave it a proper release.

Carmichael: During the pandemic we saw living room concerts and that kind of thing. I hope a lot of that continues.

Bayley: I hope it continues, too. Touring is such a huge part of what we did and is becoming a big part of it again. That's where you see people and hear their stories and interact. We spent some time trying to recreate that, where we'd drop a Zoom link into our Instagram stories and just sit on there and wait for the room to fill up. Then we'd chill and hang out. Discord is another amazing place where we have a wonderful community of people. We did "Mario Kart" competitions.

Carmichael: Are there aspects of music and the music business that will likely stick around in the future?

Bayley: The thing that will never go away is that sense of community when everyone's at a show and together and

this shared consciousness. The most important thing about music is that if you're feeling lonely and you're feeling strange, it can make you feel less alone.

Carmichael: Where do you see the role of VR and virtual spaces in the future of music?

Bayley: It's so fun to play with virtual concerts and virtual art spaces. There's an amazing ability with the internet for ideas to be shared and to move quickly. Playing in those spaces is brilliant. I hope people will take the best parts of all these new technologies and bring them forth into the future. But I don't think they'll ever replace that kind of innate need for togetherness.

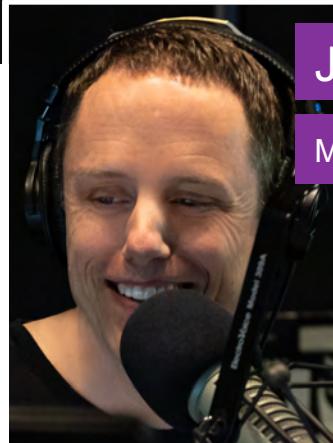
Carmichael: What do you see as the role for brands and sponsorship in music going forward?

Bayley: It pushes music forward. When we've done collaborations, it's been an important part of our journey and career. There's a financial side of it, but that's also how a lot of people are discovering music. I realize how important collaboration is and how much you can learn from collaboration.

Matt Carmichael is editor of What the Future and head of the Ipsos Trends and Foresight Lab.

“People have posted videos or remixes they made, something someone’s put on Instagram or sent me on Twitter. That’s the most you can ask for, as someone who’s made a piece of music, is a creative response to that music.”

Why humans still have a place in music discovery



John Richards

Morning show host, KEXP

Forty years ago, video was supposed to kill the radio star. But radio is still thriving in some corners of the dial. KEXP, a listener-supported station in Seattle, has built a global community through its long-running streaming service and presence on today's digital platforms. It only plays music, spun by humans. The station's morning show is DJed by John Richards, who can weave a set that ranges from punk rock to hip hop and introduce you to your new favorite indie band along the way. It's an art practiced by fewer in these algorithm-fueled days. Can KEXP's success hint at an important truth?



Matt Carmichael: What is the role of radio today in our world and what does the future look like?

John Richards: There is a real need for communities to have a place to go and then to feel welcomed and to feel safe and to feel like they belong to another human being. People have doubled down to find actual humans. For instance, when you had the recent school shooting, it was still the same music on the other stations. The news gave you the news without caring about your mental health and what it might be doing to you. KEXP had flipped our programming, to more songs of outrage but also mournful [ones] for the parents, teachers and everybody who was dealing with this.

Carmichael: It's a tough time for radio. How's KEXP doing?

Richards: During the pandemic, our listenership times and donations were through the roof because people protected what they believed in. So that tells

me that what we're doing is on the right road and we are building community. We're not just a station; we have a worldwide audience.

Carmichael: Any time I wear a KEXP shirt, I get comments.

Richards: Our loyal listeners help us, just with telling other people. Every band that comes here tells us that when they're playing a show, they see KEXP T-shirts and fans come up, saying they heard us first on KEXP. People go out of their way to talk to the band to tell them this fact.

Carmichael: KEXP isn't just radio. You engage with your community on Instagram and Twitter. It's a streaming service. The station's building is also a cultural center. Where does radio fit into all the different ways we can discover music these days?

Richards: Everything's a companion to the broadcast and what we play. From there it branches out to the

bands we're going to have in to do live sessions and the podcast and events. What's the future of terrestrial radio? We don't know. It was supposed to have died a long time ago. We were one of the first stations out there streaming, and we've never rested. We've gone out to different cities and done remote broadcasts. We're always building that up and building up our video audience and our social media audience. I think it's insane to just invest in terrestrial, but it's also insane to give up on it. I think stations did too quickly, and then they couldn't support the other things they wanted.

Carmichael: Where does that fit into a well-balanced musical diet?

Richards: There have always been many ways to find new music. Spotify, your local library — there's much more available. I think it's great that you have these different resources now that you didn't have before. But there's a place to go when you want and trust somebody to mix music, when you don't want to just sit there and feel a non-live cold stream.

Carmichael: KEXP's focus on music's role in mental health has been powerful to building your community.

Richards: Other stations have asked us about this programming, and they are shocked to learn that we do a whole show on grief and cancer, one on addiction and one

on mental health. We're all dealing with a lot right now. I think a lot of people are realizing it more now because of this pandemic. I had no idea how many people were going to trust me, trust the show.

Carmichael: Did something change with our relationship to music in the pandemic, or is it just a growing awareness of mental health?

Richards: A lot of people are looking back at the songs that meant something to them. Because it's not just new music, it's classic stuff, or protest songs or just meaningful songs. Music is going to, as always, fill in the words that you don't have for yourself. They're going to sing the songs that are going to tell the story of you. You can't come up with those words. You don't even know how to start. And then you hear a song or a mood in a song and it's able to. It could be Mozart or TV on the Radio's "Trouble" or the Mountain Goat's "This Year." Those songs will fill in that blank. You should be doubling down on your love for music and your need for music in troubled times as you get older. You go to music to get lost and fill in the blanks. At least the people who do. There are plenty who don't, but those are sad people who lead boring lives.

Matt Carmichael is editor of What the Future. He and his family are longtime KEXP AMPlifiers.

"You should be doubling down on your love for music and your need for music in troubled times as you get older. You go to music to get lost and fill in the blanks. At least for the people who do. There are plenty who don't, but those are sad people who lead boring lives."

How virtual technology will redefine music shows

**Ben Morris**

Creative director, Industrial Light & Magic

Tech innovation has always pushed the boundaries of music shows, from Moog synthesizers in the 1960s to Elvis Presley's posthumous hologram duet with Celine Dion in 2008.

Industrial Light & Magic (the visual effects company behind the "Star Wars" franchise), takes that another step with the mixed reality experience for ABBA's triumphant Voyage concert residency fronted by its de-aged, virtual avatars. Creative director and visual effects supervisor Ben Morris says early feedback points to the show changing the way we think about live music.



Kate MacArthur: Can you help set the record straight on what this technology is?

Ben Morris: I can emphatically say it's not holograms. We chose to consider how we could present physical performance on a very advanced LED screen. But there are moments in the concert — without giving too much away — where the characters also are projected onto what's called a scrim or a gauze.

It's a very old technique where you project onto a fine mesh that you can't see when it has no illumination on it. When you project onto it, suddenly an image hovers in space. The great thing about the new screen technologies is that they have an incredible dynamic range. It is way beyond traditional films, cinema or theater, which allowed us to create a perception, or the presence of the avatars in a way that we've never been able to before.

MacArthur: How do you think it went?

Morris: I don't think it will replace real gigs and concerts, but I think it's another element in the industry. All the signs from the professionals are saying, "This will change the way in which we think about public events and music events."

MacArthur: How is the suspended disbelief you inspired for this show similar to or different from a film or illusionists?

Morris: One thing is that the building was designed for [this] purpose. It's the level of detail and perfection that we aim for that allows the viewer to just succumb to it. The other thing is ABBA's music resonates in a very odd way. People are literally crying and just utterly thrilled, and they're singing and they're all together. It's a human experience, and that's the key.

MacArthur: Did you build things into the show to help it feel spontaneous?

Morris: There are moments where each of the individuals actually talked to the audience. After the song, how long does the crowd cheer for? Is there a little interaction with the crowd? We layer in all those ideas, similar to a real gig.

MacArthur: Did you have any uncanny valley issues?

Morris: Yeah. Trying to create humans is really hard. We had all sorts of people sanity checking what was going on. The uncanniness of it all is understanding why people recognize characters and what we didn't want to do. You don't want to make a caricature, but you need to understand what a caricaturist is doing when they pull out the salient elements that make you recognize a person.

MacArthur: In our survey, most Americans don't think virtual concerts are worth the price of a live concert.

Morris: There have been a lot of examples of really bad versions of what we have just delivered. It's soured the audience. There are guys who I'm working with who do all the biggest gigs all over the world, Beyoncé — everyone. And they've sat there, and they've said, "I've never seen anything like it in my life. This feels like a normal gig."

MacArthur: What does this tell you about the connection between the artist and the audience?

Morris: Some artists are chameleons. Some artists go through entire creative, different looks: Bowie, Madonna, Gaga. That visual language, that visual emotion that you are presenting, if you present it right, will connect with the audience and the music will then reinforce it. If the technology can break the barriers to you worrying about if that person is physically there or isn't, then you've got something really interesting.

MacArthur: How is this going to change music concert production?

Morris: Cinema, home entertainment and live venues are going to change. And the ability to create human performance is something I don't want to get rid of. But the ability to capture human performance and restage it is an exciting proposition. The technology that we use to do that is literally changing on a daily basis. So, will it bleed into the metaverse, into even more augmented concerts, into cinema becoming more dimensional? All those things are happening at the same time. You don't really want people to feel the technology, you just want them to feel the excitement and the presence.

Kate MacArthur is deputy editor of What the Future.

"Cinema, home entertainment and live venues are going to change. And the ability to create human performance is something I don't want to get rid of. But the ability to capture human performance and restage it is an exciting proposition."

Why sponsors are nurturing emerging talent — and big names



Catherine Carter

Senior marketing manager, PepsiCo

Music plays a role in building community and identity among fans. So, it's a natural space for brands to play in. Historically, few brands have played more seamlessly than Pepsi, which has brought us iconic moments from Michael Jackson commercials to Super Bowl halftime shows. As the brand moves on from the big game, Catherine Carter is thinking about its future commitment to music fans. PepsiCo's support is far from dissipating, as the beverage maker is launching new forms of sponsorship to keep the connection rocking.



Christopher Good: Youth and youth culture are at the center of Pepsi's marketing strategy. How are demographic and social shifts changing the meaning of youth culture? How does music help you engage this market?

Catherine Carter: Throughout Pepsi's history — and history in general, really — the evolution of music has always been driven by the next generation. We want to be there with them on that journey.

Good: How will your music strategy evolve as Americans' listening habits diversify further?

Carter: Of course, Gen Z is more likely to be found on YouTube, TikTok and other platforms where visuals are really important. The content-consumption landscape has fractured, so we have to be strategic in how we reach fans across the spectrum. But there are new opportunities to reach audiences with visual content, not just songs.

Good: Pepsi is working with more up-and-coming artists than in the past. What qualities do you look for in these partnerships?

Carter: There are a lot of factors that come into play, but we always want to see who is creating buzz and authentic connections to an audience — even if it's small — because that connection can become a force at scale.

Good: How do you build a relationship with consumers not just as fans, but as producers, songwriters or DJs?

Carter: The Pepsi Music Lab Academy is a transformational opportunity designed to remove industry barriers, create new opportunities for artists and shine a spotlight on the next generation of superstars. If we can use our reach to bring aspiring musicians closer to their goals and bridge gaps, we're connecting with them in the most authentic way possible.

Good: In terms of fan connections and audiences, how does a company with Pepsi's scale manage the shift from a small stable of artists with large audiences to a larger stable of artists with smaller audiences?

Carter: Pepsi has a long history of collaborating with household-name musicians, from Beyoncé to Britney Spears to Mariah Carey. But with the creation of new brand platforms like Pepsi Music Lab and the Pepsi, MTV and TikTok collaboration “Becoming a Popstar,” we have the unique opportunity to connect established artists — including Pi’erre Bourne, Sean Bankhead, Becky G, Joe Jonas and others — to share their industry experience, knowledge and skills with younger participants and contestants. Every opportunity is a different one. By making sure we don’t box ourselves into a one-size-fits-all approach, we can be flexible as the space continues to evolve at a rapid pace.

Good: From the metaverse to VR to the Pepsi Mic Drop NFT, how will technology change the way people consume (and think about) music?

Carter: Technology has the ability to give fans unprecedented access and new ways for both brands and consumers to engage with each other. The Pepsi Mic Drop NFTs are a great reflection of our ongoing desire to connect with fans that share our unapologetic love of

music giving fans who want to capture a piece of history the ability to like never before.

Good: What sort of new collaborations do you think we'll see between brands and artists in the years to come?

Carter: There are endless possibilities for new collaborations between brands and artists in the years to come — and we are consistently innovating. One example is our sustained commitment to Web3 and the innovative space of non-fungible tokens (NFTs). Collections such as last year’s Pepsi Mic Drop genesis NFT collection and the recent Pepsi Mic Drop x Billboard Music Awards “Winners’ Club” NFT Collection in partnership with Billboard are built to be broadly accessible and engage music fans.

Good: The Pepsi Super Bowl Halftime Show has brought us some iconic moments in music. Now that you’re moving on from that particular sponsorship, what’s next?

Carter: Pepsi’s decision to leave the halftime show is the first move in a much larger strategic shift. What we want is to bring unprecedented music and entertainment experiences to fans — where they are now, and where they’ll be in the future.

Christopher Good is a communications associate at Ipsos.

“There are a lot of factors that come into play, but we always want to see who is creating buzz and authentic connections to an audience — even if it’s small — because that connection can become a force at scale.”

Signals

What we're reading today that has us thinking about tomorrow

Proofs of attendance are Web3's new status symbol via [Vogue Business](#).

VIP backstage passes and event photos are becoming digital collectibles in the form of proof of attendance passes, giving brands and fans a new avenue of fandom.

Meteoric rise of Latin music explored as genre sets course to surpass \$1 billion in U.S. revenue via [Sportsskeeda](#). Latin music is soaring thanks to globalization and universal connection.

NFTs explained: How the music industry and black creatives are reshaping the game via [BET](#). Hip hop artists are leading a digital revolution through NFTs and cryptocurrency and breaking past the traditional gatekeeping of art for Black artists.

Association of music interventions with health-related quality of life; A systematic review and meta-analysis via [Jama Network Open](#). A systematic review and meta-analysis of 26 studies in multiple countries found that any kind of music activity can have as positive an effect on wellbeing as exercise.

Darya Pourshasb, Spotify's director, premium content strategy since 2018, has joined blockchain-based music investment platform, Royal via [Music Business Worldwide](#). She will focus on bringing independent artists to icons to the platform.

Scanning for signals is a type of research that is foundational to foresight work. These signals were collected by the staff of What the Future and the Ipsos Trends Network, including Hannah Fitton, Natalie Novak and Taylor Santos.

Taxes, IP value and artist estate planning drive increase in high-dollar catalog deals via [LA Business Journal](#). In the past two years, scores of artists, from the Beatles to up-and-comers, have brokered deals with music catalog companies. Whether for control over the intellectual property or favorable tax laws, the trend is expected to continue.

What the Future: Entertainment via [Ipsos](#). Entertainment in the future is likely to be digital and increasingly virtual as multiple screens mediate nearly all aspects of our lives. Ipsos envisions what this new reality will mean for creators, platforms, companies and brands to engage audiences where they're headed next.

Americans say the 1980s were the best decade for music via [Ipsos](#). The poll finds that Americans believe the 1980s produced the best music, followed by the 1970s and 1990s. However, the global public is divided in their level of excitement about the new tech.

Enthusiasm for the metaverse and extended reality is highest in emerging countries via [Ipsos](#). This joint survey by Ipsos and the World Economic Forum finds half of adults across 29 countries say they are familiar with the metaverse (52%) and have positive feelings about engaging with extended reality in daily life (50%).

Contributors



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GAME CHANGERS

