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# ONELOUDR AND COMMUNITIES A CONCEPT FOR SHARING AND COLLABORATING ONLINE

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**ONELOUDR AND COMMUNITIES A CONCEPT FOR SHARING AND  
COLLABORATING ONLINE**

By

Christophe Dupont

A Research Paper  
Submitted in Partial Fulfillment of the Requirements for the  
Master of Arts degree

Department of Mass Communication and Media Arts  
In The Graduate School  
Southern Illinois University Carbondale  
June 2013

Research Paper APPROVAL

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A Research Paper  
Submitted in Partial Fulfillment of the Requirements for the  
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Approved by:

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Graduate School  
Southern Illinois University Carbondale  
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AN ABSTRACT OF THE RESEARCH PAPER OF

CHRISTOPHE DUPONT, for the Master degree in MASS COMMUNICATION, presented on MAY 23TH, at Southern Illinois University Carbondale.

TITLE: ONELOUDR AND COMMUNITIES A CONCEPT FOR SHARING AND COLLABORATING ONLINE

MAJOR PROFESSOR: Dr. Jay Needham

This paper explores the evolution of sounds recording as a developed technology through the ages, from the beginning of the twentieth century to the twenty-first century. It highlights the contributions of musicians and researchers alike from the invention of the Théâtrophone by Ader to the improvement of sounds recording by Stokowski and the first recording with a computer by Hiller and Isaacson. This paper also underlines the problem of copyright, which came with the new technologies, and the possibilities to record a radio station on a tape for example. The arrival of Internet as a medium of communication and the new way to share music through the invention of the MP3 format online. The paper also focuses on my collaboration with Oneloudr, which is an online platform for musicians, that lead them to create, share and sell their music.

*Keywords:* music, community, OneLoudr, MP3, sharing, collaboration, podcasting

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## Introduction

OneLoudr is an online platform where musicians can meet and create songs together. The concept is to help make OneLoudr an essential web site for musicians to collaborate with each other and the goal is to encourage the online community to be involved with different projects. This concept can be reached by rewarding the most prolific musician(s) on the platform. As a first step the plan is to reward the artists by a system of badges, such as, the top collaborator of the week, the top visitor and an award for the person who has uploaded the most song components.

A second concept is to reward a musician or a group of musicians, with an opportunity to have their songs mixed by a professional audio engineer. These ideas are designed to be motivation for the contributing artist. Each week OneLoudr could then promote feature artists, and if they are promoted further, this option allows for invite well-known artists to collaborate within Oneloudr's creative online community.

This project also involves creating new elements on the Oneloudr web site. Currently, OneLoudr is not a well-developed forum and it should become a better social network for music collaborators. I think it is important to use the tools, which are already available on the web, and I would like to develop the possibility for the collaborators of OneLoudr to feed their work and progress to their Facebook pages. OneLoudr will be directly linked with Facebook and we could allow the online community to share their projects and progress on their Facebook page, for e.g., if he/she gains a new badge, or for any collaboration she/he makes, or each time he/she uploads a new song these events can be broadcasted on their Facebook page. I noticed that people like to

be challenged in their life and also feel connected, and by being able to broadcast and share ideas as a part of a music community it makes this belonging stronger.

Like I said above, I would like also to offer to OneLoudr a dynamic way to be a better social network, and for that, we could include on each member's profile, a list of friends that are already working on OneLoudr in collaborations.

Besides the Facebook module, my project will also offer each musician a chance to upload a video of his or her song on the OneLoudr YouTube page and in this manner, the collaboration, beside the sound recording aspect, is expanded into the visual realm. Each member can then also meet through Skype and collaborate. An additional branding component of the project with Oneloudr, Joe Benso would like to establish a collaborating with Seat, Volkswagen, and Red Bull. OneLoudr will then act as a virtual Record Label, and sell songs for those brands. To reach this final goal, the project needs to provide the tools to each member in order to evolve through OneLoudr, and work together for a new way to share music online.

I began working in web design at the age of 15 and I designed my very first website for my first band. I learned the skills to do so on my own by looking through different website online and coded it. During the past number of years, I have made web designing as a part of my life and I acquired different skills, which allowed me to adapt my work to the needs of different clients and also understand the main goal of their websites. Thus, this was the approach I took when working with Oneloudr. This endeavor has given me an opportunity to apply my skills to a beta version of a web site, which required some evolution to expand its visibility online. Indeed, a website is the image of the clients, a part of her/his philosophy that is visible and represented on an online space. The first step then has been to analyze the needs of the website clearly and work towards changing aspects of the website that needed improvement and/or upgrading. The

current web site is coded in HTML/PHP which are the actual standards for a web site with online interaction and I identified a mistake in the main menu organization which I made changes to. The original menu contained icons, which have become an obsolete part of the web design. A part of my goal was to make the menu clear and easy for everyone to navigate through and the design of the menu I accomplished, focused on the different social aspect of the website. These changes that I made were rooted in the aforementioned goals of Oneloudr.

I also started to brainstorm for ideas for effective changes with Mr. Benso in order to develop Oneloudr into a social platform. In a common agreement, I worked on developing a friend module, which offered musicians the opportunity to send a friend request, similar to a social network such as Facebook. Thus, each time a friend request is sent, the receiver is able to accept or deny the request and in the case where the request has been accepted, the picture with the name of the friend will be displayed on the frame. There is also the possibility to deny the request and even block a contributor and. In that case, the visitor could not ask the contributor as a friend.

In conclusion, these changes have effectively tweaked the visual aesthetics, user friendliness and socially interactive aspects of Oneloudr as my contribution.

### **More Into History**

The beginning of the 19<sup>th</sup> century inspired many people to work with recorded sound as a developing technology. The development of the Théâtrophone was one of the main innovations of the early century. Indeed this machine, and the work of Clément Ader, allowed the subscribers to listen to opera through the phone line. Clément Ader first presented the technique in 1881 during the World Expo in Paris and this moment marked the start of live broadcasting. In the



1930's, Leopold Stokowski also was an innovator and his contribution with the Philadelphia Orchestra made him famous and he was trying to find a way to improve the performance (Opperby, 1983). Beside his career with different orchestra, Stokowski has been well known for his recording. Indeed, he recorded the first orchestral electrical in America on April 25<sup>th</sup>, 1925. Later in his career, Stokowski worked with RCA for the NBC Symphony Orchestra. He had developed a new method of sound recording to improve the reproduction of music and his work was not focused at first on the technique but to the music itself. In honor of Stokowski's vast influence on music and the Philadelphia performing arts community, on February 24, 1969, he was awarded the prestigious University of Pennsylvania Glee Club Award of Merit (Source: <http://www.dolphin.upenn.edu/gleeclub/awards.html>). Beginning in 1964, this award was "established to bring a declaration of appreciation to an individual each year that has made a significant contribution to the world of music and helped to create a climate in which our talents may find valid expression.

As Opperby (1983) stated,

with his great knowledge of recording technique, Stokowski also knew the limits, which the technical standards set to the dynamic range of the recordings. Therefore, in the 1930s he was able to obtain better results than others by adjusting the playing of the orchestra to the capacity of the recording equipment instead of having the engineers making constant alteration to the music at their control-boards. (p.154)

Sound recording and the way to listen to music evolved during the years and as we have seen above improvements in sound recording have been a result of needs in the professional

world to broadcast and reproduce sound, but some artists have also used technologies to work with sound and explored it as a resource. The first experiment with computer and music occurred in 1956 and one year later, Hiller and Isaacson, released “La suite Illiac” for a string quartet. This piece was the first automatic composition (Mussat, 2002, p.123).

### **The Expansion of the Web Copyright: Music Piracy**

Internet is a space to disseminate/disperse/ distribute art and this new space includes music as a new expression way to broadcast ideas. Indeed, some artists constitute a community on the web as Internet musicians, artists, etc., who often use the web space to publish and share their works demonstrating the dynamic and constant evolution of web art. Technology, allows musicians to share/disseminate broadcast their works to a large audience. Since the creation of FTP sharing modules and other creative inventions on the World Wide Web, music had become more accessible to people through their computers and the Internet. I recall downloading thousands of songs when Napster was popular and this process had a huge role to play in my discovery of and developing my taste in music. During that time, issues of copyright and laws around it were far more ambiguous and unknown than today and it is not until I started to play music that I questioned myself about the appurtenance of the music that I was listening to. In his article, Joel Waldfogel (2012) highlights the link between the new technologies and copyright, and how the music industry is affected. For the author and creator of music, the music industry was the first to suffer since the arrival of Napster. Waldfogel (2012) states that, because file sharing has been widespread since Napster, the music market has experienced a shock with observable effects, namely, a weakening of copyright protection.

Cummings (2010) elaborates upon the evolution of the music copyright laws stating that the lawmakers had to respond by expanding the laws about copyrighting, because until the 1970s, the copyright law in America was limited for the artists who had a restricted control on the recording of their songs. Since the 1976, an act protected the author's work during her/his lifetime plus fifty years and it was a way to protect different industries that had emerged after the technological revolution from copyright infringement.

### **To the MP3 format**

The 70s were marked by the arrival of the analog synthesizer<sup>1</sup> and a huge variety of sounds could be obtained through this device and it also saves time and accuracy for the musicians. Musicians such as Stockhausen - a German composer who is widely acknowledged by critics as one of the most important (Barrett 1988, 45; Harvey 1975b, 705; Hopkins 1972, 33; Klein 1968, 117) but also controversial (Power 1990, 30) composers of the 20th and early 21st centuries utilized the synthesizer and called it Sirius in 1977<sup>2</sup>. For over 30 years, innovative technologies fueled much research and generated often-surprising developments in music. In the early 80s, the development of the digital synthesizer attracted many musicians. The potential of these digital machines and the ability to use it without dialing through a computer made them very attractive for the musicians and artists using sound as a medium (Mussat, 2002).

In the new era of the 90s, web platforms allowed a new form of listening through another technological innovation: the MP3. The first MP3 was created in 1995; the format of compressed music dramatically reduces the weight of an audio file. Its popularity quickly won over many users from the second half of the 1990s both in its ease of use by the transmission of multimedia

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<sup>1</sup> [http://en.wikipedia.org/wiki/Analog\\_synthesizer#1960s-1970s](http://en.wikipedia.org/wiki/Analog_synthesizer#1960s-1970s)

<sup>2</sup> [http://en.wikipedia.org/wiki/Karlheinz\\_Stockhausen](http://en.wikipedia.org/wiki/Karlheinz_Stockhausen)

information over the Internet even so much so that users preferred to share music via P2P at the expense of the sound quality.<sup>3</sup>

Nevertheless, sound quality has interested the scientific community since the 1980s and scientists have focused their research on a certain aesthetic of the sound using different tests utilizing a scale to identify a degree of aesthetic. These perceptual tests range from the “threshold of audibility” to the “threshold of feeling”. The researchers used the term “hedonic” to describe the degree of aesthetics of the sound, a term borrowed from psychological vernacular referring to pleasurable or un-pleasurable feelings. To be able to scale the sound quality, researchers had to base their analysis to something in existence during that period, for example, during the 80s; the CD format was an enormous success and became the benchmark for comparison. The mpeg format and then the MP3 followed the base line of the CD audio quality (Sterne Jonathan, p.157-160). As Sterne (2012) emphasizes in his book, the MP3 is a format that takes other formats as its aesthetic and technical base line. It is designed for a world populated with recordings, and it was build with the intent of affecting the conditions in which recordings circulate. (p.161)

Despite the advantages of MP3, a light format that is idealistic for the Web, the MP3 is getting obsolete, new audio technologies are emerging on the web, for example, the Advanced Audio Coding (AAC). AAC is a higher definition sound format owned by Apple; “.ogg” is a nonproprietary alternative with open standards with similar and higher definition sound format. Even though these alternative sound formats are available, the MP3 format has become a standard on the Internet (Sterne, 2012, p.227-228). Like Sterne (2012) point on his book: “The

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<sup>3</sup> The History of MP3 – Fraunhofer Gesellschaft and MP3 - <http://inventors.about.com/od/mstartinventions/a/MPThree.htm>

MP3 collapses the distinction between media of transmission and recording, a distinction that still structures much contemporary thought about communication” (p.245).

## **The Millennium**

With the advent of the millennium, social networks like MySpace allowed musicians to share their projects. Sound Cloud<sup>4</sup>, a serious competitor of My Space entered the Internet market, as an online audio platform not only enabled collaboration between musicians, but also allowed possibilities of promoting and distributing their music.

Unlike MySpace, which only allows uploading music to the site itself, Sound Cloud provided opportunities to distribute the music anywhere on the Internet using a simple URL. Music uploaded to the site Sound Cloud, then transformed into a small audio player that could then be exported to any website. Each person listening to the song could then comment about the quality/ his or her impression of every moment on the track. Currently, Sound Cloud's strength is that it can be combined with Twitter, Facebook or MySpace, which allows a massive distribution of audio media. Indeed, for each piece placed on the website a direct link can be made on social networks and therefore, a user's friends list becomes aware of the new instance where they create, modify or produce new compositions. With this type of application, we have seen a new way to interact on the web and possibilities of interaction between different platforms, creating a vast community that shares and gives its opinion in the music community online

This platform has been an essential aspect of the way in which music is shared and critiqued on line because artists need feedback from their fans and through platforms such as Sound Cloud; their work is left to the discretion of public allowing collaborations between

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<sup>4</sup> <http://soundcloud.com/pages/contact>

novices as well as professionals. In this manner, community web sites create e-communities that facilitate the flow of information by people who have things in common (in this case music). Suzanne Vega as well as many artists has lent their image to the game Second Life<sup>5</sup>. As is the case of the band Duran Duran, U2 (they are on all levels of entertainment), the rapper Chamillionaire<sup>6</sup> and the band Grunge Hinder. The keyboardist of Duran Duran (Nick Rhodes) has also expressed on the subject: "When the video revolution began, they instantly saw the opportunity to experience and explore a new form of expression to enhance the musical experience. Second life is supposed to be a game, unfortunately, the game has quickly become a market place where corporations and political parties have construct a parallel virtual world, with a new way to consume. However, it is true that this type of platform offers the means to be disconnected from reality. Escape into another world. It includes the artistic side, so why not explore it. There are also artists, who meet on the Internet, and create music using the audio-visual tools (e.g., webcams). They can start the video at any moment they want without disturbing the musicality. One of these platforms is named Bb 2.0, it is a collaborative music and spoken word project conceived by Darren Solomon and developed with contributions from users.

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<sup>5</sup> <http://www.youtube.com/watch?v=YCLSkTEBj2k>

<sup>6</sup> <https://marketplace.secondlife.com/p/chamillionaire-dirty-Music/1964047?id=1964047&slug=chamillionaire-dirty-Music>

## **Do It Yourself**

The Internet has always been a space for virtual community. Since the beginning of the Internet, many online platforms have blossomed over the course of almost two decades as a medium for social interaction. The Internet has provided spaces through message boards, various forums, blogs and websites, for communities of musicians, and fans to find a medium to express their talent and skills ( Hof, Browder, & Elstrom, 1997). Today, the web is being used to broadcast information to a new generation of consumers. Beyond the aspect of just communication, the web has rapidly become a space where people collaborate. The web can be used as a tool to promote your work in the music industry. As we have seen above, there are many new technologies and tools that help the musicians to broadcast, share, and collaborate. One of the challenges faced by artists and musicians, when using Internet technologies has been to maintain a permanent contact with their fans. One of the methods used by many is by sharing broadcasts and by keeping your fans updated through E-mails. Indeed, a mailing list can be useful to inform and share the activities of the band or the artists and the message that will be shared in the email to the fan can contain a series of ideas. For example, the artists can consider keeping updated about the last show, or a recent positive critique. Besides the email lists, which are supposed to be brief, artists can also use a blog. The last decade has seen the emergence of blogging as a significant medium for people to express themselves, their opinions and choices over the Internet. The blog is like a diary where the artists entertain their audience. There are multiple web sites, which offer to create blogs for free. However, the methods of using mailing lists and blogging are more reserved for one-way information dissemination and maintaining a certain online relationship with the fans. At the same time, I highlight that it is also important to focus on unique ways to use other available tools for musicians to broadcast their work in an

integrated manner. There are different web sites accessible to musicians for free to distribute music on the Internet (e.g., Sound cloud, or MySpace). And the well-established popularity of such online platforms, bring a higher likelihood for artists to share and broadcast their work (Feehan & Chertkow, 2008). It is also important to acknowledge that musicians can meet problems in financing their projects, as it can be expensive to make an album and/or promote it through traditional methods of recording and production. However, with the use of the Internet and mostly with new technologies, it is very easy to make music and share it efficiently and economically. For example, every Apple user has Garage Band, a powerful tool to records or creates music with the Samples database incorporated in the software. However, it is important to note that a Creative Commons License protects the Samples database, which inhibits it from being completely free and accessible to all users who want to utilize all the sounds on the database.

As we demonstrate various options available for sound recording, it is also important to address issues around the financial aspects of the production of the finished outcome. In simple words, once a project is done, musicians have to find a way to produce it. Fortunately a new “Independent Music Business” model has appeared on the Internet called “crowd funding”. With crowd funding, musicians, artists, and directors can potentially raise funds for creative projects by asking money from people around the world. Currently, this method of funding is used for humanitarian work and charity by non-profit organizations and individuals doing social work across the globe and is a relatively new method of online funding for music projects. Therefore, the challenge is to reach enough people to finance your music project using this model of crowd funding. One idea suggested that uses crowd funding is to emphasize on the fact that the money collected goes to the musicians directly and there is no major company behind usurping these



funds. The motivation and inspiration is to be free and not be influenced by the upper hemisphere (i.e., larger production houses that are inaccessible to novice musicians and collaborators) is encouraged through methods like crowd funding (Pena, 2010). Source: New Independent Music Business Model: Crowdfunding, Fanffiliates and Webcasts. *Creative Loafing*. Retrieved from

[http://cltampa.com/dailyloaf/archives/2010/06/10/new-independent-music-business-model-crowdfunding-fanffiliates-and-webcasts#.UYfb\\_oJgwXy](http://cltampa.com/dailyloaf/archives/2010/06/10/new-independent-music-business-model-crowdfunding-fanffiliates-and-webcasts#.UYfb_oJgwXy)

As we have seen, there are a plethora of possibilities with the community of musicians and artists to promote and share their work, however, there is a need for an independent space available on the internet that harnesses and caters to this e-community distinct from the general internet using population. Through my research on sound recording and the relationship of music and community, I work on a web site called OneLoudr whose concept is to regroup the tools cited above in one integrated experience. Thus, musicians can share, collaborate and express themselves on a common online space.

### **The Concept of my project**

I have been playing music since 9 years now and I have been continually involved in different bands back in France. I always had this passion for music, which has been the principal way to express myself. I remember thinking about concepts around music and community since the age of 17, (i.e. in 2002), two years before the concept of online social network gained popularity in France. Back in that time, I was learning how to code website on my own and I always had this idea of sharing music through the Internet and the use of online technologies. Since then, I have tried to create opportunities to connect the concepts of music and community

and this project was a step in that direction. This idea occurred to me in 2009, after my travel to the US where I had my first experience of living outside of France and was exposed to a diverse community. I was able to form connections and meet people to find living arrangements through e-communities like Couch Surfing (<https://www.couchsurfing.org/>) and it enabled me to visualize the concept of a unique online community for music. As aforementioned, I found only a few websites treating the subject of music and community as an integrated experience. And my goal for a long time, had been to design a platform to help the musicians in my hometown, Annecy, France to collaborate and explore possibilities of doing projects together. My very first idea was to design a platform for musicians to express themselves online and collaborate with each other. However, I had two issues to consider in the creation of this platform. Firstly, I had to find a way to promote it and generate enough traffic. I had to find a concept which required subscribers to participate on my website and at the same time, I wanted it to be free of any charges for the users.

The second issue was the copyright issues in sharing and broadcasting original works safely on the Internet. If several artists were to use a platform to work on the same project and broadcast it on Internet, the work could be “stolen” by others because of the relative freedom and anonymity of the Internet. Fortunately, this problem could be resolved as there are different laws already existent which would protect the content shared on this platform. For example, through the Creative Commons (<http://creativecommons.org/>) artists have the possibilities to protect their work on a web site that offers a license and the work can be redistributed, shared appropriately on the internet.

Another aspect of creating this platform was to assess the needs of a music community for such a resource to be available on the Internet. In 2010, I had observed musicians at the Annecy Music

Conservatory in France to understand their thoughts about the creation of an online platform for them to collaborate and share their works. This process of participant observation allowed me to understand the needs of a professional music community in the area providing me with a different perspective for my idea. I interacted with two different communities of musicians through this process, one who studied music through a professional curriculum and another who were self-trained. These two communities further developed my ideas around how to meet the needs of the music community in my town as I received contradictory messages about the success of such a platform as the professionals didn't see the need for a free internet resource and thought of it as a resource more for amateur musicians whereas the self-trained musicians stated that they found the idea very interesting.

Similarly, I interacted with the music community in Carbondale and did participant observation locally. Carbondale is a town full of musicians who play different styles of music and collaborate with each other to create and share their works. I utilized the method of participant observation here as well as it has been successful in the past as a way to understand the music and culture of a community.

When interacting with the local community at bars that host musical concerts and performance such as Hangar 9 I often received positive feedback around the idea for such a platform. I also was able to discern that even though a lot of the music community in Carbondale consisted of beginning musicians, they often improvised upon the music that they played even though it was not always an original creation. It gave me an opportunity to think about music collaboration that can occur through the process of appropriately modify existing pieces of work by artists.

This idea is similar that what I want with my website. Contribute, while drawing on his experience and knowledge of music and support passionate individuals who may be professional or even novices in the music community globally.

When I have presented my project for the first time to Dr. Needham, he seemed to very interested in the concept of the project. He encouraged me to write a proposal and discuss it in further detail with him. In November 2012, he came up with an approach to actualize my ideas and introduced me to Mr. Benso, a student with similar ideas that had worked under him 5 years ago. Mr. Benso had also explored the possibility of developing a platform for musicians to encourage them to work on their music and collaborate. We decided then to work on a partnership with his website Oneloudr and the Department of Communication to further develop resources in this direction. I wrote a new proposal to Mr. Benso, offering my services as Web Designer for his website.

Before explaining my work on Oneloudr, it is important to emphasize the benefits of a website like Oneloudr. As we have seen above, the arrival of new technologies on the Internet has influenced the way people consume music. Furthermore, the music industry is suffering from illegal downloading ever since the creation of P2P online platforms such as Napster. A community like Oneloudr has the potential to revive the music industry by working directly with the artists. A website such as Oneloudr can be a resource for artists as an alternative and complimentary tool to work directly with them and in this process making the internet space as the missing link between artists and major labels. We need to think of a formula where artists can be remunerated directly from the company that employed them while protecting the artists' work. Thus the artists can gain an amount of money and acknowledgement for her/his work that is not solely dependent upon every time she/he is selling music.

Oneloudr is not the only website proposing this kind of service to the musicians. The main competitor is the website Indaba Music. Indaba has its presence on the web since 2003, and offer featuring with well-known artists but also remixing contests. Hitrecord.org is another competitor and the website offers resources to work on video, audio, images and text information for musicians.

Before I did any works on Oneloudr, I reviewed the developments and utility of these websites to analyze their strength and also assess in what ways can Oneloudr attempt to be different. In doing these comparisons, it was evident that Mr. Benso's main idea is to make Oneloudr like an online label for musicians, where they can sell their music and obtain financial gain from the process of using this platform. Mr. Benso is working on a partnership with different companies that want to be involved in the music industry and to meet the concept of online label. Through Oneloudr, musicians can also work on creating and sharing videos and broadcast their work on, a YouTube channel, which has been created for this purpose. Musicians can upload a video of a song and ask others musicians to collaborate on his work through another video. This option is not yet developed on the others web site, which give OneLoudr a lead on the market.

## Partnership

Beyond my collaboration as a web designer, I also pilot tested the use of the website OneLoudr as a medium for musical collaboration with Mr. Benso. I found that the website was easy to navigate and the steps to share my songs on the website and work on them were pretty straightforward. After subscribing to Oneloudr, the user has the possibility to look for musicians who have a higher likelihood of collaborating with them and their interests on the website. The artist not only can upload his/her work on the website but also the stems, so other musicians can directly work on the source.

Sound Mastering is always a hard process and a web site like Oneloudr offers an opportunity for beginner to improve their skills in sound editing. They can seek mentorship from users in the community to further develop such skills through this website.

As for the future of Oneloudr. Mr. Benso is focusing on finding a strategic sponsor and partner that can fund the rest of the development. For example, he would like to partner with someone like Guitar Center or [Sweetwater.com](http://Sweetwater.com) and do a video web series featuring selected artists for the sole purpose of collaboration. Essentially, he sees OneLoudr turning into more of a curation platform. A true Collaborative Record Label. He is in discussions with Universal Germany at the moment on a possible distribution partnership/ sub-label option. Perhaps there will be an opportunity to work with a major brand sometime in the near future to do an exclusive remix or collaboration project that could fund the final development. He is currently expecting something major will happen this year in the form of a brand sponsorship for Oneloudr. If it comes to that, perhaps he and me could work on more of an official basis since I now have a very good understanding of the platform and the vision of OneLoudr.

## Conclusion

As we have discussed before, the evolution of sounds and the way that people have been consuming music in the last century has evolved rapidly. From the invention of the Théâtrophone by Ader, which contributed to expand a new way of listening to live music through a telephone line to the new ways of broadcasting and sharing music online through the internet and other media, there have been significant changes in the way music has entered the lives of people today. People in the past such as Stokowski had focused their work on the live sound recording for a symphony concert and the Philadelphia Orchestra still remembers him as a genius, who emphasized on the quality and creation of the music even before the technologies were used to record it. By increasing the number of instruments during a concert he proved with his technique that it was not impossible to record more than 104 (which is basically the actual size) musicians in the same space. In doing so, he revolutionized sound recording and set a standard of orchestral playing that is still in use till date.

The twentieth century has seen the arrival of computers and since then, artists and musicians have been using this technology to create music. Computers give others possibilities that allow artists to go beyond the simple sound of classical recording and the sounds can be modulated to different pitches and thus, creating a new panel of sounds.

Later, during the 90s the development of the Internet led to a huge progress for the music industry. The possibility to share, collaborate easily and faster, has totally changed the way people not only consume but also produce music. For example, as mentioned before the MP3 technologies considerably reduced the weight of music files online by deleting some frequencies the song that allowed musicians to work on diverse project and share their work more

conveniently than before. With the Internet, we now have a large panel of tools to show the work online. Blogs, websites, and online platforms have offered a new way to consume music.

This project was an attempt to demonstrate how OneLoudr relies on this observation, since the time that Mr. Benso had imagined an online platform where musicians can collaborate with each other's, and now we have built upon that idea to give a new dimension to this website and by and large a new perspective to form an online record label in the music business. By attempting to act like an online label as well as a social network for musicians, OneLoudr is part of the Web 2.0 revolution where everything is available online, and for free.



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Research Paper Title:

OneLoudr and Communities a concept for sharing and collaborating online

Major Professor: Jay Needham