

CHAPTER I

INTRODUCTION

1.1 General Background of Study

Nepali music has moved through many ups and down till the present. In the beginning music is considered as only the part of entertainment but in the present music is considered as the one of the major sector where there is not only entertainment but earning for living also. Nepali music has gone through many structural and behavioral change in the present context from its early days of the development. Digitalization has had an impact on cultural industries, by enabling new technologies for production and distribution on products and services (Shyami, 2000). This has led to shifts in several different branches, such as the music, music video and movie industry. Not only have production been made easier, more affordable and convenient, but sharing the finished product is also much simpler and not bound by physical or geographical space. The recording industry was the first cultural industry to face the consequences of digitalization. The industry has been through its ups and downs during its history, in regards to sales (darnel, 2010). Furthermore, the industry needed to change in order to survive in the new digital phase. Since 2006 there have been substantial changes in the music industry, and this thesis aims to explore the current situation in Nepali music industry with regard of income distribution and structural change. This thesis aims to explore the effects of structural change in the music industry and pattern of income distribution with changing behavior of music practice in the Nepalese context.

As we cannot find the exact date regarding the beginning of the music in Nepal but it was in practice from the very beginning of the Nepalese society (Shankar, 2014). Many ethnical groups cast, race, geographical region, festivals has their own type of music (songs) and they were in practice from the early age of the society. The first recording of Nepali music was done by Saturam in Kolkata (India) and Melwadevi. In the beginning mainly Bhajan were recorded. After the establishment of democracy in Nepal (2007 BS) the then democracy radio was transferred into Radio Nepal. The radio Nepal use broadcast both news and entertainment programs, songs were the main. The first singer of radio Nepal is Hari Prashad Rimal followed by various artist of that time Kolidevi Taradevi Sivasankar Dharmaraj Thapa Natikagi Narayangopal

(sworsamrat), Aambar Gurung, Mira Rana Gopal Yonjan Bhaktaraj (Bhajansiromani) and other many. To make a record at Radio Nepal there was provision of vocal test the singer of that time should pass the vocal taste exam which is taken by radio Nepal and then they declare as a singer and radio Nepal provides chance to record the song. We can say that there was a monopoly power with Radio Nepal to select the singer and musician at that time. The radio Nepal was only the broadcasting media of that time so each and every artist should pass the vocal test and only after that they get a chance to record the song. At that time radio Nepal pay some amount to singer and musician for their song also. After the establishment of recording studio in Nepal in 2022 BS the first recording studio of Nepal Ratna recording Sasthan which makes about 100 of cassette and some disk but it was limited to some people only and fell to reach to the common people but there is huge rise in the number of singer and musician after the establishment of recording in Nepal. The 75 R.P.M cassette was cheap then 45 R.P.M long playing so it make excess to all the marginal people also which makes the revolution in Nepali music industry and make songs reachable to all the people of the country somehow. The pattern of making music and number of artist and listeners also increases through the country and music has become reachable to all the people of the country as well (Mukurung, 2014).

The artist was also increases in number and the quality of songs also increases. This was the first structural change face by the Nepali music industry for the first time which opens the new horizon of Nepali music industry. After the establishment of F.M studio in Nepal in 2052 BS Nepali music moves to another level and songs and music were advertised from F.M studio. The establishments of F.M studios in Nepal increase the use of songs and music and also raise the difficulties for the proper management of music and artist. With the establishment of F.M studio in the country the monopoly of recording of songs and music by Radio Nepal and provision of giving voice test in Radio Nepal ended and artist starts making album from private music company as well. In the year 2056 B.S the first community radio of Nepal (Sagarmatha F.M) started the distribution of the royalties to the artist for the first time in Nepal. Among various artist Narayan Gopal, Natikagi ,Gopalyonjan and Kiran Kheral were highest royalties paid artist this process was adopted by other FM station also like Kantipur FM Image FM and Hits FM .Due to extra income from various sector the artist were interested in making album and giving stage program for

earning. This helps artist to make music and live a life, this trend in music industry lasted for till today and many artist in Nepal are on this sector. The first structural change in music industry lead the artist to make album from private company and this trend continued up to the date 2063. After that the music industry faces the new structural change that is download of music From internet(you tube ,Google) this lead Nepali music into the global market but the music industry faces the serious problem of illegal download of music. The regulatory body is established but they are unable to control the problem due to various limitation. The declaration of music as an industry by Nepal government in 2063 BS opens the new horizon to Nepal media market and audio visual market. Many laws were enforced as copy right law, intellectual property right (IP), and Nepal become the member of world intellectual property right organization(WIPO) and internet crime regarding illegal download of song and music.

1.2 Economic Background of Nepali Music Industry

In present world music and economy are interrelated with each other. There is large number of people involved in this industry and contributing to generate the revenue in the national level from their creative works and technical works to publish the product in the market royalties collection society Nepal (MRCSN) distribute the royalties every year to the artist in the year 2019 the institution distribute Rs 3245612 to the artist (MRCSN, 2019) the other institution performer society Nepal (PSN) also distribute the royalties to the artist in year wise.

In the year 2019 the institute distributes RS 2245678(PSN, 2019) to the artist. The institution is The Lokdohori Partistan who also collect the fund from artist performance and distribute to the artist. So MRCSN epically collect and distribute fund to the musician composer and lyrics. The PSN collect the royalties of the performer as singer dancer. And Lokdohori Partistan collects the royalties of especially of folk song. In present context music is not a hobby it is a commercial product and from its primary phase of making and to its last phase of publishing the product needs investment. The commercial artist has majorly four phases in the music.

The first commercial phase is composition of the music or song second phase is the recording of the songs or music and in this phase the music is published in the market

and starts collecting revenue from the market. the another phase is the live performance of the artist to generate the revenue the last phase is those institution or firm who do the business by organizing the various artist in the market.

Music economy is also popularly known as the entertainment economy. In the present world the entertainment economy is the growing economy in the world with the growth of internet and emails. few years back the music product are distributed in the hard copy as cassata and CDs but in the present situation the music can be distributed globally with the help of e mail and internet. So the music as an industry in Nepal has the global rich to distribute its product and to collect revenue from globally through various social media as Google you-tube web sides etc.

In recent time period economy and music are interrelated with each other because music has transfer from hobby to profession. After the declaration of music as an industry by Nepal government the music sector become an industry and so there is investment and each investment are done with an aim of earning profit.

1.3 Statement of the Problem

The music of Nepal has not been highly advanced to what it should be and still today there is a large group of people who listen to traditional Nepali music. The traditional music in Nepal is of various types according to the ethnic groups. Genres like pop, rock folk, Aadhunik and classical music exist in Nepal.

The traditional Nepali music was in practice in every culture and society in their own way but formally the recording of Nepali song started by 1975 BS by late singer Seturam and Melwadevi. After the restoration of democracy radio Nepal was established and the radio Nepal lunch the entertainment program and formally the Nepali music started which are known properly as Aadhunik song but the recording was done in Mumbai(India).latter Ratna recording sasthan was established and Nepali artist started recording only after 2022BS. But the Nepali artist used to sing live from radio Nepal and they were paid very low but the paying was not for the writer only singer and musicians (who play instrument) were paid at that time.In recent years, the music industry of Nepal has also played the important role in the economic contribution to the national economy as well there are large number of people involved in this industry for their day to day business.

In recent time the main role of music industry in economy is the transformation of cultural non-monetary songs musical instrument to their commercial form and trades them in the national and international market which support to the earning and economic condition of the artist in the industry. This changing experienced dramatic shock that will ultimately transform its structure. The transformation has been sparked by new technologies and Internet use for the distribution of music as digital information good. In recent year the key issue of music industry is the copyright and illegal downloading of music and songs from internet and which ultimately become the main problem to the industry for safe commercialization of the product in the market. The Internet is driving changes in the recorded music market structure and simultaneously is having a significant impact on the players in the recorded music value. This problem of music industry in Distribution of income to the different factor inputs is globally same due to new technology of production and distribution of music so Nepali music also facing the same problem in production and distribution of music because many artist are unknown about the new distribution mechanism and intellectual property rights and legal execution of this law that are involved in the production of music. This thesis is mainly focuses on the following research question.

-) What is the economic viability of music as an industry in Nepal?
-) What is the economic status of the individuals (artist) in the music industry?

1.4 Objectives of the Study

The objectives of this study are

-) To analyze the current economic situation of the music industry in Nepal.
-) To explore the economic status of individuals involved in music sector.

1.5 Significance of the Study

This study is the first study of this genesis in the field of economics in Nepal, but many researches are conducted in this field they are not from the view of economics prospective of the music industry, but from sociological impact and cultural identity. First music provides cultural identity and makes people prouder to their culture and tradition which finally increase the patriotic feelings towards the nation. Secondly as we know that music is a global language so many foreign people may attract to our music and our cultural identity also flourished in the global level. As in the present

days music industry has grown up to the global level and earnings are being generated from this sector also. In Nepal there are more than 100 Music Company and more than 5000 people who are directly and indirectly involved in this sector and are earning for their life. After the digital music distribution and social media the music company has grown up to the next high level and starts earning foreign currency from the global market. As we know that Nepali people are spread all over the world and our country is rich in culture tradition religion and natural beauty so the market of Nepali music also reaches to the global level which can contribute to the tourism industry of a country and helps in generating foreign currency because people carry their culture tradition which is directly related with music and songs in Nepali concept which finally increase the tax payers from the music artist and contribute to the national economy. As we know that our country is reach in culture and tradition and each culture has its own type of dance and cultural music or songs so, by promoting and conserving the culture and tradition we can contribute to the national economy as well.

1.6 Limitations of the Study

This thesis has following limitations

-) This study is confined to the music industry of Kathmandu valley only which represents overall music industry of a country.
-) The income generated by artist from stage program outside the country is not included in the study due to time and resource limitation.
-) This thesis is based on primary data which are collected by structure questionnaire method.

1.7 Organization of the Study

This study is divided into seven chapters. First chapter covers the introduction of the study. It included the general background of the study, statement of the problem, objectives of the study, significance of the study, limitation of the study and organization of the study. Second chapter deals with literature review from research papers, journals, articles, books and online sources. Third chapter discusses the research methodology adopt for the study and relevant justification. It outlines the methodology for carrying out primary data collection and results are analyzed. Fourth

chapter deals with the data presentation and its analysis. It includes the general background of the study area and analysis of the research objectives. Fifth chapter covers the production and marketing of music. Sixth chapter deals with the pattern of distribution of income to the various factor inputs of music. Last chapter covers the summary, conclusion and recommendations.

CHAPTER II

REVIEW OF LITERATURE

Music is the one of the important and very popular sector in the present context of the world. It is the major aspects of the performing art in the present scenario, all around the world many people are involved in this field and lived an economically sound life so this sector is also a very important sector of an economy now a days. In Nepal initially music was considered as the non-economic phenomenon but with the length of time music has become one of the important sector that helps person economically sound by selling his/her performing art. In the global context the music is very powerful and popular sector for each and every person to explore themselves. Huge sum of money and time is invested in this sector for quality product (songs or music). In Nepalese context music sector is growing bigger and bigger day by day and institutional development of this sector is also increasing.

In the current world many research are carried out in the field of music and art and analyze the economic contribution of this sector to national economy. Most of the research is based on income generation of music industry and the major structural change in this industry and the effect of that change in earning, distribution, royalty collection and the life of the people who are engaged in this field. Some research is carried out from the policy effect of copyright act, intellectual property right act and the legal provision of the country. This chapter provides description and review of related literature in the related field. Literature review provides clue on concerning study. Among the available literature review about income distribution, economic viability and structural change in music industry, some are mentioned below.

2.1 International Context

Bockstedt & all (2006) tried to analyze the recent condition of music with past situation by the use of music value chain analysis now and then (digital value chain and analog value chain). New forms of digital distribution are dramatically transforming market structures in the recorded music industry value chain. And the product characteristics of digital music as related to consumer value creation. That has made the adverse effect on income distribution pattern in the music industry. It is widely accepted that the value chain of the distribution of music after the structural

change formulate that the consumer get the product after the recording directly from the digital media as internet, YouTube related wave page. This changing behavior of the music industry is highly victimized by illegal download and marketing also. But the industry has grown to the global market and the earnings are increased and the income accumulation in the industry is also increased. So in order to formalize the market the state should regulate the special intellectual property right and discourage the illegal use of the product. Market structure and value chain analysis outlines the key theoretical concepts for the description and structural change in the music market and intellectual property rights theory provides the necessary lens for analyzing the key copyright issue associated with digital music.

Roy (2008) studies new Zealand popular music, government policy, and cultural change two aspect of new position are examine firstly sketching the twenty years of development and secondly consider the debated relationship between local music and new Zealand cultural identity with reference to prominent music style(rock rap reggae and hip-hop).The transformation of the global circulation of cultural forms has created new lines of influence and solidarity, which are not bounded by geographically defined cultures, and popular music is not exempt from such processes. It is necessary to avoid any straightforward dichotomy of the 'local' and the 'foreign', and the relationship between popular music, national identity, and cultural policy in New Zealand and, indeed, internationally. The global and the local cannot be considered binary categories, but exist in a complex interrelationship. Accordingly, it is necessary to distinguish between 'local music' as a cultural signifier, and 'locally made music'. The first is difficult to identify with any precision. The second is more straightforwardly delineated, as is an argument for its support purely on economic grounds: if it has also some local cultural resonance then that must be regarded as a bonus. While supporting local culture and identity still forms part of government rhetoric, it has now largely been displaced by a more pragmatic concern for the economic value of the industry and Government willingness to get behind New Zealand.

John, Williamson and Martin (2007) conducted the descriptive analysis of music industry their article examines a very basic question for popular music studies: what is 'the music industry?' It surveys the usage of the term in various arenas and argues that it is often used in ways which state or imply that the industry is a homogenous

unit with shared objectives and interest. However, the reality is that this picture is, at best, outdated and an inaccurate portrayal of the organizational structure of the global music economy in the mid-2000s. In addition, to think of a single 'music industry' rather than music industries, plural, is simplistic and does little to aid understanding of those cultural industries which are primarily concerned with the creation, management and selling of music, either as a physical/digital product, a performance, or as a bundle of intellectual property rights. We tease out the implications of this, especially as they relate to understanding what is routinely referred to as 'the music industry' and the development of policies for it. Our purpose here has been to advocate the need to talk about the music industries in the plural and to recognize the diversity of interests and scale of activities in the different areas of music production. In drawing upon the local examples of which we have most experience, we have attempted to move the discussion away from the corporate machinations of big business to highlight the lived experience of the majority of musicians and operators in the music industries. We conclude that there is no such thing as a single music industry. There are, however, people working in a range of industries centered on music. These are music industries and it is them that we should study and engage with. We share Firth's view that the job of academics is 'to develop an account of the contemporary music industry that is empirically accurate and theoretically instructive'. For us, talking about the music industries, rather than 'the music industry', is part of the successful achievement of that task.

Bhattacharjee, Lertwachara and James (2006) state that the music industry has repeatedly expressed concerns over potentially devastating impacts of online music sharing. The focus now is on wellpublicized legal threats and actions on a relatively small group of individuals to discourage overall music file sharing. To determine the resulting impact of these legal threats, we passively tracked online file-sharing behavior of over 2,000 individuals. We found that individuals who share a substantial number of music files react to legal threats differently from those who share a lesser number of files. Importantly, our analysis indicates that even after these legal threats and the resulting lowered levels of file sharing, the availability of music files on these networks remains substantial. Our research question centered on illegal music sharing and involved the analysis of how individuals actually responded to legal threats from the recording industry. By developing an automated process, we were able to track the

sharing behavior of 2,056 individuals before and after four RIAA-related events. That is, our analysis utilized microlevel data tracked across time. Three of the events were RIAA's formal threat that they would be pursuing legal action, the announcement that initial suits had been filed, and the announcement that a second round of suits had been filed.

Birgitte, Kozuland and Richard (2000) conducted the research on Cultural industries with reference to copyright act together on developed and developing countries, shows music offer considerable growth and export potential to developing countries. Not only is the basic resource, musical talent, abundantly available, but regional musical tastes offer significant opportunities to establish markets for producers in the South. However, talent alone is not sufficient to build a competitive music industry, and in most developing countries it has suffered from weak institutional and political support, low levels of entrepreneurial capability, low value-added, over-dependence on foreign manufacturing and distribution, and massive copyright infringement. Hence, earnings are far below the potential were the industry more effectively organized. But in industries where ideas and specialized assets give rise to rents, effective organization requires a variety of specialized institutions. This is particularly true of music, where the volatility of demand adds to the sizeable risks involved. Indeed, creating a successful music industry is as much related to institutional capabilities as to music potential or talent. In this paper we have focused on the role of the copyright and related "neighboring" rights in providing a meaningful and important "economic" justification behind most knowledge-intensive products and services in the audio-visual sector. Without the copyright, the economic reward from original creative work is threatened and income flows greatly reduced. But the copyright does much more than this: it also helps to define a market, provides a common focus for complementary specific assets, which are needed to create a music product, and offers a form of risk sharing.

Colin (2006) conducted the research on economic impact of Australian cultural music industry with reference to government policy has noted, the emergence of a small number of global record companies has catalyzed the growth in state intervention in domestic music industries. For example, reasoning that global record companies were unable to comprehend or support local music adequately, national governments funded institutions and developed policies to encourage domestic music. In the 1990s

the artistic autonomy of the territorial subsidiaries of the major record companies increased. Local scale "cultural freedom" did not mitigate the role of national regulation, with the music industry remaining bound by regulation imposed by agencies representing nation-states. National- scale policy rhetoric highlighting the need for "cultural protection" focused attention away from an interest in the economics of popular music, a balance evident in policies of Australian federal governments. In seeking to increase the export potential of locally produced music, Australian governments have come to hold an important place in the political economy of contemporary Australian music. The reports produced by state and federal agencies during the late 1980s created a widespread perception that the popular music industry infrastructure needed greater coherence and a clearer structure whereby national economic and cultural interests could be pursued .The federal Labor Government of the late 1980s felt that the best way to encourage changes in the operating conditions of the music industry was by regulation and intervention. When national governments, including Australia's, were deregulating industries to enhance global competitiveness, it was a bold move for the Australian government to use interventionist policies to boost business competitiveness, especially in an industry with a clear free market ideology. The trends in music during the late 1980s and early 1990s boosted the profiles of the national subsidiaries of the major companies, positioning them as crucial contributors to the global operations of their parent companies.

Reebee and Garofalo (1999) conducted the research in the music industry in twentieth century with empirical evidence if American music industry and burning cases and difficulties in the implementation of copyright in rapid changing technology. As of this writing, the industry is far from implementing standardized security protocols that work, and new technologies like MP3 show no signs of abatement. While transnational music corporations scramble to protect their bottom lines on new fronts, artists and fans may, at least momentarily, gain some measure of direct access to each other and to sound reproduction possibilities that are becoming increasingly harder to control. Technologies like MP3 are threatening to the music industry for a number of reasons. In the first place, MP3 holds out the possibility of a business model that links artists directly with consumers, bypassing the record companies completely one of the main avenues through which the international music industry currently seeks to

protect its interests is the World Intellectual Property Organization (WIPO), established in 1970 and currently representing 171 member nations. WIPO is charged with developing treaties for protecting the rights of intellectual property owners.

Colin (2006) conducted the research on government regulation in popular Australian music of Australia had positioned as an important site of consumption as major recording companies responded to the music industry's engagement with globalization processes. These companies sought to develop music and artists that could be marketed throughout the world for by developing "global artists" the major labels were able to maximize economies of scale under conditions of intensified competition. As profits on sales of a particular album increase exponentially when initial recording and administration costs have been covered, the major companies focused on releasing a small number of records with appeal to audiences around the world. Justifying their strategies through references to economic countries that had traditionally only had a minor impact on world sales figures. For example, in the first half of 1995 sales in Poland and Indonesia grew by 44 and 45%, respectively. The 15% growth in the Australian music industry between 1995 and 1996 followed an 11.8% increase the previous year. However, increased sales in countries such as Indonesia and Brazil stemmed from a demand for songs in the respective languages of those countries, an expression of shared cultural codes rather than a reflection of demand for English-language popular music. In 1985, for example, sales from British and American artists accounted for 65% of all records sold in Europe, whereas by 1995 this figure had fallen to 45% by the mid-1990s this consumer-led shift from the global sounds of British and American artists to "local" music and musicians was changing the strategies of the major recording companies. As Dwyer explained, the "\$40 billion music industry is in the midst of a dramatic transformation from a business relying heavily on US sales and exports to one that is far more decentralized and geared to local tastes.

Reebee (1999) conducted the research regarding the different emerging new technologies in music industry with respect to rock music, music as an industry, emerge of CD cassette and world intellectual property right (WIPO) like any culture industry in a market economy, the role of the music business is fundamentally to transform its cultural products into financial rewards. This process, of course, has been significantly influenced by the technological advances that have determined the

production, dissemination, and reception of music. To understand the trajectory of popular music in the twentieth century from its beginnings as a nation based, mass cultural phenomenon to its current state as part of a global system of interactive, transnational cultural flows, one must trace the uneven relationship between cultural development, technological advancement, professional organization, political struggle, and economic power. Since technological advances and the economic power that drives them have been historically centered in industrialized nations (primarily Great Britain, Western Europe, and the United States), these countries have tended to provide the models for the relationship between popular music and the industry that produces it. In broad strokes, the history of the music industry can be seen in three phases, each dominated by a different kind of organization. Music publishing houses, which occupied the power center of the industry when sheet music was the primary vehicle for disseminating popular music. Record companies, which ascended to power as recorded music achieved dominance and Transnational entertainment corporations, which promote music as an everexpanding series of revenue streams record sales, advertising revenue, movie, streaming audio on the Internet no longer tied to a particular sound carrier.

2.2 Nepalese Context

So far the Nepali music industry is concerned it is in the way of globalization and many artists use their own media for the advertisement purpose and music has become both listening and visual in the changing way of time. In the early days Nepali music was developing in strict government regulation through the then Radio Nepal. Some reviews are done about Nepali music industry with its changing perspective.

Shayami (2009) Nepali music has faced the very new structural change without knowing the effect of it and become victimized through it the main point is that the state has not been able to give keen and strong regulatory eye on this sector. The law related to this sector was formulated and is in enforcement but the execution of this type of law is very low in the country which drives the music industry to its downfall in the present. Nepali music industry has opened the market to its global consumer but the illegal marketing has become the problem. The new way of earning except selling of CD is highly practiced in the Nepali music industry also but the earnings are not gone into the real musician pocket which has become the huge problem in the present. The new structural change in Nepali music industry provides the global market but it

also assigned its challenge to regulate it properly. The law was enforced regarding the intellectual property but the legal body to execute this law felt the problem of manpower deficiency which hampers the growth of Nepali music.

Robert Anderson and Edna (1978) they has focused on the cultural interface of the western culture in a case study based upon research in Nepal as an economic sector, in terms of earnings, employment, and investment acculturation in music epically in Kathmandu valley is examined. By enforcing governmental regulations, Western popular music is kept from most of the Valley population, but not from the educated young elite. By way of this exception, it appears that the rest of the population may eventually acculturate as well. In the politics of music, as perhaps generally in the politics of culture, it appears that intervention can enforce a holding action, but not a permanent barrier to diffusion. The government of Nepal does not involve itself as completely in the politics of culture as it might. As concerns music, it does not have educational system for musical, nor does it directly forbid individuals to develop their own tastes. More specifically, it does not inter- fair with young who wish to cultivate rock-and-roll, rhythm-and-blues, country music and Western film tunes. The answer, in part, may be that the controlling elite of their own young, but this seems distinctly secondary if indeed even relevant. More immediate is the fact that to be a modern nation, leaders must be trained to cope with international circumstances. It is very difficult, perhaps impossible, to censor music with international trends in popular music. This is especially so far as many students not only travel abroad to study, but are precisely those most likely to have access to short-wave radio sets by virtue of the affluence and status of their parents. Clearly, the government could attempt to interfere by imposing import restrictions on recordings, regulating against public rock concerts, closing down training institutes, and limiting access to cultural programs in foreign embassies. It reflects a basically pragmatic attitude on the part of the authorities that they do not censor in such ways, since the social cost of repression would undoubtedly be greater they will find that to succeed they will need also to perpetuate conditions they oppose, namely low incomes, technological backwardness and limited forms of national education, the conditions, in short, which make musical work.

Mukurung (2014) in his book Nepali sangeet ko aabilakh mainly focuses on the development of music industry and its major economic status regarding the artist in

Nepali music industry. In his book he tries to explore the major sources of income of artist from selling cassette and CDs in Nepali music industry and the effect on the earning of artist in the industry. Mukurung further explain the previous and the present music industry scenario by intervening the old as well as new artist in the ground of income earned by them from selling album and from performing in various stages and from social media and also digital selling of albums and songs from websites.

Darnal (2010) wrote the book on the economic status of the Nepali musicians and their earning in the changing senior of Nepali music from analog distribution to digital distribution. From the descriptive analysis of his study he argue that the Nepali music has reached to the global stage but the music producing company are not strong enough to distribute the Nepali music globally regarding the intellectual property right of the artist in the present context. He further argue that the government is not able to regulate the music industry regarding the modern situation as illegal download copy and many more digital problems are seen in the music industry. The economic status of some music company and some artist seems to be good but the overall industry is facing the problem of investment of capital to raise the industry to global level. The new challenges face by the music industry if Nepal is the digitalization. Illegal transfer of music from various websites which decrease the income of artist their creation. Although the Nepal government has declare music as an industry but has not been formalize by making the laws so that it can discourage the illegal copying of music and help the artist to sell music legally through digital media.

2.3 Research Gap

After analyzing the above literature, most of the research are related to the current situation of artist and change in the income distribution in Nepali music industry. And mostly they only explore or examine the living of the artist in the industry in the current time and the effect of digitization to the industry and the positive and negative impact in the music industry. But my study is totally based on the economic viability of music industry how it exists in the current context and what is the condition of the economic situation among different sectors and players in the industry. My study gave more emphasis on the economic viability of the music industry from their product selling in the market.

2.4 Historical Background of Copyright and Royalty

The beginning of the copyright in the world was started in 1886 AD in Bern Switzerland which was the first convention about copyright in the world. This convention is also known as Bern convention for the protection of literary and artistic works. In present there are 160 member countries including Nepal. According to this law the member countries should follow the law strictly and should provide equal right to all the intellectual property of people of the foreign country as well. Latter Rome convention for the protection of performers, products of phonograms and broadcasting organization 1961 also came into existence for the international enforcement of the copyright law. After that the world copyright treaty (WCT) was also done in 1996 AD. Again in 1996 AD world performances and phonograms treaty (WPPT) was also enforce. Currently the head body of all the treaty and the organization is world intellectual property organization (WIPO).

In Nepal, the copyright act started with the enforcement of patent design and trademark act in 2022 B.S. Although the act was on enforcement there was not effective implementation of the act due to constraint of regulatory bodies of the country and lack of awareness among the people. In 2059 the copyright act was again came into enforcement to include the changing international concept regarding the composition of music, sound, song, and performer. And in 2061(nibawali) was also made for the effective implementation of the act. Nepal government also made the government body named copyright register office in 2061 B.S for the effective implementation of the copyright in the country and has broaden the concept of copyright and also provide the legal provision for the government body to regulate copyright and execute the copyright act smoothly.

CHAPTER III

RESEARCH METHODOLOGY

A systematic research study needs to follow a proper methodology to achieve the predetermined objectives. Research methodology is a sequential procedure and methods to be adopted in a systematic study. This section deals with the methodology used in this research. This study tries to give the clear idea about economic viability of Nepali music industry in present context. This study tries to provide the clear idea about the status of income of artist in Nepali music industry and the effect due to structural change in the concern industry in Nepal along with the research findings necessary suggestion and recommendations.

3.1 Research Design

This study focuses on the economic viability of music as an industry in Nepal. This research study is based on the primary data that are collected through field survey that are collected by using questionnaire methods. This study is descriptive as well as analytical in nature. Quantitative as well as qualitative data are collected for the study.

3.2 Sources of Data

The collection of data is an important part of research study. This research is both in descriptive as well as analytical in nature. Generally two types of data were found to be used in research purpose. This is fact that the primary data has the close proximity with realism. Thus, to fulfill the predetermined objective of the present analysis, greater emphasis has led to the primary data. Primary data has been collected from the direct personal interview in the field area with structure questionnaire. Some of the secondary data from government and non-government organization are also used to supplement the analysis, wherever necessary.

3.3 Population and Sample

Kathmandu valley is the targeted area of the study which covers overall music industry of Nepal. Altogether there are 1500 directly involved in this industry as an artist and 75 music producing companies. Out of the population 150 artists(10%) and 10(13%) company were selected as sample for the study with the method of

judgmental sampling thus , the selected 150 artist (10%)and 10 company (13%) represents the sample of the study.

3.4 Sampling Procedures

It is not possible to interview all the artist and company of the study area. Therefore sampling method has been used for the study. First of all name and address of the artist was collected from music and royalty collection Nepal (MRCSN)and performers society Nepal(PSN). By the help of judgmental sampling 150 artist and 10 company were selected for the present study. Judgmental sampling is the type of non-probability sampling. In this design the selection of the sample units depends upon the judgments of the researcher. For the data collection process the researcher himself travelled door to door and met the artist and owner of the company of the selected sample and with the help of interview schedule necessary data information were obtained from the selected sample.

3.5 Methods of Data Collection

There are different types of data collection method. Out of them direct personal interview and questionnaires (interview schedule) are more effective. For the collection of first hand data the researcher himself met the correspondent in the research area. It is because they may not give or response fully to other type of data collection method. So, one way to minimize the non-response error, direct personal interview with structure questionnaires can be the best way in data collection. Therefore in this study, researcher has used this method of data collection.

In addition the secondary data available from MRCSN and PSN was collected to supplement the background of the study. Such data was obtained from journal, newspaper and from their websites

3.6 Questionnaire and Interviews

Questionnaire and interviews are the method of primary data collection. This method has adopted with the help of questions schedule. Since questions schedule was focused according to the targeted problems. So in this research, structured questionnaire was designed to fulfill the predetermined objectives of the study. With the help of structure type of question, the direct interview was conducted on the spot with sampled respondents.

3.7 Presentation, Analysis and Interpretation of Data

First of all, primary data obtained from the field survey were tabulated. Primary data on the investment in music industry by artist and Music Company and the total income earned by the artist and company from selling of music and songs were collected by adding all investment and all income headings. For the analytical purpose the qualitative data has been presented in tabular form. And then simple statistical tools like percentage, average have been used to present and analyses the findings.

CHAPTER IV

DATA PRESENTATION AND ANALYSIS

Nepali music is one of the sectors in recent year where many people are engaged and employed. In the beginning phase of Nepali music there were few artist and few people who are engaged in this field. But time has changed and Nepali music has reached to the global market and has also has huge investment and return on production and distribution of the music. In the early phase of music only the radio Nepal was an autonomous body in production and distribution of music and income to the artist. But with the time being many private recording studio and Music Company are established and starts producing music in the recent year there are many music company and many recording studio through the country which are doing this job and are also creating opportunity to the artist and music sector as well.

4.1 Economic Status of Music Industry

Music is the growing industry in Nepal in present context. The industry has grown from national level to international level with the growing of digital world. Many people are employed in this industry and earn for their living by selling their product in the market as singer, writer, composer, and aggregator (company)

Table: 4.1

Artist and Music Companies in Nepal

S.N	Particular	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
1.	Singers	300	550	600	600	800	950
2.	Composers	200	400	450	700	900	950
3.	Lyricist	100	200	250	200	600	800
4.	Companies	30	45	50	75	90	130

Source: MRCSN, 2020.

In Nepal recently 1500 artist and 75 companies are working in the field of producing and distribution of music. The number of artist and Music Company has been

increasing significantly in the present days because the production and distribution of music has become much easier due to social media and YouTube. Mostly the artist (singer) feels easy to produce music from the digital media at zero cost so the number is increasing. But the situation of composer and the lyricist is somehow different than singer because they have to produce their product only by singer. But the music industry has got its global identity by digital media.

As in the year 2014/15 there was only 600 artists and after a year the number increases to 1150 in 2015/16 and in the year 2016/17 it reached to 300 and recently there is 1500 artist in the industry who produces the music in this sector. The number of music company has also increased from 30 in 2015/16 to 75 in 2017/18. In the year 2019 the number of singer become 800 composer become 900 lyricist 600 and companies 90. The increasing trend continue and in the year 2020 the singer 950 composer 950 lyricist 800 and companies 130.

4.2 Investment in Music Industry by Music Company and Artist

In Nepal Music Company are established under company act 2063 and registration is done on company registered office. The fee for the registration is as per the paid up capital of the company. In Nepal most of the company is established with paid up capital of 250000 and their registration fee is 25000 initially and yearly renew of 5000. but the establishment cost of the company increases due to house rent and advertisements and other daily expenses. Some music company has their own recording studio so the cost of establishment of the company increases. Most of the company does not have their own recording studio so they produce the song from other studio under their production banner. In recent year the main investment of music industry is not only for the production of audio but for the production of music video as well. Most of the music company are producing both audio and video from their investment and also distribute the music from various social media and also from their web sites worldwide. The table below shows the total investment of Music Company for their establishment and to produce music.

Table 4.2**Investment of Music Company**

S.N.	Name of Company	Establishment Cost	Investment in Songs	Paid to Artist	Total Investment
1.	Music Nepal	3000000	200000	9000	509000
2.	Rebel Creation	250000	250000	9000	509000
3.	Asian Music	250000	180000	9000	439000
4.	Highlights Nepal	500000	-	-	500000
5.	Osr Digital	800000	-	-	800000
6.	Songs Nepal	500000	-	-	500000
7.	Bindabasani Music	300000	210000	9000	339000
8.	Budashubba Digital	400000	250000	9000	439000
9.	Samman Digital	200000	-	-	200000

Source: MRCSN, 2020.

The above table shows major investment in the music industry is done by the music company for the production and distribution of music. But some music company are only producing and distributing the music from the digital media which they do not invest for the production music such recording of audio and making of video of the song. Such company investment is low with respect to the other company who produces audio make a video and distribute the music in the market. The music company not only invests in the production and distribution of the music but they bear the cost for the other expenses such as paid to the instrument player (musicians) for playing instrument in the songs studio charges mixing charges and other charges also.

Table 4.3
Investment of Artist

S.N.	Artist	Investment / Song Audio	Investment/ Song Video	Total Investment
1.	Aadhunik	35000	180000	215000
2.	Folk/ Lokedohori	25000	100000	125000
3.	Pop music	25000	150000	175000
4.	Rock western	20000	90000	110000

Source: MRCSN, 2020.

Table 4.3 shows the investment of artist in the production in music. Mostly the new artist invests in the music industry for the production and distribution of music in Nepal. According to the above table the investment is slightly different in each genera of music, the aadhunik songs seems to be more costly than that of the other in recent time. Due to the rapid digitalization in the music industry the artist are also willing to invest due to the excess of digital distribution of music from various forms. Secondly the folk songs came in the hierarchy of investment and then pop song lastly the rock or western songs. This is because the loke and pop artist use more instrument players then of the western rock music singers and most of the rock singers are itself musicians.

4.3 Economic Features of Music Industries in Nepal

The economic characteristics include main occupation, genres, age of respondent, family size, education. The analysis is based on the sample size of the study area define by the researcher himself in the time of collecting data.

4.3.1 Main Occupation

In music industry there are various sub sector where the individual are engaged to estimate the main occupation the given sample was categorized in different sub sector presented in the table

Table 4.4

Main Occupation of Respondent

S.N.	Main Occupation	Number of Respondent	Percent
1.	Singer	70	46.66
2.	Composer	30	20
3.	Writer	30	20
4.	Other	20	13.33
	Total	150	100

Source: Field Survey 2019.

Table 4.6 shows that out of 150 sample of respondent 70 were singer , 30 were composer , 30 were song writer 20 others(arranger instrument player). The above table shows that the major number of respondent is singer and is the directly seen person in the field of music they havedirect contact and known by the every person who listen to the song and music.

4.3.2 Age of Respondent

The age of respondent of the sample starts from 20 to 60 years. The age of respondent related to the duration of person in the music industry in his sector as a musician, singer, composer, writer or others as an music producing unit in music industry.it is expected that the older person are more capable of producing the music then the younger generation, because of their experience and their public relation and believe of other to their labor and time spend in the industry. To compare the condition the respondent were asked to provide their age. The data obtained are summarized in the table.

Table 4.5

Age Group of Respondent in the Study Area

S.N.	Age Group	No. of Respondent	Percent
1.	20-30	20	13.33
2.	31-40	30	20
3.	41-50	60	40
4.	51-60	40	26.66
	Total	150	100

Source: Field Survey 2019.

Table 4.5 shows out of 150 respondents, 20 respondents were of age 20-30, and 30 were of age 31-40 and 60 of age 41-50 and 40 are of age 51-60. Maximum number of respondents is of age 41-50. It is due to the level of understanding the music and carry music as a main occupation of a life being and at this age the maximum number of musician are involved in the production and distribution of music from their understanding level.

4.3.3 Family Size of Respondent

The family size of the respondents shows the status of the respondent in his work whether he is capable of holding family by his income or not in the day to day life. As the family size is big he needs more income to meet the spending of family so he needs higher income. On the other hand of he is not capable of running the family from his income then he will quit the industry and run for other job in the market and if he is in the industry then he is easily handling the family with his income from music industry. The family size of the respondents is shown in the table 4.6

Table 4.6

Family Size of Responds

S.N.	Family Size	No. of Respondents	Percent
1.	0-3	50	33.33
2.	4-7	80	53.33
3.	7-10	20	13.33
4.	Total	150	100

Source: Field Survey, 2019 .

The table 4.6 shows the family size of the group of respondent. The number of respondents 50, 80 and 20 were with the family size 0-3, 4-7, and 7-10 respectively. The size of family of respondents with 4-7 is the largest then the other groups.

4.3.4 Education Status

Education status is considered as the important indicator of economic condition of the people. It is expected that the person having good education in the relevant field of his work can give the better performance than the other person in the same field. It is also expected that the person has good education can earns more from the industry from its various sub sectors. The table 4.7 shows the education status of the person in this industry

Table 4.7

Education Status of Respondents

S.N	Education	No. of Respondents	Percent
1.	S.L.C	87	58
2.	+2	48	32
3.	Bachelor & Above	15	10
	Total	150	100

Source: Field Survey, 2019.

Table 4.7 shows that out of 150 artist 87 were just school living passed 48 were +2 passed and rest 15 were bachelors passed and above. It is seen that most of the artist in the industry are only SLC passed.

4.4 Cost of Music Production

There are four categories of cost in the study area. As music production and distribution is a grouped job at the time of production of music various components are included to complete the music at various levels. The cost of production of music is also different according to the genres of music also. They are cost of lyrics, cost of composition, and cost of artist and studio cost. These cost components are taken as a variable cost. The cost components are summarized and presented in the table below

Table 4.8

Cost of Music Production

S.N.	Genres	Average Cost of Composition	Average Cost of Artist	Average Cost of Recording	Average Total Cost
1.	Aadhunik	20000	25000	30000	75000
2.	Folk	15000	12000	35000	62000
3.	Pop	20000	10000	15000	45000
4.	Rock	30000	10000	10000	50000
5.	Others	15000	20000	20000	45000

Source: Field Survey, 2019.

Table 4.7 shows the cost of music production. The average cost of music /song is also different from genres to genres. The cost of composition of Aadhunik and pop song is 20000 the folk song and other is 1500 and rock song is 30000. The average cost of artist in different genres, Aadhunik folk, pop, rock and others are 25000, 12000,10000,10000,20000 respectively. The artist cost includes the cost incurred while using artist in singing playing live instrument in the studio recording. This cost is the cost incurred in using singer, musicians to play in songs and music according to the owner of the song. The cost of artist is also the basic cost of the song estimated before doing the recording of the song.

Recording is the most important part in the process of music production where the individual work of the lyricist, composer and artist binds together and the final touch is given to the song and which can be distributed or published in the market so the recording is the final step of the music production from where the music will become hearable by the common people in the market. The recording cost includes studio cost includes studio charge, recording charge, arranging charge and mixing and mastering charge also. The recording cost is 30000, 35000,15000,10000,20000 are aadhunik, folk, pop, rock and others respectively. The cost of music production has a various stages in the first stage the raw music is made by the composer and lyrists and then they goes to the artist and again artist composer goes to the recording studio and give the final direction to the music/song and finally come to the market for to distribution and the consumer will hear the product.

4.5 Income from Songs/ Music

There are four categories of income from music in the study area. The income from different genres of music is different. Aadhunik, Folk, Pop, Rock, Other are found in the study are. The four categories of income from music are income from CRBT/PRBT, income from YouTube, income from stage program, income from royalties. The income from royalties includes income from using the music in hotels, bars, bus, radios and television. The per day average income from different categories are presented in the following table below.

Table 4.9

Income from Song/Music

S.N.	Genera	Average Income from CRBT/PRBT	Average Income from You Tube	Average Income from Stage Program	Income from Royalties	Total Income
1.	Aadhunik	5000	40000	50000	30000	125000
2.	Folk	5000	30000	30000	40000	105000
3.	Pop	2000	10000	40000	20000	72000
4.	Rock	1500	10000	45000	10000	66500
5.	others	2000	2000	50000	5000	59000

Source: Field Survey, 2019.

The table 4.8 shows the income earned by the person in the music industry. The income earning behavior of the music industry has been changed drastically due to digitalization of the music industry through social media and other social media with the help of internet. In the present context the selling of CDs and cassette are almost zero in the recent market. So the income of the music industry is depending upon the digital selling of the product through the use of the internet in the world market. This changing behavior in the music industry has changed the music distribution format of the market and behavior greater opportunity and new challenges in the industry for artist investor and the music company itself.

The income are also different from genres to genres , from CRBT/PRBT the aadhunik ,folk pop rock and others earns 5000,2000,1500,and 2000 respectively. The CRBT/PRBT is provided by the respective telecommunication companies for the use of music in call back tones by the consumer. In this process, if the company charges RS 25 / downloading call back tone then the RS15 will be provided to the music owner. This pattern of payment also depends upon the agreement between artist and the telecommunication company.

In the recent year the income from stage program for the artist is considered as the major source of income. The artists are paid for their performance in the stage in various programs through the country. The artist performance is paid according to the agreement made by the artist and the organizer. And the artists who are remount in the market are paid more than new comer or new artist. Thepayment to the artist according to the genres is RS50000, 30000,40000,45000,50000 for aadhunik, folk, pop rock and others respectively.

Royalty is the portion of income which is provided by the user to the owner for the use of owner's intellectual property. The another income components in the study area is the royalty from the various sector of the country in Nepal radios, televisions, transportation companies, hotels , casino pays the royalty to the music industry for the use of the music in their industry to the legal authority which distribute to the artist , in Nepal the legal authority is MRCSN. So royalty is also the one of the major source of income in the music industry. The royalty is considered as the sustainable source of income.

4.6 Net Profit

Per song net profit has been calculated by deducting per song average total cost from per song average total income. Per song average net profit can be shown in the table below.

Table 4.10

Net profit

S.N.	Genera	Average Total Income Per Song	Average Total Cost Per Song	Average Net Profit Per Song
1.	Aadhunik	125000	75000	50000
2.	Folk	105000	62000	43000
3.	Pop	72000	45000	27000
4.	Rock	66500	50000	16500
5.	Other	59000	45000	14000

Source: Field Survey 2019.

From the field survey it is found that the profitability of music industry is very low due to the over cost of production of music and songs. Different genera have difference in cost and their respective profit also. In Nepal the most popular songs are aadhunik songs and music which covers approximately 50% of the total music production the aadhunik songs are included in film or movie and also as a gazal etc.

The above table shows the average profit of aadhunik songs are higher than the other songs because this type of song are produced from very beginning of the industry and they are paid higher than the other artist in the industry. Similarly the growing market of the recent period is of folk/loke song in the Nepali music industry. This type of music/song includes both dohori and typically folk country songs which have higher demand in the market in the current situation.

The pop music is also called the influence music in the Nepali music industry so most of the pop music listeners are of young age population so this type of song/ music have

less profitability and this type of music are listened in urban areas so they have limited listeners in the market.

The rock music is the acculturated version of pure western music so this music has different types of listeners who can understand the music of this type. In Nepali music industry this type of music/songs are produced in less number and the listeners are also in less number. The rock music is also called the youngest music in Nepali music industry.

Another category is others which include hymns/ bhajan of different religions and the jingles of radio television also. This music in Nepal is practiced from the very beginning of music industry but not from the business view but from the self-motive and for the peace of mind so in the recent years this industry has been commercialized due to various patterns of religion and their worship to god. So in this sector of music also there are large numbers of people who are totally engaged in programs and recording of such types of music/songs. Although this sector has less profit but the people are doing this type of music for their peace and adoration of almighty god for themselves in different religions.

CHAPTER V

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Summary of Findings

The main objective of the study is to identify the economic situation of the Nepali music industry. This study is focused on the current situation of the Nepali music market in the production of music and songs their cost and profitability of the industry and the product in the digital distribution. The summary of the findings of the study are presented below:

Nepali music is one of the rapid growing industries in the country and providing employment to the people in various phase of production of music. Due to changing behavior of production and distribution of music in the industry the larger number of people are attracting to the industry. Nepali music has played an important role in the integration of Nepali society, culture tradition from its various products. And also become the most and important for the state to facilitate the citizen about the social information and helps to kill the social evil from songs and music through the nation with the access of communication. Most of the individuals in the industry are self-motivated in the production and distribution of music so music/songs gave the person the national identity and responsibility for to work for the sake of culture to serve for national identity and integrity. Nepali music is playing important role in remittance income also by selling its product in the foreign market to our foreign employee and through the various international stage programs also. The total income from the song is estimated as RS 427500 from all the genera of the music which is satisfactory with respect to the total cost RS 277000 from all genera of music in the recent year of music production and distribution.

This study is based on the primary data. For primary data 150 artists and 10 Music Company are selected for the interview with judgmental sampling out of 150 artists 70 are singer, 30 are composer, 30 are writer and 20 are others. These others includes company owner and other people involved in the industry as well. For the clear and systematic analysis of the data the collected information are presented according to

the genera of the music practice in the Nepali music industry. The sub division genera are Aadhunik folk pop rock and others

In this study it is found that the most of the people engaged in the industry are only SLC passed so they are semi-skilled in the market and they take longer time to become professional in this sector also. Due to their lower education they cannot understand the digital business system of their product so due to this also the artist music producing cost is increasing. The study shows that the Nepali music artist are struggling in the industry due to the change in the distribution patter of music so their currently focus is in the stage program to earn the handsome amount of money from stage performance. The study found that per song average total profit of all the genera is RS150500 of the artist with respect of their investment in the industry. the study shows that the Nepali music industry is growing market and it does have the possibility of more profit in the industry because the artist are not aware of their academic condition in music. The study shows the overall socio- economic status of Nepali music industry and the artist involve in the industry and their role in the monetization of the cultural product to the final song and music. The study shows the changing behavior of the Nepali music industry in investment, most of the artists are investor of their product in the market due to the availability of digital distribution of the product.

5.2 Conclusion

From the study it is found that the music industry has a greater possibility as an industry because the profit is somehow good in the industry according to the investments and the income generating sectors are also increasing due to digitalization in the industry. The study has the following conclusion. The music industry earning is seems to be satisfactory in the study due to diversify in the income generating process and digital selling also decrease the cost of music. The music industry is self-governed industry no any subsidy are provided by the government it is totally independent so if the subsidy are provided then the profit also increase and the industry will grow rapidly. Although the government has make music as an industry but till today the wage rate are not determined in the industry so if the wage rate are determine properly then the industry will become more strong and produces more and

more music by the artist. Although the Nepal government declares the music as an industry but there are many things are to be done in the music industry for its sustainability and its growth. Due to the increasing trend of YouTube and other digital media some institution as music sensor board should established by the Nepal government for the quality product and to stop non quality music and promote quality music and quality artist for the betterment of music industry. To develop the music industry smoothly the government and the private sector should come together and regulate and help the music industry and fix the wage rate of the worker in the industry and lunch the social security program to the artist so that they may financially helped and feel secure in the industry.

5.3 Recommendations

Based on the major findings of the study some recommendations are suggested, as we know that the Nepali music industry is small growing industry which is self-governed by the musicians so to make the industry more bigger the state should enforce the laws and regulate so that the industry will be more regulated and the unwanted copying and problem of piracy and illegal download of song and music will stop and the artist will get the benefit of it. As the country is the member of WIPO the state should follow the terms and condition to protect the intellectual right of the artist and facilitate to the artist from their rights and duties to the industry for the promotion and protection of the music. As the industry is growing rapidly in the recent time many artist are concern with the establishment of regulatory institution to regulate the music industry from the side of YouTube and Google so that the earning of the musician can easily be increase and artist would fascinated in the industry. As Nepal government has declare music as an industry but the government is not giving keen interest regarding to overcome of the problems of the music industry and to facilitate the artist so that they can feel ownership of the government in the form of regulatory institution. The music and art concerning institutions in Nepal like academy, Naachghar, and Sanskritsasthan are not doing well to improve the quality earning and production of the Nepali music. To improve from the recent condition of Nepali music industry there should be the cooperation between government institution and individual artist to monetize the cultural product in the market. To overcome the

problem of music industry the government should regulate the industry and government also invest in the industry from its various institution like radio Nepal. Nepal television and many more. Most of the music company artist and government is only capital city centric so in the changing political and administrative system government should provide keen interest in making music industry through the country in respective rural municipality, municipality, and province also.

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APPENDIX

QUESTIONNAIRE

Namaste

I am going to prepare a thesis entitled **Economic viability of music industry in Nepal**. I would like to request you to fill out this questionnaire and support me to complete my thesis work. I hope that your help will be a great success for me.

1. General information of respondent:

Name.....

Age.....

Sex.....

Education

2. Details of household:

) Number of Male.....

) Number of Female.....

3. Main occupation

Singer

Composer

Writer

Others

4. Genres

Folk

Aadhunik.....

Pop.....

Rock.....

Others.....

5. Investment in music:

) Album/song.....

) CRBT/PRBT.....

) Music video.....

6. Income source from music:

) Albums/song

-) Consorts:
 - Inside the country.....
 - Abroad.....
-) CRBT/PRBT.....
-) YouTube.....

7. Do you have alternative job except music?

Yes..... No...

8. What is the income from that alternative source?

RS.

9. Is your income is sufficient to meet the need of your family:

.....

10. What is the main problem of music industry?

.....

11. What should be done to overcome the problem of Nepali Musician?

.....