



The Sound of Music in Sync with Esports



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An exclusive whitepaper, brought to you by **Midem**
& **Esports BAR** in association with **MIDiA Research**



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The White Papers' Authors:

MIDiA Research is a leading international analysis, data and research company that focuses on the intersection of media and technology, specialising in music, video, media, sports, telco and brands.

JayKay Media Inc is the publisher of MediaTainment Finance and TechMutiny, two international news-resources respectively focusing on investment in the creative industries and the technologies disrupting them.



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The Sound of Music in Sync with Esports



1 • INTRODUCTION

The entertainment sector is alive with the sound of the music increasingly becoming part of esports, as the fast-growing industry of organised competitive gaming is called.

Esports is forecast to generate US\$1.1bn globally in 2020, a healthy 15.7% jump from the previous year, says Newzoo, the gaming-sector research specialist. PwC, another international insights organisation, predicts esports revenue will have vaulted at an 18.3% annual rate to US\$1.8bn a year by 2023.

But while professional esports is a very young commercial digital-first industry, the music industry, on the other hand, is as old as the hills. The very digital technology that has made esports a hit among young Millennial and Gen Z consumers today almost decimated the recorded-music business in the late 1990s as pirates stole and fans shared copyrighted

music online without legal permission. Thanks to a more robust version of the same tech in the form of streaming, the global recorded-music sector has grown during the past five consecutive years. International trade organisation IFPI reports that recorded-music revenues rose 8.2% to US\$20.2bn in 2019 from 2018. Streaming music's dominant share of that total shot up at a rate of 22.9% in the same year.

The music industry would love to cement its current growth rate by appealing to esports young fans, a demographic that is known to avoid traditional forms of entertainment. Meanwhile, the esports business hankers after music's deep-rooted cultural heritage and credibility that makes it irresistible and essential to other types of entertainment sectors, brands, the general public and even politicians.

This exclusive white paper brought to you by Esports BAR and Midem is called **The Sound of Music in Sync with Esports**.

It will explore what the music and esports businesses have to offer today's digitally-centric entertainment consumers.

Additionally, the report examines why esports fans, teams and organisations are among popular music's most avid consumers. It looks at how the music industry is home to significant financial investors in esports.

It analyses the new business opportunities and income each can expect from their collaboration. Furthermore, it breaks down what the two sectors can learn from each other to grow, including what the live-music industry, struggling in the current Covid-19 pandemic, can learn from esports' ability to retain its momentum during the crisis.

2 • THE MUSIC INDUSTRY WILL LOVE ESPORTS' HIGHLY ENGAGED FANS

In the exclusive study below, MIDiA Research evaluates the intersection between enthusiasts of esports (plus other gaming activities) and music consumers, especially in the streaming-media space. It demonstrates the benefits music companies, artists and esports organisations can gain

from that creative connection.

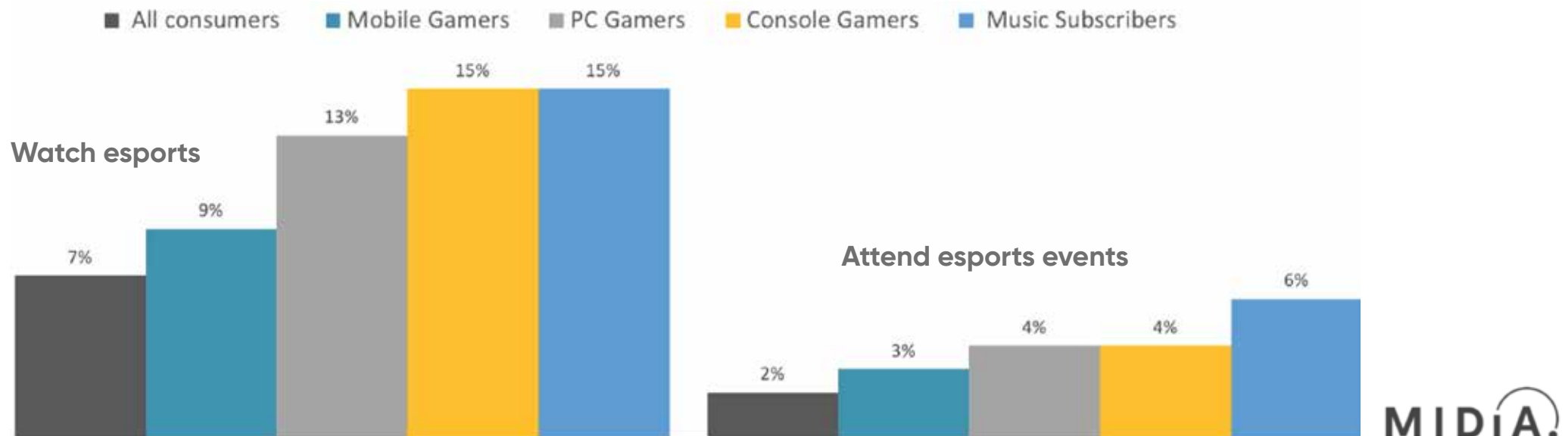
Esports & Music: Leverage current dynamics to 'bounce forward', not back.

The behavioural overlap between gamers and music has been undeniable for some time now. With esports audiences specifically, the

overlap is even more pronounced. Esports is still niche in terms of audience size, but nonetheless a crucial asset for cross-entertainment strategies, because esports is the only entertainment field where an event routinely involves gaming, video, music and sports - all in one session.

Music Subscribers Are More Likely To Engage With Esports Than Gamers

Esports Penetration by Consumer Segment, Q1 2020



Source: MIDiA Research Consumer Survey, Q1 2020, US, UK, Canada, Australia

MIDiA.

Zooming in on particular segments of the world's population, the music overlap with esports is clear. For example, in Q1 2020 across the US, UK, Canada and Australia, 15% of music subscribers watched esports every month. This means they are more than twice as likely to watch esports than the consumer average (7%).

What's more, music subscribers are more likely to watch esports than average mobile gamers (9%) and PC gamers (13%) while on par with console gamers (15%). Digital music services are attractive platforms for esports to

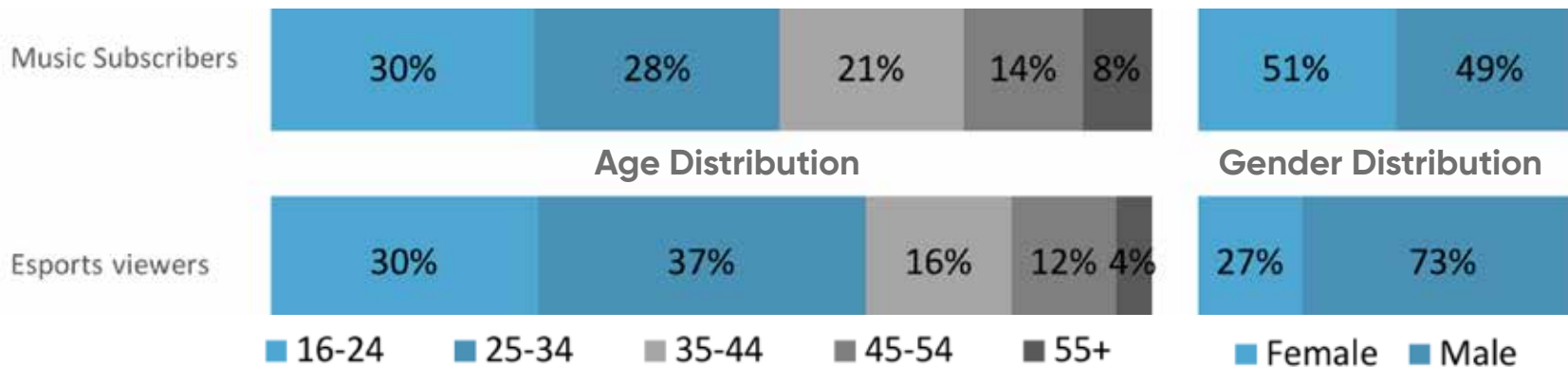
promote the discipline on and build further fandom and loyalty with wider audiences. Furthermore, 51% of esports viewers pay for a music subscription. Music services should thus consider esports audiences an important segment in their strategic deliberations.

The overlap carries through on the live music side as well. Data from the Q1 2019 MIDiA Research survey across the US, UK, Canada, Australia, Germany, Sweden, France, the Netherlands, Japan, Mexico, Brazil and India states that 5% of gamers attend esports events, compared to a 3%

all-consumer average. However, this jumps to 7% among music subscribers, and to a 10% of live-music goers. In short, an average live-music goer is twice as likely to have attended an esports event than an average gamer. Furthermore, this natural fit between music and esports doesn't simply end at attendance numbers or affinity to music, it further extends to tangible commercial benefits via music merchandise sales. Some 13% of music merchandise buyers attend esports events (2.5 times more likely to attend than gamers).

Esports Viewers Align More With Music Subscribers By Age Than Gender

Age and gender distribution of Esports Viewers, Q1 2020



Source: MIDiA Research Consumer Survey, Q1 2020, US, UK, Canada, Australia



Though behavioural overlaps between music and esports are significant, the demographic distribution varies both in terms of age, but particularly gender.

While music subscribers resemble a more mainstream demographics, the demographic make-up of esports

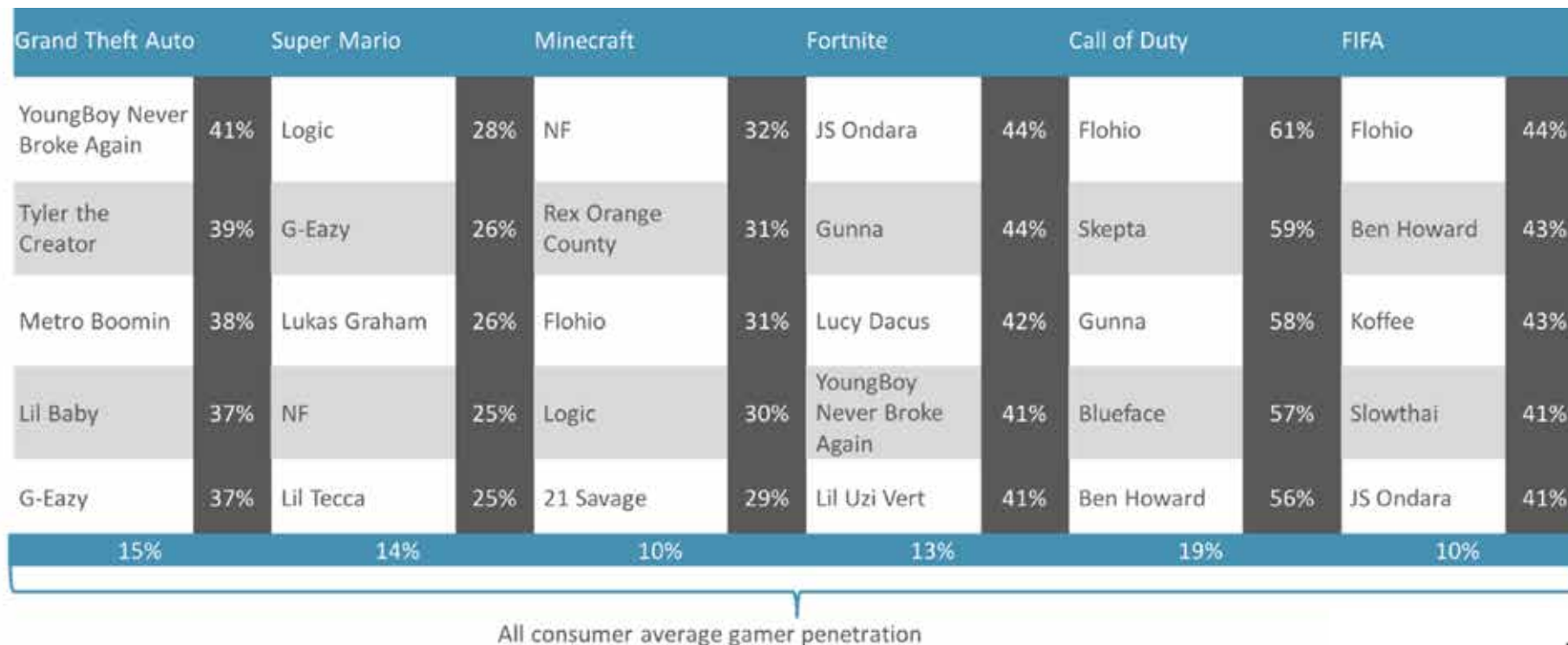
is characteristic of an early-stage niche. This gap illustrates the crucial need to understand audiences across their entertainment lives, in order to draw synergies from those overlaps effectively.

It is not enough to simply 'slap a big music artist on to an esports event

line-up' for it to work. The top-level overlaps (mobile, PC and console gamers vs. music subscribers, live-music goers and other music fans) are useful for strategic deliberations. To turn these into actionable tactics, however, the analysis needs to be carried out on a title and genre levels.

Artist Fanbases Need To Be Matched Up With Gamer Segments

Top Rank Gamer Penetration of Music Artists For Top Five Console Games, Q4 2019



Source: MIDiA Research Music Brand Tracker Q4 19, US, UK, Australia, Canada n = 4,000



Every music fan has other interests and passions. Music fans overlap strongly with gaming but there is strong variation when it comes to which fans play which games.

For example, while US rapper/producer Travis Scott fans are 2.3 times more likely to play the battle-royale game Fortnite than overall consumers, there are 80 other artist fan bases that are more likely to play Fortnite than Scott's fans.

Similarly, for Travis Scott, there may be other games to look at going forward. While his fans are approximately twice as likely to play Fortnite (30%) than average consumers (14%), they are nearly three times as likely to play the sandbox video game Minecraft (28%) than average consumers (11%).

Looking across the 10 artist fan bases most likely to play three of the top games reveals a huge amount of untapped opportunity. The old model for games and music was sync. That is still a major opportunity but in the

current pandemic lockdown era the potential scope is so much wider (see Chapter 5).

What's next

Strive to 'bounce forward', not back!

- **Unique experiences:** MIDiA has long argued that monetising fandom will be the next growth driver for music-industry revenue. Chinese Internet conglomerate Tencent's streaming services, Japanese Idol artists and Korean K-Pop artists have demonstrated a clear case for monetising fandom, delivering scarce products and experiences to fans for a premium. Even Western artists have caught on with meet-and-greets. Live streaming can pick up the baton by building scarce experiences for fans into the product set. Just as live concerts have different ticket prices, so should live streamed events. But rather than better seats, fans will pay for features such as virtual backstage passes, pre-gig group chats with artists, on-stage camera angles. Even YouTube's model of paid-for com-

ment streams could fit for some – but not all – artists. Live streaming needs a product refit that delivers a genuine value exchange for fans if it is to ever get out of its free / charity / tip cul-de-sac and become a genuine income stream of scale.

- **Virtual merch:** Digital merchandise is another unique appeal of games. When inside a game, there is a potential reason to buy digital merchandise for avatars and characters which fans are developing. In China, Tencent has built a portfolio of music services that monetise fandom first and consumption second – music rights-related revenue was just 29% of Tencent Music Entertainment's 2019 revenues. With the exception of some YouTube live streaming features, such as paying to access comment streams, Western streaming services do not have such virtual fandom capabilities – yet. Many games, however, Fortnite especially, have them baked into their core gaming experience. These virtual merch stores are

a ready-built opportunity for music artists to tap into with established remuneration models. More than that though, the virtual items – like skins and emotes – are integral to how gamers express themselves and define their identities within the games. This digital ‘peakcocking’ taps into the higher human needs of belonging, esteem and even self-actualisation due to them often being linked to achievement. These are needs that music as a cultural asset can tap into but that Western streaming services do not harness.

The groundbreaking performances of DJ Marshmello and Travis Scott in Fortnite were just the start. As the space heats up, bold thinking and innovation in terms of partnerships will be crucial to continue delivering memorable entertainment experiences to consumers. Game on.



3 • MUSIC AND ESPORTS: A MARRIAGE MADE IN SPECTATORS' HEAVEN

Music and esports audiences have much in common, especially as their passion for them is also organically integrated into their respective lifestyles.

Profile of the esports fan

Newzoo predicts that the size of the global esports audience will reach 495 million by the end of 2020, with devoted enthusiasts accounting for 223 million.

Most of them attended the 885 major esports events hosted in 2019.

Most esports fans belong to the Millennial and Gen Z age group, digital natives who instinctively interact with media, share content and communicate via social media. They are known to access music on YouTube as soundtracks when playing games with each other online.

They are young, have disposable income, and are highly engaged in their leisure activities. And because they constantly interact with content, their

opinion matters to esports players, teams, leagues as well as the brands sponsoring them.

Moreover, they treat their gaming idols, including such streamers as Tyler 'Ninja' Blevin, Ali 'Myth' Kabbani and Turner 'Tfue' Tenney, like rock stars. They are prepared to support them directly by making monetary donations (tipping) online towards their income, and will pay decent ticket prices to go watch them compete live in venues.

Among esports followers are those who belong to the superfan category, the devotee prepared to pay large amounts to own related virtual items. According to media reports, the popular StatTrak M4A4 / Howl virtual gun in the CS:GO game has been resold for a reported US\$26,000.

This trend is even prompting the Chinese government to consider amending its inheritance civil code

to allow virtual gaming items to be passed on to heirs.

As British professional gamer Knightenator said during a media event last year: "Ten years ago, people wanted to be pop stars; now they want to be gamers."

Gamers are also music fans and, increasingly, esports-event organisers have realised the importance of incorporating relevant soundtracks, other related sounds and live performances during venue-based tournaments or online entertainment.

And just as esports fans, protective of their culture, are selective about the brands promoted by teams and players, they are equally particular about the quality of the music they listen to.

Carsten Olesen, who is president, consumer division at Harman (a Samsung subsidiary specialising in lifestyle audio innovation), has said that the quality of some video games' soun-

dtracks are those of symphony orchestras. He also added that half the respondents of a recent survey who were gamers said they discovered new music that way.

Music artists adopting esports

Some of the world's greatest rock and pop acts have benefited from being associated to gaming. Reports have quoted executives as saying multi-millionaire US rock legends Aerosmith made more money from licensing their music to Activision's Guitar Hero game franchise in 2007 than from any one of their albums.

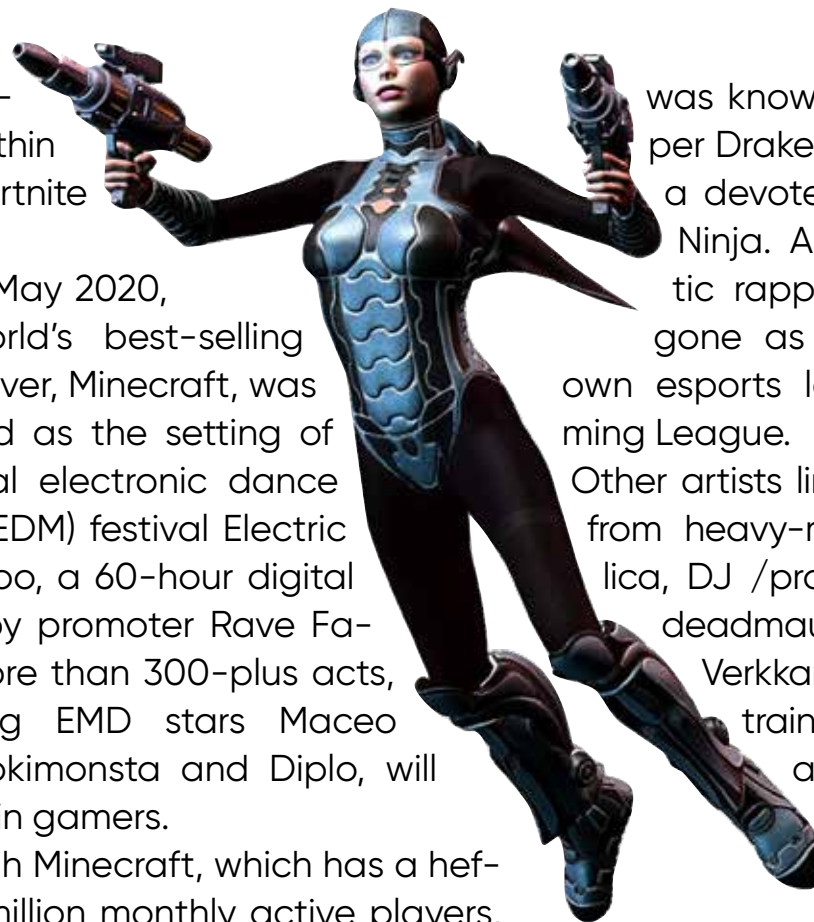
Fast-forward to 2019 and electronic-dance DJ Marshmello pulled in a record-breaking 10 million viewers when he performed a virtual concert in Epic Games' Fortnite Battle Royale title, a favourite among esports fans. More recently, he was followed by a virtual version of US rapper Travis Scott performing tracks from his Astroworld album in a virtual tour called Astro-

n o m i -
cal within
the Fortnite
game.

And in May 2020, the world's best-selling game ever, Minecraft, was selected as the setting of a virtual electronic dance music (EDM) festival Electric Blockaloo, a 60-hour digital event by promoter Rave Family. More than 300-plus acts, including EDM stars Maceo Plex, Tokimonsta and Diplo, will entertain gamers.

Although Minecraft, which has a hefty 126 million monthly active players, is not an esports staple, its popularity among gamers has made it attractive for music-event promoters seeking the gaming association.

In addition to these virtual concerts, there are several big-name artists who have participated in or contributed to esports events. Before he



was known as an investor, rapper Drake was famous for being a devoted fan of esports star Ninja. Another gaming-fanatic rapper, Snoop Dogg, has gone as far as launching his own esports league Gangsta Gaming League.

Other artists linked to esports range from heavy-metal legends Metallica, DJ /producer Steve Aoki, DJ deadmau5 to Finnish band The Verkkars, the classical-music trained Erangel Orchestra and rock band Against the Current.

Meanwhile, esports-tournament organisers like Riot Games have adopted the practice of commissioning original anthems to play at their events. Among the artists to work with Riot Games are Russian-German songwriter/producer, Mako, US EDM band The Glitch Mob, Imagine Dragons and Against the Current.

4 • MUSIC INVESTORS IN ESPORTS

Artists

Several music superstars, including Canadian rapper Drake, chart topper Ariana Grande, multi-million best-seller Justin Bieber, and Brendon Urie, lead of rock-pop band Panic! At the Disco, are committed gamers.

But some like Drake, who has nabbed numerous Grammy Awards and sold more than 170 million units of recordings worldwide, are also financial investors in esports.

He joined Scooter Braun, the music entrepreneur and celebrity artist manager, to inject cash in 100 Thieves, one of the top-level professional-esports organisations. He followed this by joining forces with Silicon Valley funders to invest in Players' Lounge, a US-based social-gaming start-up.

He has won the affection of the global gaming and esports communities, which are notoriously wary of outsiders who might want to exploit their

steadfast commitment to gaming for monetary gains.

He sealed that respect after playing against US professional gamer Tyler 'Ninja' Blevin (one of esports's wealthiest celebrities and influencers) on live-streaming platform Twitch in 2018. A record-breaking 635,000 concurrent viewers watched an event that is now part of esports lore.

But while experts note that today's music performers can win new fans by engaging with the esports world, several artists are also savvy entrepreneurs who see growth opportunities.

In addition to Drake, other music celebrities financially involved in esports include US singer/Hollywood actress Jennifer Lopez. In 2016, she contributed to the US\$15m invested in gaming organisation NRG Esports, which also gained Dutch DJ Tiesto as an investor a year later.

Among the co-owners of US esports

venture Rogue and its parent company ReKTGlobal are American DJ Steve Aoki, rock band Imagine Dragons, US musician Nick Gross and Dutch DJ Nicky Romero.

In 2019 alone, among the music acts who became involved in the professional-esports business were rapper/Hollywood star Will Smith (Gen.G), Canadian singer-songwriter The Weeknd (OverActive Media), celebrity rapper/producer Snoop Dogg (Gangsta Gaming League) and Offset, a member of the hip-hop trio Migos (FaZe Clan).

Music companies

Record labels have entered the esports realm because they see the competitive-gaming and its appeal to young consumers as another potential revenue-stream avenue and marketing platform for their artists.

Universal Music Group (UMG), the

world's biggest recorded-music company, has joined the esports-investors brigade.

It co-founded ENTER Records, a label dedicated to creating music to accompany the esports experience, with Germany-based ESL, arguably the most influential international esports organisation and a subsidiary of Scandinavian media conglomerate MTG.

ENTER Records, whose first signing was German electronic-dance DJ TheFatRat, is also an open-submission platform, where aspiring esports-music makers are invited to submit ideas directly via the website. It is interesting to note that Tencent Holdings, the Chinese Internet-and-entertainment behemoth, is not only a significant UMG shareholder, it is one of the biggest investors in esports.

It owns or has stakes in DouYu, the Chinese esports-streaming platform, DouYu's rival Huya, China's King Pro

League, Fortnite's developer Epic Games, League of Legends' creator Riot Games, Scandinavia's biggest games maker Supercell, and South Korea-based Bluehole (owner of PlayerUnknown's Battlegrounds, another esports favourite.)

Other esports-focused music labels include independent dance-music venture Vancouver-based Monstercat, which includes popular electronic-dance music DJ Marshmello, among its roster of artists.

As the music and esports worlds grapple to understand their respective business cultures, we are seeing gaming/esports operations setting up their own in-house record labels and publishing business.

Rather than have to worry about negotiating for licensed music from other rights holders, Riot Games, the video-games developer/publisher famous for the legendary League of Legends game and esports tournament, is making its own music.

Its artist roster includes K/DA, a virtual K-pop band that performed live for nearly 100 million viewers at the 2018 League of Legends World Championship in South Korean capital Seoul. K/DA's repertoire includes the tracks POP/STARS. As of May 2020, it had more than 336 million YouTube views and 134.7 million-plus Spotify streams.

Riot Games, which has also worked with high-profile acts like Zedd and Against the Current, has formed a partnership with digital-distribution specialist FUGA to gain more fans for its tracks by licensing them to third parties.

5 • NEW BUSINESS OPPORTUNITIES: WHAT CAN MUSIC AND ESPORTS LEARN FROM EACH OTHER

Esports's strengths

Revenue size: The estimated US\$1bn global esports sector might be mi-

nuscule compared to the US\$20bn international recorded-music industry. But the esports business is sup-

ported by the global video-gaming sector, which earned an estimated colossal US\$150bn in 2019, according



to Newzoo, thanks to the loyalty of engaged gamers.

Format: As a leisure activity, esports organically grew from digital origins and, in its current streaming-tech professional format, melds four key components: gaming; video media and entertainment; spectator sports; and venue-based live entertainment. Now quality recorded music and live concerts are being added to mix.

Fan engagement: The legacy celebrity culture always created a distance between the fan and the rock or pop idol, for whom protected privacy is paramount. No such barriers in esports's direct-to-fans culture. Popular streamers (as professional esports players are called) are accessible to followers, who frequently play games against their idols. And the immersive interactive chat section on streaming platforms enable fans to also communicate directly with each other.

The sharing community: Esports supporters have traditionally formed communities that organically ensure relevant gaming and viewing etiquettes are maintained. This is possible thanks to the natural tendency to share experiences, including gaming skills and user-generated content (UGC), digitally. Tight copyright laws and old habits have restricted the digital-sharing culture within the music business.

Fandom monetisation: Until the past decade, the music industry has relied on reaching fans via paid-for physical recordings and tickets for concerts. The free-to-play games accessible online have encouraged hundreds of millions of young gaming devotees to spend on accessories. That large number of engaged consumers offers the esports business a vast array of options in terms of revenue streams – from advertising, sponsorship to the sales of physical and virtual merchandise and live ticketing events.

The role of analytics: In esports, the community is king. And when you need to understand what a potential 173,000 spectators and 50 million online viewers for one major tournament alone wants, you need Big Data tech to analyse it. This has made analytics platforms an essential tool for any decent esports organisation. The data amassed aims to enhance fans' viewing experience, the teams' competitive edge over rivals, real-time information gathering and distribution, insight for competition casters (as events commentators are called), and research material for improving the industry as a whole.

Music's strengths

Multi-functional and ubiquitous: Licensed recorded music is everywhere in the other creative sectors: it is used as soundtracks and by artists performing in movies and on TV; at live and broadcast sports events; within traditional console video-games and broadcast advertising; during fashion catwalks, and for numerous digital

content and physical public activities.

Inclusivity: Music's ability to connect emotionally with people has made the industry more inclusive than several other creative sectors in terms of the gender, background and the different generations of fans. Brand owners are attracted to its more structured and unified commercial framework, compared to the still fragmented, constantly evolving and still young male-dominated esports world.

Neighbouring rights: Music's longer history has seen songwriters, composers and other music rights owners learn to professionalise and exploit their intellectual properties when their creations are used in other sectors outside of recorded music. These uses range from TV, radio, streaming platforms to concerts and background music at public events or establishments. Music-related royalties collected by the 239 organisations in 122 countries that belong to CISAC reached €8.49bn

in 2018, a 1.8% increase from the previous year.

Health and safety: As esports expands from streamers' homes into large venues like arenas and stadiums, the industry's organisations could learn much from concert promoters when it comes to the safety and welfare of tens of thousands of passionate and over-eager fans gathered in one place to experience the spectacular.

Broadcast TV: In addition to licensing music for broadcast-TV use, music rights owners have learned to market artists and their works on television, still the largest and most widespread individual mass-media platform. There are nearly 1.7 billion pay-TV homes worldwide (Statista), and that excludes homes with only free public-service TV and those with only streamed TV apps like Netflix. To become truly mainstream, esports will need to establish a home on the TV platform.

More experienced celebrity culture:

If the new generation of esports celebrities want to learn how to navigate a life of relentless popularity and the accompanying wealth it generates from online subscribers, sponsors, trophies and cash prizes, they could do worse than talk to music's rock, pop and rap multi-million megastars.

The Covid-19 conundrum

With the enforced lockdown, quarantines, social-distancing and self-isolation triggered by the pandemic, the live concerts business has been forced to scramble around for survival solutions.

Yet, for online esports events, it is business as usual. Fans stuck indoors are resorting to what they normally do anyway. They have always regularly gone online to check out the latest competitions (gamers can play each other from the safety of their homes while being watched by millions of other gamers). That has made esports swifter and nimbler to adjust during the crisis.

It is the traditional-sports events, also losing billions in revenues after being shut down by the pandemic, that immediately noticed esports's resilience.

But all is not lost for concert promoters. The major Asian economies, like China, Japan and South Korea, have always made digital an essential part of their music-entertainment business.

And several cancelled tours by K-pop and J-pop bands speedily transferred to live streaming platforms, allowing fans to be safe at home while still able to interact with their idols via paid-for or free ticketing.

MIDiA Research has looked into how the Covid-19 dilemma will force the total music industry to pivot towards innovative solutions. Here is the company's take on the situation and what the music business can learn from esports's response to the crisis.

MIDiA has long argued that monetising fandom will be the next growth driver for music industry revenue. Covid-19 could be the innovation catalyst that brings the timeline forward.

The Covid-19 outbreak will act as a further catalyst for entertainment formats to cross-over more frequently, to generate incremental value for consumers and partners alike.

In times where live music is significantly disrupted, stream rates alone are often not enough to avoid financial hardship for artists. The music industry (the live side, in particular) will have to seek innovative ways of moving forward.

E-sports and gaming more broadly provide a handy lifeline - be it in the form of digital performances, celebrity appearances, digital festivals or direct interaction with audiences.

On the other side, esports could use the help of music's cultural power to attract increasing brand budgets, as well as to help ramp up the value of its growing media rights opportunity.

While the physical event side of esports (attended by 2% of consumers) will be heavily impacted during the crisis, the silver lining is that, at 7%, the audience is significantly larger in the digital/viewing realm.

Esports is well-positioned to thrive in this environment, as the actual matches can be done remotely or with players present within safe distance.

6 • MUSIC AND ESPORTS: INTERESTING MILESTONES

May 2020	American DJ ZHU, who is also a staunch gamer, sealed a contract with Canadian esports organisation Luminosity Gaming, to join its roster of official content creators
May 2020	Diplo/Major Lazer, Steve Aoki, Dillon Francis, and deadmau5 have performed virtual concerts within the Party Royale edition of the Fortnite game
February 2019	Marshmello made history after nearly 11 million gamers watch his virtual gig in the Fornite Battle Royale game; it became the biggest in-game event ever
April 2020	Travis Scott presented tracks, including debuts, from his Astroworld album within the Fortnite game for his virtual Astronomical tour
November 2019	True Damage, a fictional hip-hop band created by Riot Games, dropped their first single Giants and its music video during a performance at the opening ceremony for the 2019 League of Legends (LoL) World Championship Finals in Paris
August 2019	A freestyle rap battle among up-and-coming hip-hop acts was staged during the final day of the FIFA eWorld Cup at the O2 in London, one of the world's biggest music venues
August 2019	Offset, a member of the hip-hop band Migos, snapped up a stake in hugely successful US esports organisation FaZe Clan
April 2019	Will Smith, Hollywood actor/rapper, became a lead investor among the consortium pouring about US\$46m in US and Asian esports venture Gen.G via his Dreamers Fund
April 2019	Canada-based OverActive Media, which owns the Splyce esports venture, counted The Weeknd among its owners

February 2019	EZ4ENCE, a track dedicated to CS:GO team ENCE and released by Finnish band The Verkkars in February 2019, became the band's theme music during ESL's IEM Katowice Major esports tournament; it entered the official national Finnish music charts and Spotify's Top 5 shortly after. Its video recorded 200,000 YouTube views in two days
March 2019	Drake became a shareholder in Players' Lounge, the start-up social-esports platform for amateur players
March 2019	Snoop Dogg launched his own esports league Gangsta Gaming League
November 2018	FUGA, digital-music licensing company, agreed to find international users for original music created in-house at esports and games-publishing company Riot Games, including tracks by its fictional K-pop band K/DA
November 2018	Sean Combs, the entrepreneur/artist formerly known as Puff Daddy or P. Diddy, joined a group of investors to invest US\$30.5m in PlayVS, the Los Angeles-based esports league that organises college-based events
November 2018	German EDM DJ TheFatRat became the first artist to be signed to ENTER Records, which was co-founded by Universal Music Group and esports conglomerate ESL
October 2018	Canadian rap superstar Drake and music mogul Scooter Braun invest in award-winning esports organisation 100 Thieves
August 2018	Universal Music Group, the world's large recorded-music company, and leading esports organisation ESL launched esports-focused music label ENTER Records
July 2018	Universal Music Group Canada formed artist-marketing joint venture with Canada-based Luminary Gaming

June 2018	EDM DJ Marshmello and esports superstar Tyler 'Ninja' Blevins won the Epic Games' E3 Celebrity Fornite Pro-Am esports charity tournament
May 2018	Imagine Dragons, the rock band, agreed to become ReKTGlobal and Rogue Gaming shareholders
April 2018	Dutch DJ megastar Tiesto invested in NRG Esports organisation
April 2018	Riot Games joined forces with MTV Asia to launch esports-and-music festival Hyperplay
March 2018	Drake played against Tyler 'Ninja' Blevins in a live-streamed competition concurrently watched by a record-breaking 653,000-plus viewers on streaming platform Twitch
September 2017	US singer/Hollywood actress Jennifer Lopez co-invested in a US\$15m fund for NRG Esports organisation
January 2017	Heavy metal gods Metallica created an exclusive music video of them performing Moth Into Flame for Eleague CS:GO Major in the US city of Atlanta
October 2016	EDM DJ Steve Aoki nabbed a controlling stake in Rogue Gaming esports team

This report is brought to you by Midem

Midem is the leading international marketplace for the global music community, bringing together more than 5,000 upper-level music professionals, from indie & major labels, publishers to tech pros, brands and artists. Midem is dedicated to helping the music industry and its partners develop business and

creativity by bringing together, during 4 days, the key players of the music ecosystem.

The event offers the opportunity to expand your reputation and business globally, discover artists and music catalog, get inspired by conferences and source new business models and services.

Contributors

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revolution; and the rise of e-sports. Prior to joining MIDiA Karol gained experience in a number of marketing, research and consulting roles and as a technology start up founder.

Company: MIDiA Research is a boutique media and technology analysis company. We focus solely on the intersection of content and technology, working with both the biggest global

About Esports BAR

At Esports BAR, we are committed to transforming the sport of the digital generation into the future of entertainment by providing industry leaders with the most productive and meaningful events where esports tastemakers and non-endemic top-management executives meet to shape esports' future.

companies and early stage start ups.

Juliana Koranteng is the founder/editor-in-chief of **MediaTainment Finance (MTF)** and **TechMutiny**, the business journals that cover investments in international media, entertainment and creative sectors, and the impact of related digital technologies

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