

2001	11 405 243	-24.3	129 445 510	-35.6	\$13.00
2002	5 817 700	-49.0	33 622 740	-74.0	\$6.00
2003	10 678 150	83.5	59 231 166	76.2	\$5.70

Source: Argentine Chamber of Producers of Sound Recording and Videos (CAPIF)

There is an important opportunity in selling music in English and French. Audiences in Argentina are keen to music in other languages than Spanish; the market share of music recorded in other languages represents 29% of the total of sold copies. The remaining 71% is dedicated to local and regional rhythms but as prices of this segment are lower, foreign language music is more important in value (35%).

Table 2. Music Sales in Argentina, by Genre, 2001-2003

Genre	2001		2002		2003	
	No. of Units	% of Market	No. of Units	% of Market	No. of Units	% of Market
Local	5 576 739	53	2 974	51	4 625	43
Classic	221 687	21	512	2	476	2
Spanish*	1 721 292	6	130	15	254	18
English**	3 047 955	29	096	31	503	29
Compilations	0	0	871	1	1 970	7
			981		316	
			1 806		3 061	
			875		561	
			34 236		766	
					294	
	Sales (\$)	% of Market	Sales (\$)	% of Market	Sales (\$)	% of Market
Local	62 007 719	48	15 635	47	23 273	39
Classic	3 440 525	3	827	3	879	3
Spanish*	23 658 465	18	960	16	1 798	20
English**	39 031 532	30	331	34	762	35
Compilations	0	0	5 463	1	12 078	3
			189		009	
			11 394		20 515	
			278		909	
			168		1 546	
			988		610	

* I.e., non-Argentine Spanish
** and other foreign languages
Source: CAPIF

Compact disks comprise 92% of the market, with other formats being cassettes (7%) and DVDs (1.2%). According to the Argentine Chamber of Producers of Sound Recording and Videos (CAPIF), DVD sales are growing in demand, jumping from 9700 units sold in 2000 to 129 400 units in 2003.

The market recovery registered in 2003 remained consistent during the first nine months of 2004, when music sales exceeded \$65.6 million (see **Table 3**) and the DVD share increased 241% over the same period in 2003 (see **Table 4**). Since 2003, new commercial channels have developed. Big chains such as Musimundo and Tower Record are opening new branches and small chains are starting to compete in a more complex market.

Table 3. Argentine Audio and Video Market, 2003-2004 (January-September)

January 2003-September 2003			January 2004-September 2004		
No. of	Sales	Average	No. of	Sales	Average

Units		Price	Units		Price
7 357 894	\$52 973 393	\$7.19	8 704 544	\$65 630 779	\$7.54
Source: CAPIF					

Table 4. Argentine Audio and Video Market Share, by Format, 2003-2004

Format	January 2003-September 2003			January 2004-September 2004		
	No. of Units	Sales (\$)	Average Price	No. of Units	Sales (\$)	Average Price
Singles: CD	6 437	26 719	\$4.15	4 676	18 656	\$3.99
maxi	0	0	\$4.90	45	1 042	\$23.14
Vinyl LP	516 986	2 532 392	\$7.22	404 943	1 920	\$4.74
Cassettes	6 726	48 556 281		8 031	810	\$7.34
CD	174			144	58 932 916	
DVD: Audio	7 215	154 000	\$21.34	619	8 119	\$13.11
SACD	0	0	\$8.49	371	6 329	\$17.06
VHS	26 588	225 816	\$19.84	7 044	55 838	\$7.93
DVD: Video	74 494	1 478 186		255 702	4 689 070	\$18.33
Source: CAPIF						

Despite the industry's rebound in 2003/4, sales values are still below those of the 1990s. In addition to economic recovery, increasing rates of piracy and home copying are affecting legal sales growth. It is estimated that there is one illegally copied CD for every legal copy in Argentina.

Live Performance⁽³⁾

Opera and Lyric Music

There is a strong tradition of opera and lyric music in Argentina. Furthermore, Argentina has a tradition of state-sponsored culture delivered by institutions at all levels of government. The resulting national, municipal and provincial opera and lyric theatres and art centres have the advantage of being able to offer their performance halls to musicians under special conditions, which generally include automatic inclusion in promotional activities and access to a large audience.

Live performances of opera and lyric music are held at both public and private theatres. All major cities in the country have a traditional theatre hall featuring regularly scheduled performances by Argentine or foreign touring companies.

In Buenos Aires, the main institutions are the Teatro Colón and the Mozarteum Argentino. The Teatro Colón is one of the most important in Latin America, with a capacity of 2478 seats and standing-room only capacity of 500.

The Mozarteum Argentino is a private institution that operates nationwide, providing shows for more than 4000 members all over the country. Its annual activities are the concert season at Teatro Colón; noon concert series; music for youth; and concerts for the provinces, where it has several associated institutions. The Mozarteum Argentino also sponsors several lyric touring companies and provides grants, awards, scholarships and academic programs.

There is also a lyric theatre in almost every city of the country.

The main national school for opera and lyric music is the National Institute of

Musicology's Carlos Vega, operated under the National Secretary of Culture.

Rock

Rock, jazz and popular music concerts enjoy immense success in Argentina. Following the economic crisis, great events were produced in 2003 and 2004. Rock festivals in particular are produced with great success. The 2004 Quilmes Rock Festival, produced by Daniel Grimbank, offered 166 rock bands over 10 days to an audience of 241 000; in 2003, 70 bands played to 105 000 people. Daniel Grimbank has also produced events with The Rolling Stones, Massive Attack, Jane's Addiction and Iron Maiden.

During November 2004, two major international festivals are scheduled: Creamfields, the most important electronic music festival in the world, and Personal Fest. The fourth edition of Creamfields in 2004 is expected to draw 50 000 people. Attendance has increased steadily, from 18 000 in 2001 and 25 000 in 2002 (the worst year of economic crisis) to 35 000 in 2003. More than 90 artists including DJs have participated in these festivals.

Since the mid 1990s, official festivals under the Secretary of Culture of the City of Buenos Aires have offered music lovers a remarkable set of cultural goods and services. These festivals include World Guitars Festival (Guitarras del Mundo), featuring live performances from guitar players from all over the world, and Buenos Aires Tango, an annual event since 1998 that has seen attendance grow from 50 000 the first year to 200 000 in 2004 (see **Trade Shows** for event details).

OPPORTUNITIES

There are opportunities for Canadian companies that offer personalized consulting for musicians, composers, managers and other members of the musical community.

Opportunities can also be found in providing consulting services and equipment for audio visual, theatrical and advertising production, such as recording technologies and music software.

Recorded Music

Argentine audiences enjoy and buy a wide range of recorded music. The English-language music industry in particular, but foreign music in general has a significant and sophisticated audience. There are opportunities to sell Canadian music through the traditional international distribution firms but also through joint ventures with independent Argentine producers.

Through movies and TV shows, Latin American audiences have enjoyed the quality and talent of Canadian composers and musicians. Canadian participation at music and theatre festivals would enhance recognition of Canadian music. In the field of rights and royalties, the inclusion of Canadian lyric performers and performing companies would increase the possibilities of trading cultural services and intellectual property.

Trade in the sound recording music industry usually dovetails with other cultural sectors (e.g. performing arts, broadcasting). Furthermore, activities of Canadian artists in Argentina (e.g. touring, festivals, increased radio play and television) appearances can lead to sales of Canadian rights and recorded music to the broader Latin American market.

Aboriginal musicians and composers should also find an interested audience in Argentina. A possible approach is to establish joint-venture agreements with independent sound recording studios, which have 20% of the market.

Another opportunity for joint ventures is in the production of local music for export

markets, as Argentine performers of jazz, folklore and tango are succeeding abroad. Furthermore, there is potential to license services for the right to use original acoustic music.

Live Performances

Public and private festivals organized in Argentina offer great opportunities to display Canadian products. Canadian companies are most likely to succeed in the live performances segment by connecting with Argentine producers of big events, including the national, provincial and municipal secretaries of culture.

Although Canadian musicians are well known in Argentina, opportunities for Argentine audiences to buy Canadian products are scarce. There are, however, very good opportunities, especially when targeting young consumers, to sell music recordings and all the contents and services related to concerts and live performances, including apparel and music-related products.

Joint ventures with Argentine companies can help launch Canadian artists onto the wider Latin American music scene.

Sound recording exports related to touring performers, including rights and recorded music, represent opportunities that should be recognized in efforts to foster trade.

Musical Instruments

There is a market for musical instruments that could be accompanied by educational services. Both popular and electronic musical instruments sell well to private customers. Public schools of music can also be possible buyers of musical instruments.

Almost 100% of the imported musical instruments market belongs to U.S., Japanese and European companies. However, there are possibilities to sell musical instruments through Canadian companies that have representation in Argentina. For example, Technics Music Canada (British Columbia) has an agreement with Panasonic in Buenos Aires. Technics Music, a division of Great West Music Ltd., is the exclusive Canadian distributor of Technics and Panasonic musical instruments.

Recording Technology

The Argentine Chamber of Producers of Broadcast, Media, Multimedia and Satellite Equipment (CAPER) has indicated that the industry needs to update its recording technology equipment. Argentine companies looking to export music need new production and post-production equipment in order to meet international standards and formats.

Canadian companies are most likely to succeed in the recording technology market by selling hardware devices and technology, particularly given the recent increase of DVD sales and the need to meet international standards. There is also a market for digitalization.

Trade Shows

Event/Description	Organizer
Buenos Aires Tango February 26-March 6, 2005 (To be confirmed)	Secretary of Culture of Buenos Aires Programa Festivales Corrientes 1530, Piso 8, Of. 8 1042 Buenos Aires, Argentina

Contact: Graciela Casabé
 Tel.: (54-11) 4372-0188
 Internet:
<http://www.buenosaires.gov.ar> (In Spanish)

World Guitars Festival (Guitarras del Mundo) Secretary of Culture of Buenos Aires
 As above
 October 2005
 This event features concerts and workshops for guitar and other cord instruments.

KEY PARTICIPANTS

Five big players share 80% of the music and video market in Argentina. These players are all international groups: BMG (the German Bertelsmann Group, owner of RCA Victor), WEA (Warner Music), EMI Odeon, Sony and Universal. The rest of the market comprises Argentine independent producers, the most important Being Acqua Records S.H., Discos Cnr De Argentina S.R.L., GLD Distribuidora S.A., Leader Music S.A.

Three big companies share 80% of Argentina's total music sales: Musimundo, Tower Records and Old Music (which has outlets in the north part of the country, only). New channels of sale, such as supermarkets or newstands, have 5% and 10% shares, respectively, while the Internet accounts for 2% of total sales.

The largest live performance events are produced by Daniel Grimbank (DG Production) and the national and City of Buenos Aires governments. In the field of opera and lyric music, the most important participants are Mozarteum Argentino and Teatro Colón, both in Buenos Aires.

PRIVATE- AND PUBLIC-SECTOR CUSTOMERS

Canadian music can be distributed to the Argentine market through the traditional channel, international corporations. Independent music products, however, can be targetted directly to Argentina's public and private sectors.

Regarding the public-sector customer, national and provincial secretaries for music schools seek traditional music, pop, folk and new, experimental ways of composition, including composition by the Internet.

The leading music schools, the National Conservatory (Conservatorio Nacional) and the music schools of the City of Buenos Aires, are public. The City of Buenos Aires also has two different secretariats, one devoted to teaching (Director of Artistic Teaching) and the other devoted to the promotion of live performances (Director of Music of the City of Buenos Aires [Dirección de Música de la Ciudad de Buenos Aires]).

There are three major recording companies in Argentina (Victor, EMI and Columbia) that publish and distribute records. Other smaller record labels are Abretesesamo, Acqua Records, Aerodiscos, B y M Discográfica, BAU Records, DBN, Fogón Música, Indio Universo, Isopo Discos, KM Music, and Ultrapop.

Other potential customers include the greater Latin American market, which can be accessed through joint ventures with Argentine companies (such as Daniel Grimbank, Fénix Entertainment Group and Debora Staiff). In order to export elsewhere in Latin America, Canadians should consider offering niche services or goods that are not covered by the big international companies, such as experimental performances.

Canada and Argentina share three important agreements related to trade and investment: the Canada-Argentina Foreign Investment Protection Agreement (signed in 1991); the Double Taxation Agreement; and the Trade and Investment Co-operation Agreement (TICA, which involves Canada, Argentina and all Mercosur countries). Furthermore, Argentina is also involved in the process for negotiation of the Free Trade Area of the Americas (FTAA).

KEY CONTACTS AND SUPPORT SERVICES

Canadian Government Contacts

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Business Development Bank of Canada (BDC)

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Internet: <http://www.bdc.ca>

Canada Council for the Arts

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Industrial Cooperation Program (CIDA INC)
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Argentine Chamber of Producers of Broadcast, Media, Multimedia and Satellite Equipment (Camara Argentina de Proveedores y Fabricantes de Equipos de Radiodifusión [CAPER])
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 Internet: <http://www.caper.org> (In Spanish)

Argentine Chamber of Producers of Sound Recording and Videos (Cámara Argentina de Productores de Fonogramas y Videogramas [CAPIF])
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Main Independent Sound Recording Studios in Argentina

Del Cielito Records

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Mundo Music

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Promusica

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Todomusica

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E-mail: aquarecords@fibertel.com.ar

GLD Distribuidora S.A.

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Discos CNR De Argentina S.R.L.

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Mozarteum Argentino

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Teatro Municipal de Bahía Blanca

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http://www.visitetuc.8m.com/edificios/teatroSan_ma

BIBLIOGRAPHY

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Argentina Business (Fundación Invertir): <http://www.invertir.com>

Argentine Chamber of Producers of Sound Recording and Videos:
<http://www.capif.org.ar>

Canadian Heritage. Trade Routes: <http://www.canadianheritage.gc.ca/routes>

Chamber of Books: <http://www.editores.org.ar> (In Spanish)

Cultural Industry Observatory of the City of Buenos Aires:
<http://www.buenosaires.gov.ar/areas/cultura/observatorio> (In Spanish)

ExportSource: <http://exportsource.ca>

Foreign Affairs Canada (FAC): <http://www.fac-aec.gc.ca>

FAC. Latin America and Caribbean Bureau: <http://www.dfait-maeci.gc.ca/latinamerica>

InfoExport: <http://www.infoexport.gc.ca>

International Trade Canada (ITCan): <http://www.itcan-cican.gc.ca>

Music Industries Association of Canada: <http://www.miac.net>

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2. All monetary units are expressed in Canadian dollars, unless otherwise indicated. The conversion rate to Canadian dollars is based on IDD Information Services, *Tradeline*, December 2003.

3. See also "Performing Arts Sector Profile: Argentina" at <http://www.infoexport.gc.ca> for more information on opportunities and contacts in the performing arts sector.

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