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**INTERNATIONAL REVIEW OF  
SUPPORT MEASURES FOR SOUND RECORDING:  
2004**

prepared by  
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[Original paper (1998) SRA-351, by Heather De Santis/Erin Cassidy.  
First update (2000) SRA-509 by Liudmila Kirpitchenko]

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**January 2005**

Reference: *SRA-928*

- \* The opinions expressed in this report are those of the author and do not necessarily reflect the views of the Department of Canadian Heritage.

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## ACKNOWLEDGMENTS

The present study is an update of previous studies carried out in 1998 and 2000: “Support Measures for Sound Recording: An International Comparison,” by Heather De Santis and Erin Cassidy in April 1998, reference: SRA-351; and Liudmila Kirpitchenko’s “International Review of Support Measures for Sound Recording: An Update 2000,” reference: SRA-509-e.

This overview could not have been compiled without the assistance of many contacts in governments and music organizations around the world. Although they are too many to mention, the information provided was key in completing this report. In Canada, I am especially grateful for the assistance of Mélanie Théberge of the Film, Video and Sound Recording Branch of Canadian Heritage during the conception phase of this project, as well as the time and effort of Lynn Buffone during the editing phase. Thanks are also due to Benoît Legault for his translation expertise, and to my manager Sharon Jeannotte for the many hours she logged in editing this study.

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## EXECUTIVE SUMMARY

The purpose of this international comparative study is to identify and review direct and indirect support programs, as well as legislative, regulatory and administrative support measures for domestic sound recording industries in selected countries. This study includes a description of support mechanisms from government, industry organizations, performing rights societies, music organizations, etc. The study includes both assistance for the commercial music industry and support for artistic performance activities. It does not present a complete portrait of existing measures in all countries and therefore should be seen as an overview of programs rather than a comprehensive inventory.

The international case studies examined in this report include: Canada, France, Germany, Italy, Japan, the UK and the US; the European Union and six additional European Union member-states: (Denmark, Finland, Ireland, Netherlands, Spain, Sweden); as well as Australia, Mexico, Norway, and South Africa. The study consists of three parts: an executive summary, an analytical summary of findings and a compilation of support programs and measures by country.

The main findings of the international review are the following:

- **Governments** tend to use a multi-faceted approach in providing assistance to the industry. This may include direct or indirect support through a government department, an arts council, a cultural industry funding agency (quasi-governmental) and/or a trade/export board.
- Governments of the top-ranking two countries in terms of 2003 world music sales (United States and Japan) do not offer direct support mechanisms (except for tax exemption measures) for their domestic industries, whereas most other countries examined in this report have at least one music industry-oriented government support program.
- The research reveals a number of **common key areas** in which governments/government funding agencies have intervened or directed assistance: performing assistance; recording assistance; promotional activities; support for creativity and innovation; professional training and development; music events; touring support; business planning and export.
- Most of the countries also rely on **arts councils** to foster the development of the arts through grants, services and awards to organizations as well as to both new and established musicians. The focus of their funding is not industry-oriented, rather it is directed towards encouraging artistic innovation and creation in content and presentation.
- Several countries have used **trade/export boards** to complement direct support mechanisms. Such bodies are charged with assisting artists and companies to market their recordings abroad through market research aid, distribution, travel and promotion.
- Some countries offer **tax incentives** for cultural donations, artist tax exemption schemes, and tax exemption for non-profit organizations.
- A number of countries legislate programming or **music quotas** or have voluntary codes to encourage airplay of domestic music.
- Most G-7 and European Union members have introduced a **blank tape levy** as a means of remunerating creators for the private copying of their copyrighted works from which collected revenues are distributed to creators as well as reinvested in various industry support programs.

- Support exists for domestic recording industries outside of government through **collective rights societies and industry associations**. All of the surveyed countries benefited from support schemes by both (an) active rights organization(s) and a music industry association of some form. Rights and industry organizations often work in tandem for lobbying purposes and to organize events (such as music weeks) and showcase activities.
- **Rights societies** in most countries offer numerous support measures for their members. Such measures include: awards, scholarships, showcase nights, educational activities and the establishment of contact networks between their members and the wider industry. Many collectives maintain a social fund for members in financial need and some organizations have an old age security fund. Several rights societies offer free legal, financial and professional advice.
- Rights societies in many countries work in tandem with the export boards to provide financial support to their members to participate at **international trade fairs**, such as MIDEM and Pop Komm.
- Several countries have a **Music Information Centre (MIC)** which provides access to traditional and national music to interested parties (such as musicians, researchers, and schools) as well as to the general public.
- **Industry associations** are involved in lobbying the interests of their members to governments to expand opportunities for their members' exposure through various measures. These initiatives include: conferences and festivals; international trade fairs and travelling exhibitions; promotional CDs; voluntary radio broadcast quotas; and national music weeks. Often there is cooperation between the association and the government body responsible for music and the national rights societies.

## INTRODUCTION

### Background

This study builds on two earlier studies undertaken by researchers of the Department of Canadian Heritage:

- 1) "Support Measures for Sound Recording: An International Comparison," written by Heather De Santis, of the Department of Canadian Heritage's (PCH) Strategic Research and Analysis Directorate (SRA) and Erin Cassidy, of PCH's Sound Recording Policy Directorate, completed in April 1998 (Reference SRA-351); and
- 2) "International Review of Support Measures for Sound Recording: An Update 2000," written by Liudmila Kirpitchenko, completed in July of 2000 (Reference SRA-509).<sup>1</sup>

The present study offers the next update, detailing changes which have taken place since 2000, as well as describing new programs. Like the studies that have preceded it, the findings of this report are intended to help the Department of Canadian Heritage identify potential options for government support within the context of the Canadian recording industry. This study serves to bring the Department up to date on recent developments in the world of support measures for the sound recording industry by informing Canadian policy makers of the programs and policies in place in other countries.

More specifically, the purpose of this report is to provide an international comparative review of direct and non-direct support programs as well as legislative, regulatory and administrative measures rendered by governments, rights societies, industry organizations and broadcasters which assist the domestic music industry. The focus of the research is industrial and commercial activities which are intended to develop the music industry. Since music has traditionally been considered as a performing art, support measures for arts-oriented music performance have also been included. The international case studies examined are: Canada, France, Germany, Italy, Japan, the UK and the US; the European Union and six additional European Union member-states: (Denmark, Finland, Ireland, the Netherlands, Spain, Sweden); as well as Australia, Mexico, Norway, and South Africa.

### Methodology

Research for this study was done primarily on the Internet which allowed the researcher to identify and find updated information about the existing organizations and programs in other countries. Additionally, key informants, including government officials, industry representatives, and performing rights personnel from other countries were consulted. At times, Canadian consulate officials abroad were consulted, as were foreign representatives posted in Ottawa. Updates were last entered in the month of November 2004; any changes which have taken place since that time are not, therefore, detailed in this report.

Due to such difficulties as the unavailability of English or French-language sources, this report should be understood as an overview of the principal support measures in selected countries rather than an exhaustive international inventory. The report is structured to provide the reader with an executive summary, an introduction, an analysis of findings and a case study on each country reviewed.

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<sup>1</sup> While SRA-351 is available only in English, SRA-509 is available in both French and English. To request electronic copies of either study, please email SRA's Communications group at: [sradoc\\_docras@pch.gc.ca](mailto:sradoc_docras@pch.gc.ca).

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As is the case in any international comparative review, the reader should consider the inherent difficulties when determining the applicability of international findings to the Canadian context. Further, each country reviewed in this report has a unique historical approach to cultural intervention which has determined its respective cultural policies.

### **Definition**

For the purposes of this study, *music industry* refers primarily to the sound recording industry. This includes all aspects of creation, production, distribution, dissemination, marketing and promotion. Marketing, touring and live performance are considered promotional activities related to recordings. The term *music industry* also encompasses other key players involved in the industry including artists, associations and technical sectors.

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## SUMMARY OF FINDINGS

The research reveals that most countries selected for this review utilize similar support measures for their domestic music industry. All have a set of both public and private support mechanisms for the music industry. Most countries offer some form of support for the traditional performing arts activities which includes funding for symphonies, ensembles, operas, festivals, etc. This study also revealed that each of the selected countries, with the exception of Italy, Japan, and the United States, offer significant government-funded support for their domestic recording industry in order to help the development, recording, promotion, marketing and distribution of domestic popular music both nationally and internationally.

Generally, direct and indirect (through Arts Councils) governmental support programs have artistic objectives, such as promoting creativity and innovation, encouraging excellence and fostering protection of cultural heritage. On the other hand, trade/export boards, rights collectives and industry organizations tend to pursue commercial objectives. These bodies work toward enhancing music export including increasing member exposure and representation; supporting marketing and promotional activities; and improving the business skills and competitiveness of their members.

Across the spectrum of support measures from different sources, main areas can be discerned in which such diversified sources as governments, quasi-government organizations, rights societies and industry organizations have directed assistance and intervention. The main areas are:

- **Performing Assistance:** These programs, which are mostly offered by governments, carry out many functions. They extend grants to major opera companies or state symphony orchestras; offer subsidies for orchestras, choirs and ensembles; provide assistance to live concerts, festivals, and other performances of live music, administer song competitions of all genres of music, as well as administer grants for touring and rehearsals.
- **Training and Career Development:** These programs, mostly offered by rights collectives, provide technical, vocational and artistic training, career management and career development training through education subsidies, free career and skills development seminars, workshops, mentoring and financial assistance to study abroad. These types of programs seek to increase skills and knowledge levels whether for artists or companies, as well as the overall development of the larger artistic and musical community.
- **Recording Assistance:** These programs are generally geared to assist independent record companies and emerging or established artists who lack financial or administrative resources to produce a recording. They offer loan guarantees, credits, or help to finance projects, and may also support businesses by assisting in the establishment of contacts and networks within the industry.
- **Business Development and Marketing:** These programs may include marketing and business planning grants; funds to support marketing schemes; the production of music videos; or other means to increase the exposure of music products and artists. Most rights societies also offer legal, financial and tax counseling services for new businesses.
- **Promotional Events:** Funding schemes in this category are designed to support events which promote recorded products and artists, such as music week, music day, fairs, festivals, concerts, etc. Often governments subsidize the organization of and/or travel to national or international trade fairs for the purposes of product promotion. Either financial



support or in kind assistance is available to allow for participation of artists in special events, festivals, concerts, showcases, trade fairs, and other promotional events.

- **Export:** These programs are generally offered for products which have shown the potential to tap into international markets and to achieve international success. Support can be offered indirectly in the form of financing, producing, and distributing compilation CDs which are sent to overseas broadcasters, record companies, or distributors. Direct support can be provided for labels, artists, promoters, distributors, etc. to participate in international promotional activities such as showcases, trade fairs, promotion and touring.
- **Touring:** Financial assistance is made available to support domestic and international touring and exchange programs to promote record sales and increase artist exposure. This type of funding is often justified by the fact that such assistance makes culture more accessible to citizens by bringing it directly to them.
- **Research and Publication Assistance:** This assistance is offered in support of research activities on intellectual property and music-related subjects and production of the reports and studies. Additionally, Music Information Centres (MIC) exist in many countries and serve as resource centres for music professionals. The majority of organizations also publish news releases, information bulletins and newsletters, and maintain comprehensive databases of the recording industry for their members.
- **Innovation and Creativity Assistance:** This form of assistance is offered for innovation in content, development, and presentation. It can be in the form of funds for creative projects; support for composers and performers of innovative music; grants for rehearsals and first performances of new works; loan guarantees for the production and promotion of first albums.
- **Advocacy:** Advocacy activities, which are conducted mainly by the industry organizations around the issues affecting the sound recording sector, have the objectives of promoting the interests of all segments of the music industry and advancing its growth and development.
- **Youth Initiatives:** Finally, support programs for young and emerging artists can include scholarships for conservatory students; funds for youth orchestras; or excellency awards offered to young composers and artists.

The following table demonstrates which areas are apparent in each country included in this study.

<b>Main Areas of Support Measures, By Country</b>											
	Performance Assistance	Training & Career Dev't	Recording Assistance	Business Dev't & Marketing	Promotional Events	Export	Touring	Research/ Publication Assistance	Innovation / Creativity Assistance	Advocacy	Youth Initiatives
Australia	x	x	x	x	x		x	x	x	x	x
Canada	x	x	x	x	x	x	x	x	x	x	x
Denmark	x		x	x	x	x			x		
Finland	x	x	x	x	x	x	x		x	x	
France	x	x	x	x	x	x	x	x	x	x	x
Germany	x	x	x	x	x	x	x	x		x	x
Ireland	x	x	x		x		x	x	x	x	x
Italy		x						x		x	x
Jamaica				x	x					x	
Japan		x			x					x	
Mexico	x	x	x	x	x				x		x
Netherlands	x		x		x	x	x	x	x		x
New Zealand	x		x	x	x	x		x	x	x	
Norway	x				x	x	x	x		x	x
S. Africa	x	x			x		x	x	x	x	
Spain	x	x			x				x		x
Sweden	x	x	x		x	x		x			x
UK	x	x			x	x	x	x	x	x	
US	x	x			x			x	x	x	x

\*Note - The Xs in this table represent the programs detailed in the individual country profiles, which follow. Due to the scope of this study, both the study and this table should not be considered exhaustive. Rather, both provide an overview of the types of programs in place in support of the sound recording industry for each country. Due to the availability of information in English and/or French, it is possible that not all programs in place are reflected in this study. For the purposes of this table, it is important to note that several organizations or types of organizations may have initiatives in any given area. These overlaps are reflected in the details provided in each country's profile.

## A) GOVERNMENT SUPPORT

Government support in this report is broken into four broad categories:

### 1) Direct Support

Almost every country examined in this report offers some form of government support for the music industry (or music in general -- including arts councils), whether it be regulatory, legislative or administrative. Administrative support mechanisms are the most common and they include:

- grants to opera companies, symphony orchestras, ensembles, choirs;
- subsidies to live concerts, performing funds, creativity funds;
- recording production assistance;
- scholarships, training allowances, competitions and awards;
- domestic and international touring funds, travel assistance;
- music events funding (concerts, festivals, music fairs);
- funding for infrastructure (venues, schools, education);
- business expansion funds;
- funds for research on new technologies and music industry research;
- funds for radio programming; and/or
- promotional and distribution funding.

Regulatory measures are less common, but include music content requirements for national broadcasters and private broadcasters (Canada, France, New Zealand, South Africa), as well as general programming requirements (Sweden). Legislative measures include tax incentives for cultural donations (Australia, the US), artist tax exemption schemes (Ireland), and tax exemption for non-profit organizations (the US). Many countries (Canada, Denmark, Finland, France, Germany, the Netherlands, Norway, Spain,) also have a blank tape levy which is collected by governments, but administered by rights organizations. The funds collected are used to remunerate creators as well as producers, as well as to promote domestic music and fund musical activities.

### 2) Arm's Length Support -- Arts Councils

Numerous countries rely on granting bodies, much like the Canada Council for the Arts, to foster the development of the arts through grants, services and awards to professional artists and arts organizations, as well as through scholarly awards to both new and established artists and musicians. The focus of their funding is not industry-oriented. Instead, funding is directed towards artistic innovation and creation in content and presentation through specialized music programs such as support for the commissioning of works, touring, professional development, education, rehearsals, performances and festivals. In some instances, this aid is designated for young and emerging artists. The forms of support are generally scholarships, grants, fellowships, competitions and mentoring programs.

### 3) Quasi-government Support

In many countries, governments fund independent or quasi-government organizations which work independently from the direct influence of government. Such organizations provide support for the domestic music industry through grants and subsidies. Support programs include: music performing events, production of compilation CDs, promotion projects, business development, touring support, exchanges, audiovisual support, professional training and counselling, research projects, and innovative project support.

#### **4) Trade / Export Board**

Many countries (Denmark, Finland, France, Germany, Jamaica, the Netherlands, Norway, and Sweden) have established trade or export boards/associations to encourage the sale of cultural products in foreign markets. These are often private/public joint enterprises, and are sometimes even run completely by private industry groups. Boards can provide in-kind help, such as identifying potential export markets and providing research and contact names. A few countries produce compilation CDs of domestic artists for distribution at trade shows or to foreign radio stations.

Often the boards fund large export projects; offer financial support for international marketing and distribution; and facilitate artists' participation in international showcases and trade fairs such as MIDEM and Pop Komm. The support measures may include venture loan funds and marketing advances for artists who appear to have return potential on an initial export investment.

Support is also offered in the form of subsidized touring, discounted/subsidized showcase participation rates, and sponsorship support for workshops/seminars on topics integral to the music industry. Some boards publish annual music directory booklets, or establish innovative marketing tools, such as websites to provide international buyers with contact listings and comprehensive access to a country's music sources.

#### **B) NON-GOVERNMENT SUPPORT**

Strong support for domestic recording industries outside of government exists in all the countries surveyed and is administered through active rights organizations and music industry associations. Rights and industry organizations often work in tandem for lobbying purposes and to organize events (such as music weeks) and showcase activities. Their activities often work to complement one another, as well as government programs.

##### **1) Rights Societies**

Rights societies exist in all of the surveyed countries. Their primary objective is to collect royalty payments from users of recorded music and live performances on behalf of songwriters, composers, publishers, performers and producers of recordings. Rights societies also offer their members support in many forms, such as: competitions, showcase events, awards and other exposure programs enabling members to receive feedback on their work. They also offer educational courses, conferences, seminars, workshops, and scholarships (including providing assistance to study abroad) for members to enhance their skills, and to develop their professional knowledge in order to better exploit their rights. Such assistance can also include informational newsletters and periodical magazines.

Several rights societies offer free legal, financial and professional counselling (Denmark, Finland, Mexico, Spain, Sweden, the UK). Most rights organizations assist members in establishing professional contacts within the industry. Many collectives maintain a social fund for members in financial need due to illness or accident (Denmark, France, Germany, Mexico, Spain); and some organizations have an old age security fund (France, Mexico, Spain).

Several countries also have a Music Information Centre (MIC) which is either run by the rights society, a non-profit organization or a hybrid of the two. The purpose of these centres is to promote and provide access to traditional and national music to interested parties (such as musicians, researchers, and schools) as well as to the general public.

## 2) Associations / Not-for-Profit

This category covers a wide variety of organizations representing various sectors of the industry including artists, composers, lyricists, music publishers, independent record labels, major labels, broadcasters, etc. They work to advocate on behalf of their members to governments and undertake research studies of members' concerns to expand opportunities for their members. They also work to increase the exposure of national repertoire (through air play and retail sales) and to promote national music both domestically and internationally by participating in conferences and festivals; coordinating stands at international trade fairs and travelling exhibitions; distributing promotional CDs; promoting voluntary radio broadcast quotas; and organizing national music weeks.

Often there is cooperation between the associations, government bodies and the national rights societies. These associations often act to complement the existing measures from other governmental or non-governmental sources. They can act as information resource centres for their members and offer various initiatives such as: maintaining music databases; distributing music publications and compilation CDs; and providing information on the state of the industry, new developments, trends and statistics.

### SUPPORT MEASURES BY COUNTRY

The following chart is a general guide to the findings of the report and provides an overview of the support mechanisms which exist for composers, artists, musicians, record companies, distributors, managers, publishers, etc. The chart attempts to clarify whether support from the specified source is being directed towards the general artistic music community or towards the (commercial) recording industry in particular. It should be noted that the term *industry-oriented support* does not preclude more traditional music genres (such as classical or folk music), but instead is meant to delineate whether or not support is for commercial / industry purposes as opposed to pure cultural / artistic / performance purposes.

	Government				Industry	
	Direct	Arts Councils	Quasi-	Trade /	Rights	Association /
Australia	I	A/I			A/I	A/I
Canada	A/I	A/I			A/I	I
Denmark	A	A/I	I	I	A/I	
EU						I
Finland	A/I	A	I	A/I	A/I	A/I
France	A/I		A	I	A/I	A/I
Germany	I		A/I	A		A
Ireland	A/I	A/I			A/I	A/I
Italy					A/I	I
Jamaica				I	I	
Japan			I		I	
Mexico	A	A			I	
Netherlands	A		A/I	I	I	I/A
NZ	I	A	A/I		I	
Norway	A	A		I	A	I
South Africa	A/I	A	A		I	A/I
Spain	A				A	
Sweden	A	A/I		I	A	I
UK	A/I	A		I	I	I
US	A	A			A/I	A/I

A = Artistic-oriented music support  
 I = Industry-oriented music support  
 A/I = Both

## STATISTICAL PROFILES

The following chart provides a statistical overview of the sound recording industry in each of the countries surveyed in this study according to 2003 statistics. The purpose of the chart is to demonstrate the state of the domestic industry in each country in terms of world ranking by music sales, per capita music sales, and sales repertoire.

Country & Population (M)	World Ranking in Music Sales	Total Music Sales		Annual Per Capita Music Sales		Distribution by Type of Music (%)		
	By Value \$US (M)	\$US (M)	Units (M)	\$US	Units	Domestic Pop	Int'l Pop	Classical
Australia (19.7)	7	674	62	34.2	3.1	26	70	4
Canada (32.2)	6	676	58.6	21	1.8	22	72	6
Denmark (5.4)	20	177	10.3	32.8	1.9	42	55	3
Finland (5.2)	26	141	11	27.1	2.1	49	44	7
France (60.2)	4	2115	139.3	35.1	2.3	60	35	5
Germany (82.4)	5	2041	183.9	24.8	2.2	48	46	6
Ireland (3.9)	29	129	8.1	33.1	2.1	19	81	-
Italy (58)	8	645	42.7	11.1	0.7	48	48	4
Japan (127.2)	2	4910	260.2	38.6	2	72	28	-
Mexico (104.9)	11	347	56.9	3.3	0.5	54	44	2
Netherlands (16.2)	10	499	31.2	30.8	1.9	19	76	5
New Zealand (4)	30	111	7.8	27.7	2	11	83	6
Norway (4.5)	17	256	13.6	56.8	3	22	75	3
South Africa (42.8)	22	160	18.1	3.7	0.4	32	66	-
Spain (40.2)	9	596	57.9	14.8	1.4	46	47	7
Sweden (8.9)	14	295	25.7	33.1	2.9	37	63	-
UK (60.1)	3	3216	256.5	53.5	4.3	47	47	6
US (290.3)	1	11848	789.5	40.8	2.7	93	5	2

Source: International FPI Secretariat, *The Recording Industry in Numbers: the definitive source of global music market information*. London: 2004. N.B.: The IFPI does not collect statistics for Jamaica and so it is excluded from this table.

## INTERNATIONAL MUSIC ORGANIZATIONS

### ***International Association of Music Information Centres (IAMIC)***

With forty-three members in thirty-eight countries, the International Association of Music Information Centres (IAMIC) is a world-wide network of organizations promoting new music.<sup>2</sup> Within each country, the Music Information Centres are responsible for documenting and promoting the music of their own country, region, or musical field. Each Centre must also work towards international co-operation with other centres and international organizations on cross-border issues.

Music Information Centres are open to the public and offer a vast array of resources to their users. These resources can include: large libraries of sheet music and sound archives, and up-to-date collections of biographical and research material. Additionally, many centres around the world issue publications and recordings. Although the range of coverage of musical repertoire varies between centres, within their host countries, each centre serves as a focus of musical activity.

Of all the activities undertaken by the IAMIC, perhaps the most important is the international access to current information and materials that the network provides to its members. This access encourages collaboration and exchange between its members. The organization's vision is: "an international landscape where pathways to music information, products, publications and other materials is continually enhanced to provide users with the highest possible level of access."<sup>3</sup>

The International Association of Music Information Centres is a member of the International Music Council of UNESCO.

### ***International Association of Music Libraries, Archives and Documentation Centres (IAML)***

Founded in 1951, the International Association of Music Libraries, Archives and Documentation Centres (IAML) currently has approximately 2,000 individual and institutional members in 45 countries throughout the world.<sup>4</sup> The mission of the IAML is to promote international cooperation and to support the interests of the music archival profession. Organizationally speaking, the IAML has national branches in 22 countries, five professional branches, four subject commissions and various working groups, and is responsible for several large-scale documentation projects.

IAML draws most of its membership from Europe and North America. It is also well represented in Australia, New Zealand and Japan, and to a lesser extent in other parts of Asia, in Latin America and Africa. The Association is working to strengthen its presence in these regions.

Included in the membership are: major music collections, music and audio-visual librarians, music archivists and documentation specialists, musicologists, music publishers and dealers. Membership is open to any person or institution interested in the work of the Association, which takes place in three official languages: English, French and German.

<sup>2</sup> <http://www.iamic.net/about/index.html> - Accessed July 12, 2004.

<sup>3</sup> <http://www.iamic.net/about/mission.html> - Accessed October 22, 2004.

<sup>4</sup> [http://www.iaml.info/what\\_is.php](http://www.iaml.info/what_is.php) - Accessed July 12, 2004.



Through annual conferences, outreach, national projects and joint projects with other international music organizations, the IAML strives to further its principal aims, which are:

- to encourage and promote the activities of music libraries, archives and documentation centres and to strengthen cooperation among institutions and individuals working in these fields;
- to promote a better understanding of the cultural importance of music libraries, archives and documentation centres nationally and internationally;
- to support and facilitate the realization of projects in music bibliography, music documentation and music library and information science at national and international levels;
- to promote the availability of all publications and documents relating to music, including international exchange and lending;
- to support the development of international and national standards for cataloguing, preservation and availability of music materials;
- to promote professional education and training;
- to further the bibliographic control of music collections of all kinds;
- to support the protection and preservation of musical documents of all periods;
- to cooperate with other international organizations in IAML's fields of interest;
- to bring together interested people at its annual meetings.

### ***International Association of Performing Artists (GIART)***

GIART was formed in 2003 by performing rights associations from Spain, Italy, the Netherlands, and Portugal.<sup>5</sup> GIART works to facilitate reciprocal agreements between its members. GIART also hopes to establish an international centre of research, providing an accessible database of performers' intellectual property rights, and prepare joint legal positions on behalf of its members. GIART provides its members with: legal advice on European and International law, contact with key representatives of international and European institutions, technical advice, news and information services, and public relations and lobbying tools. GIART's office is located in Brussels, and the Association is registered as a non-profit under Belgian law.

### ***International Association of Sound and Audiovisual Archives (IASA)***

The International Association of Sound and Audiovisual Archives (IASA) is a non-governmental organization which maintains operational relations with UNESCO.<sup>6</sup> The Association has over 400 members, individual and institutional, in more than 60 countries. It was established in 1969 in Amsterdam to facilitate international cooperation between archives which preserve recorded sound and audiovisual documents. The Association is actively involved in all subjects relating to the professional work of sound archives and archivists including acquisition and exchange, documentation and metadata, resource discovery and access, copyright and ethics, conservation and preservation, and research and publication.

<sup>5</sup> <http://www.giart.org/> - Accessed November 4, 2004.

<sup>6</sup> <http://www.iasa-web.org/> - Accessed July 14, 2004.

Membership of the Association is open to all categories of archives and other institutions which preserve sound and audiovisual recordings, and to organizations and individuals having a serious interest in the purposes or welfare of IASA. The Association includes members representing archives of music, history, literature, drama and folklife recordings; radio and television sound archives; collections of oral history, natural history, bio-acoustic and medical sounds; recorded linguistic and dialect studies. IASA holds an annual conference which includes a General Assembly to report the business of the Association to the members, working sessions for IASA committees, sessions on topics of general interest and exhibitions by manufacturers and vendors.

### ***International Confederation of Societies of Authors and Composers (CISAC)***

CISAC, the International Confederation of Societies of Authors and Composers, was founded in 1926.<sup>7</sup> Growing from just 18 members from an equal number of countries, as of January 2004 CISAC represents 210 authors' societies in 109 countries. A non-governmental, not-for-profit organization with its headquarters in Paris and regional offices in Buenos Aires and Singapore, CISAC's function is to defend the rights and interests of creators all over the world. Authors do not join CISAC themselves. Instead, authors join national collective rights societies, which then join CISAC, thereby giving all of their members membership.

CISAC's main objective is to coordinate the work of national authors' societies worldwide. The network that is formed by the liaising undertaken by CISAC allows for the seamless representation of their members' rights by authors' societies, regardless of where their members are.

This cooperation takes several forms:

- Assisting in the conclusion of reciprocal representation contracts between Societies, which effectively result in the trusting of authors' rights in one country to sister societies in another.
- Assisting in the establishment of Author's Societies where aid is required, be it legal, political, or technical.
- Promoting legal and technical cooperation between member societies.
- Regional cooperation - CISAC has set up five regional committees (Africa and Caribbean, Latin America, Asia-Pacific, Canada/US and Europe) which facilitate cooperation between the authors' societies in each region.
- International solidarity, by providing international technical assistance to young authors' societies, as well as to fledgling societies which lack modern management capabilities.
- Common Information System (CIS)<sup>8</sup> - with this system, CISAC is working towards extending its collective rights management into the realm of cyberspace.

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<sup>7</sup> <http://www.cisac.org> - Accessed July 12, 2004.

<sup>8</sup> <http://www.cisac.org/web/content.nsf/Builder?ReadForm&Page=Article&Lang=EN&Alias=ACT-CIS> - Accessed October 21, 2004.

## ***International Federation of the Phonographic Industry (IFPI)***

The International Federation of the Phonographic Industry (IFPI) represents the international recording industry, and now has a membership of 1,450 record producers and distributors in 75 countries.<sup>9</sup> National affiliated groups also exist in 48 countries. The IFPI represents its members internationally, regionally, and nationally, through the affiliated national groups, The international Secretariat, based in London, coordinates industry committees in areas such as legal policy, performing rights and technology. Regionally, the IFPI operates in three geographic areas: Europe, Asia, and (since January 2000) Latin America. Regional offices operate in Brussels, Hong Kong, Miami and Moscow.

IFPI's priorities are to:

- fight music piracy;
- promote fair market access and adequate copyright laws;
- help develop the legal conditions and the technologies for the recording industry to prosper in the digital era; and
- promote the value of music in the development of economies, as well as in social and cultural life.

IFPI's Secretariat is responsible for co-ordinating international strategies in the key areas of the organization's work: anti-piracy enforcement, technology, lobbying of governments and representation in international organizations, legal strategies, litigation and public relations. It is also the recording industry's most authoritative source of market research and information, providing a comprehensive range of global industry statistics.

IFPI's website lists the following services as offered by the IFPI Secretariat:

### *Legal policy:*

- Working to introduce and to improve copyright laws in the environments of both on-line and physical distribution
- Formulating strategies for lobbying and advising legislative bodies, national governments and international agencies such as the World Intellectual Property Organization (WIPO)
- Developing policies and standards for e-commerce

### *Anti-piracy enforcement:*

- Central co-ordination of the international piracy effort
- Support from international investigators
- Training: Techniques for liaison with police, customs and security agencies
- How to put cases together: raids and seizures
- International CD Plant education program
- Databases: International Intelligence and Pirated Products
- Technical assistance: surveillance techniques and security

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<sup>9</sup> <http://www.ifpi.org/> - Accessed July 9, 2004.

*Litigations and regulatory affairs:*

- Anti-piracy litigation
- Anti-piracy legal and lobbying strategies, in particular for CD plant regulations
- CD plant education and liaison
- Regulatory compliance, including competition law and data protection
- Authors' rights issues
- Monitoring the Source Identification (SID) Code, the industry's anti-piracy identifier

*Licensing and E-commerce:*

- Internet monitoring and closing of illegal sites
- Monitoring of performance rights licensing
- Advising on the establishment of collecting societies

*Market research:*

- A wide range of industry statistical publications
- Regular reporting on world sales and piracy trends
- Country-by-country database on music industry conditions worldwide

*Communications:*

- Public relations campaigns and events
- Regular news and information services within IFPI's structures
- Wide range of communications tools and resources (newsletter, brochures, videos, etc)
- Communications support for national groups and regional offices

*Technology:*

- Developing technical measures to protect copyright (In co-operation with other industries)
- Setting standards for intellectual property protection in new devices. (in co-operation with manufacturers)
- Recording industry representation in inter-industry discussions on new forms of digital distribution and new formats (e.g. SDMI)

*Library:*

- Resources on legal, trade and technological issues
- Information, enquiry and research service
- Regular news and current affairs bulletins

***International Music Council (IMC)***

The International Music Council (IMC) is a non-governmental organization (NGO) which was founded in 1949 at the request of UNESCO as an advisory body on musical matters.<sup>10</sup> However, in terms of legal and financial ties, the IMC is an association independent from UNESCO (although a good number of its projects benefit from UNESCO's financial support).

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<sup>10</sup> <http://www.unesco.org/imc> - Accessed July 9, 2004.

Currently, the IMC comprises national music committees in seventy-five countries on all continents, as well as over thirty international organizations representing most fields of musical activity. The IMC's membership also includes members of honor who number among the world's most outstanding musicians. Finally, in recognition of their individual or corporate generosity, membership has also been extended to a few individual members and supporting members. Members elect a 12-member Executive Committee which meets regularly between General Assemblies, which take place every two years, in a rotating locale. A permanent Secretariat is located at UNESCO in Paris.

UNESCO recognizes the IMC as the main umbrella organization in the field of music, and the two organizations have signed a framework agreement which secures funding for the 2004-2005 biennium. The framework agreement provides for financial assistance to the IMC, particularly to programming that supports UNESCO's mandate. Financial assistance is also provided for the IMC's communications network, its publications and Rostra which are fora for broadcasting organizations who come together for the purpose of exchanging and broadcasting contemporary music.<sup>11</sup> UNESCO also contributes to the implementation of occasional special projects run by the IMC.

### ***International Society for Contemporary Music (ISCM)***

This international network was founded in 1922, and includes over 50 member countries.<sup>12</sup> One of the central activities of the ISCM is coordinating the annual World Music Days Festival, hosted each year by a different national member society. The 2005 event will take place in Zagreb. The Society also publishes *MusikTexte*, an on-line magazine, which is available in both German and English.

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<sup>11</sup> Several rostra are held regularly, including the International Rostrum of Composers (IRC), the International Rostrum of Electroacoustic Music (IREM), the International Rostrum of Young Performers (IRYP), the Latin American and Caribbean Music Rostrum (TRIMALA), the Arab Music Rostrum (AMR), and the Asian Music Rostrum (ASMR).

<sup>12</sup> <http://www.iscm.nl> - Accessed October 18, 2004.

**NATIONAL REPRESENTATION, INTERNATIONAL ORGANIZATIONS**

Country	GIART	IMC	IFPI	CISAC	IAMIC	IAML	IASA	ISCM
Australia		✓	✓	✓	✓	✓	✓	✓
Canada		✓	✓	✓	✓	✓	✓	✓
Denmark		✓	✓	✓	✓	✓	✓	✓
European								
Finland			✓	✓	✓	✓	✓	✓
France		✓	✓	✓	✓	✓	✓	✓
Germany		✓	✓	✓	✓	✓	✓	✓
Italy	✓	✓	✓	✓	✓	✓	✓	✓
Ireland			✓	✓	✓	✓		✓
Jamaica			✓	✓				
Japan		✓	✓	✓	✓	✓		✓
Mexico		✓	✓	✓	✓			✓
Netherlands	✓	✓	✓	✓	✓	✓		✓
New Zealand			✓		✓	✓	✓	✓
Norway		✓	✓	✓	✓	✓	✓	✓
South Africa			✓	✓	✓		✓	✓
Spain	✓	✓	✓	✓	✓	✓		✓
Sweden		✓	✓	✓	✓	✓	✓	✓
United		✓	✓	✓	✓	✓	✓	✓
United States		✓	✓	✓	✓	✓	✓	✓

**INTERNATIONAL CASE STUDIES**

The international case studies included in this paper were originally chosen in 1998 based on consultation with industry stakeholders. Nineteen countries are profiled, and among these countries eleven are located in Europe (Denmark, Finland, France, Germany, Italy, Ireland, the Netherlands, Norway, Spain, Sweden, and the United Kingdom); two in North America (Canada and the United States), two countries were selected from Latin America and the Caribbean (Jamaica and Mexico); three countries were drawn from the Asia-Pacific Region (Australia, Japan and New Zealand); and one country was selected from Africa (South Africa). Additionally, the European Union was reviewed as a separate international case study. The following section provides a detailed description of the sound recording support measures in each country selected for this report. Unless otherwise specified, monetary values are expressed in local currencies.

## AUSTRALIA

### *Arts Policy*

The aim of the Australian Government's arts policy, is to: support, promote and encourage a "vibrant and diverse arts and cultural sector through policy advice and programs that promote cultural excellence, sustainability and access for all Australians."<sup>13</sup> To that end, many programs are supported, including visual arts and crafts, performing arts and exhibition touring programs, festivals, the contemporary music touring program, national arts training, and regional arts organizations. The Government's support for music and the music industry is directed through its arts funding and advisory body, the Australia Council, and through the Department of Communications, Information Technology and the Arts.<sup>14</sup>

### *Department of Communications, Information Technology, and the Arts (DCITA)*

The main programs administered by DCITA which support Australia's sound recording industry are detailed below.

#### *Contemporary Music Touring Program*

In Australia's May 2002 Federal Budget, the Contemporary Music Touring Program was renewed and allocated AUS \$1 million over four years, commencing in 2002-2003. This renewal built on the program which has been in operation since July 1998, when AUS \$1.05 million for contemporary music touring was included in the Commonwealth Government's \$10 million Contemporary Music Package.

The touring program has as its objective the development of viable touring opportunities for a wide-range of Australian contemporary musicians by increasing:

- audience access to live Australian contemporary music, particularly in rural and regional Australia;
- performances of contemporary music by Australian musicians for Australian audiences;
- commercial opportunities for Australian musicians through tours of live performances.

Assistance is provided in the form of direct grants, which are available to all professional members of the Australian music industry, representing all contemporary music genres. Assistance may be sought to cover all costs associated with touring, e.g. travel, accommodation, equipment hire and freight. It is a competitive process in which an expert committee assesses applications against published criteria and makes recommendations to the Minister for the Arts and Sport.

#### *Playing Australia*

This program has been assisting the touring of performing arts companies and artists across Australia since 1992. Federal government grants are provided to companies, producers, venues, and presenters in order to make Australian culture more accessible to Australians living in regional and remote communities.

<sup>13</sup> <http://www.dcita.gov.au/arts/arts> - Accessed October 22, 2004.

<sup>14</sup> <http://www.dcita.gov.au> - Accessed July 13, 2004.

Assistance is provided in the form of direct grants or as guarantees against loss (GAL). As part of this program, the government agrees to meet verified losses incurred on an approved touring program up to a specified amount. Grants are usually made directly to or through incorporated non-profit bodies. Funding is provided for net touring costs which normally include travel allowances, transport fares, freight and accommodation.<sup>15</sup>

### *Tax Incentives*

No specific tax incentive exists for the music industry, but the Register of Cultural Organizations (ROCO), administered by the Department of Communications, Information Technology and the Arts, allows qualifying cultural (including musical) bodies to offer tax deductions for donors. The Register's provisions are contained in subdivision 30-F of the Income Tax Assessment Act 1997, and apply to cultural bodies appointed to the register from March 25th, 1991.

New appointments to the Register are approved by the Minister responsible for the arts and the Treasurer. Donations made to registered cultural organizations are given a 100% deduction from taxable income. As of April, 2004, 951 organizations were on the register, including the Australian Contemporary Music Institute Ltd.; the Australian Music Centre, Ltd.; the Australian Institute of Music, Ltd.; the Australian Rock Company; Community Music Victoria, Inc; and Federated Music Clubs of Australia.

To be eligible for entry to the Register, an organization needs to be established primarily for a cultural purpose and be either a limited company, an incorporated association, a trust, or a statutory body.

Since the inception of the Register, music organizations have received AUS \$69.7 million in donations. In addition, AUS \$65.3 million has been allocated to performing arts venues, teaching and services generally.

### **Donations Under ROCO 1991-2004<sup>16</sup>**

Organization Type – Music	Amount (AUS \$)	Organization Type – Performing Arts Generally	Amount (AUS \$)
Music Teaching	1677593	Venues	25800935
Audio/Recording and Publishing	394582	Teaching	8207919
Opera and Music Theatre	38430096	Services	31347916
Popular and Music Performance	490662		
Primary Music Creation	564088		
Symphony/Chamber/Choral Groups	22634743		
Festivals	5556358		
<b>Total</b>	<b>69748122</b>	<b>Total</b>	<b>65356770</b>

<sup>15</sup> [http://www.dcita.gov.au/arts/arts/playing\\_australia](http://www.dcita.gov.au/arts/arts/playing_australia) - Accessed July 14, 2004.

<sup>16</sup> These figures are from the inception of the Register of Cultural Organizations Program in May 1991 to end of 2003/04 financial year (ie to 30 June 2004), and were provided by email by Linda Mallory, Australian Department of Communications, Information Technology, and the Arts, 22 September 2004.



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## **Australia Council for the Arts**

Created under the *Australia Council Act (1975)*, the Council is a statutory body responsible for support and promotion of arts in Australia which operates at arm's length from government in its policy making and funding roles. It provides advice on cultural matters to the Commonwealth Government through the Minister responsible for the Arts. The Council functions similarly to the Canada Council, and gives out approximately 1700 grants to artists and arts organizations each year. Programs which target music and recording have been outlined below.

### **Music Board**

The Music Board administers all Arts Council programs related to the field of music, and aims to support works of the highest quality across the broad range of Australian music practice through grant programs and special initiatives. The Board defines "highest quality" as work that has demonstrated excellence and work that is developmental or has demonstrated potential.

The Music Board offers grants in the following categories:

- 1) *New Work*: supports the creation of musical material by funding one-off projects. Costs associated with the creative development of the work may be included in the proposal, including professional fees, travel, and a reasonable level of administrative costs. There are two types of New Work grants: grants to benefit emerging creative artists, and grants to support established creative artists.
- 2) *Presentation and Promotion*: supports efforts to expand audiences for music. The fund considers proposals for one-off projects that present, publish, distribute and/or market quality music of any style. Projects that will increase opportunities for all Australians to experience and participate in the arts are considered eligible for funding. Two types of presentation and promotion grants exist: grants for recording projects, and grants for other projects. The former covers some expenses incurred for CD recording, manufacture and distribution, and the latter covers expenses incurred for gigs, concerts, tours within Australia, festivals, showcases, publications, and the marketing of quality music of any style.
- 3) *Skills and Arts Development*: supports the ongoing development of professional artists and/or artistic practice. Examples include: periods of professional study; overseas development opportunities; residencies; master classes; mentorships between a developing artist and an experienced artist; and secondments in regional organizations.
- 4) *Triennial Grants*: assist the development, advancement or understanding of Australian musical culture by providing funding to a limited number of outstanding organizations which have previously received Australia Council grants. The fund will consider proposals from established music ensembles and organizations which are leading exponents in, or advocates for, Australian music.
- 5) *Fellowships*: gives artists whose professional track record shows outstanding achievement the opportunity to devote two years to creative work and to develop their professional skills. The Fund provides AUS \$40,000 per year for two years.
- 6) *Partnerships*: encourages new and strategic partnerships between artists and organizations which have resources and opportunities which would otherwise be unavailable to artists. Examples of partnership activity may include: a residency by an

artist, group of artists or ensemble within a non-arts organization such as a research institution; a partnership between artists and an arts council or regional centre which would give artists access to specific communities or networks; and a partnership between an artist and a media organization which would give artists access to technologies and marketing tools.

- 7) *International Pathways*: a new international music initiative which began as part of the now ceased *Contemporary Music Development Program*, aims to provide strategic support for international activity by offering greater long-term benefits to the artists, the art form, and international market development. It is a joint initiative between the Australia Council for the Arts' Music Board and its Audience and Market Development Division.
- 8) *International Residency*: In 2004, the Music Board offered a professional music artist or artsworker the chance to complete a period of residency and professional development at the Australia Council's Arts Studio in Paris. Accommodation expenses, and an allowance towards travel and living expenses over the 3-month residency were paid by the Council.
- 9) *Program Grants*: The Council offers one-year funding to several organizations that contribute greatly to enriching the quality and diversity of music practice in Australia. Successful applicant organizations must: involve young people; offer services that develop music practice in Australia; and present a significant annual event. Costs for the program's activities and infrastructure are eligible for coverage.
- 10) *bUzz 2004 - Young and Emerging Artists' Initiative*: This program offers flexible grants up to AUS \$2,500 for applicants under 26 years of age. This program is open only to those artists who have not previously received support from the Council. The funding can cover creation costs, performance costs, recording costs, or professional development costs. Since this program began in 2002 bUzz has awarded 135 grants of up to AUS \$2,500 each. Buzz continues to attract a high number of applicants. An analysis of the 2003 bUzz figures showed an increase in the number of bUzz applicants who have gone on to apply in other Music Board grant categories.<sup>17</sup>

### ***Contemporary Music Development Program (1998-2002)***

Although this program ceased in 2002 and has not been re-supported, it is worth mentioning. The Australia Council's Contemporary Music Development Program (CMDP) was funded through the Federal Government's AUS \$10 million commitment to Australian contemporary music development, over a three year period, 1998/99 – 2000/01. Between 1998 and June 2002, the Australia Council managed a budget of AUS \$5.45 million across a range of initiatives between 1998 and June 2002, supporting the development, promotion and distribution of contemporary Australian music.

Some of the key strategies pursued had considerable impact on the growth and development of the contemporary music sector. Although the program as a whole has not been re-supported, certain programs have been continued through the Arts Council beyond 2002, and are indicated by an asterisk (\*).<sup>18</sup>

<sup>17</sup> Detailed information on bUzz provided by Kurt Olofsson, Program Officer, Music - Australia Council, via email November 4, 2004.

<sup>18</sup> A detailed discussion of this program for the period 1998-2000 appears in SRA-509, Liudmila Kirpitchenko's 2000 paper.

## Contemporary Music Export Development

- An *Export Marketing Advances* scheme providing repayable loans to music management and independent record labels to assist in the development of international markets for specific artists, groups and ensembles.
- An *Australian Exposure Program* providing grants to music industry companies to promote and sell current Australian contemporary music through participation at international music industry trade events.
- \* An *International Pathways* program providing grants to assist with international touring and market development activities (still in operation - see above).

## Business and Market Development

- The Australia Council's investment over four years in two key independent organizations – Association of Independent Record Labels (AIR) and Music Manager's Forum (MMF), supported the growth of a viable and sustainable independent music sector.
- Other key projects supported included a series of business and market development strategies involving industry bodies such as the National Independent Electronic Labels Conference 2000 and 2001; the Folk Alliance Australia; Kiss My WAMI 2000; Broome Musicians Aboriginal Corporation and a *Music Travel Fund* – a devolved funding program coordinated by AIR and MMF with broad industry representation providing two grant programs to assist business travel for music professionals nationally and internationally.
- Assistance was also given to provide equal access opportunities for musicians and industry representatives in regional and rural areas to attend key national contemporary music industry conferences.
- \* Development of a **cohesive industry-driven strategy** for the ongoing support and promotion of Australian contemporary music

## Legacy of the CMDP

The effects of the Contemporary Music Development program have been long-lasting. Several important initiatives have been the legacy of this program and are worth mentioning:

- A national statistical research project has been developed that is managed by the Statistical Working Group of the Cultural Ministers Council. This project will provide a comprehensive statistical framework for the contemporary music industry and demonstrate the contribution of the music industry to the Australian economy.
- An industry funded national review of the Australian contemporary music industry to investigate and report on challenges and opportunities for the industry and to identify and implement a process or structure to provide long-term support, integration and opportunities for the Australian contemporary music industry. The project has been funded by the Australasian Performing Rights Association (APRA), the Austereo Group, the Australia Council for the Arts and the Phonographic Performance Company of Australia (PPCA) through their Performers' Trust Foundation. Leading into this review, a working group was formed to facilitate the process. The work of this group, known as the **Contemporary Music Working Group**, resulted in the publication of a report, entitled *The*

*Power and the Passion.* This report identifies challenges facing the contemporary music industry in Australia as well as four options for moving past these challenges. The Working Group has recently hired a consultancy firm to review the Australian contemporary music industry, and their final report is due in early 2005, following wide consultation with the Government and the industry itself. Through a website, stakeholders are invited to contribute their views to this process.

- **Australian Music Online**<sup>19</sup> - this is a free web resource that represents a major online initiative by the Australian government to showcase the freshest new talent in Australian music. AMO is a comprehensive web resource that effectively promotes new Australian music across the digital domain through an extensive network of content sharing partnerships.<sup>20</sup>

### ***Australia Music Centre (Amcoz)***

Established in 1974, the Australian Music Centre is the main resource for information and publications relating to Australian music, as well as musical scores.<sup>21</sup> The Centre annually fills over 25,000 requests for information. The Centre offers many services, including composer representation of more than 400 Australian composers. This service allows selected composers to not only store their work at the Centre, but also includes international and national promotion. The Centre publishes a bi-annual Journal entitled *Sounds Australian*, as well as monographs, and music scores. Additionally, the Centre has released some 30 volumes of recordings on the *Vox Australis* label.

### **Other Government Support:**

The State, Territory and Local Governments also provide support for Australian music. Details can be accessed through the Artsinfo website at <http://www.artsinfo.net.au>. Artsinfo is a service funded by the Commonwealth Government which provides information on Commonwealth, State and non-Government support for the arts generally.

### **Industry Associations:**

#### ***Australian Music Performance Committee (AMPCOM)***

Although the Australian *Broadcasting Services Act* requires that the broadcasting system encourage the development of Australian expression, Australian commercial radio broadcasters do not have legislated domestic content quotas. They are, however, bound by voluntary industry codes to play a certain amount of domestic music dependent upon a station's particular format. AMPCOM is the voluntary association responsible for overseeing adherence to the codes. The committee is comprised of an independent chairperson and representatives from the Federation of Australian Broadcasters (FARB), the Australian Record Industry (ARIA), the Australian Music Publishers Association, AUSMUSIC, the Musicians' Union of Australia and the Media Entertainment and Arts Alliance. The Committee's objectives are to:

- maximize the exposure of Australian music on commercial radio;

<sup>19</sup> <http://www.amo.org.au/> - Accessed November 4, 2004.

<sup>20</sup> Updated information on the Contemporary Music Development Program provided by Kurt Olofsson, Program Officer, Music - Australia Council, via email November 4, 2004.

<sup>21</sup> <http://www.amcoz.com.au> - Accessed October 29, 2004.

- monitor the voluntary Australian Music Code of Practice;
- monitor the music industry's production of Australian music performances and composition;
- monitor the effects of the code on performers, composers, producers of sound recordings, musicians and broadcasters; and
- review the code and propose changes where the Committee sees fit.<sup>22</sup>

The voluntary code was developed by the Federation of Australian Radio Broadcasters (FARB). A revised Code was registered with the Australian Broadcasting Authority (ABA) in October 1999. The Code requires stations with Mainstream Rock, Album Oriented Rock, Contemporary Hits, Top 40 and Alternative formats to accept an Australian content quota of 25%. Stations with music formats of Hot/Mainstream Adult, Contemporary, Country and Classic Rock are expected to play not less than 20%. Soft Adult Contemporary, Hits and Memories, Gold and News Talk/ Sports Talk stations should reach content levels of at least 15%. Stations playing Oldies, Easy Listening, Easy Gold and Country Gold are expected to play not less than 10%. Stations pursuing a niche format such as Nostalgia, Jazz or Smooth jazz must play not less than 5% Australian content. These quotas depend on the availability of Australian music to suit station formats.

In recognition that there was insufficient opportunity for the music of new Australian composers to receive airplay, the revised Code contains a commitment on the part of licensees to play a minimum level of 'new' Australian music as a percentage of the Australian Content quotas (that is, 'new' means a sound recording of a previously unpublished performance of a musical item performed by an Australian which has been on sale to the Australian public for a period not exceeding 12 months from the date of its initial release in Australia). This affects the first three categories: for example the Mainstream Rock category will devote a minimum of 25% of the Australian content quota of 25% to new Australian music. Similarly, Country will play not less than 20% of new Australian music within its 20% quota and Soft Adult Contemporary will play not less than 15% of new Australian music within its 15% quota of Australian music. These levels do not apply to a licensee that does not include new releases in its weekly play lists.

The code states that the commitment to play new Australian music is subject to the release of such music by the Australian record industry in numbers that are substantially the same as those released in the financial year ending 30 June 1998. The Code provides for FARB to negotiate new levels with AMPCOM in the event that there is a substantial decrease. Compliance with the Code in terms of the Australian content quotas is high and on average exceeds the minimum percentages required to be played. Statistics are not available for new Australian music quotas.

### ***Australasian Performing Rights Association (APRA)***

Established in 1926, the Australasian Performing Rights Association is a non-profit organization, which currently has over 37,000 composer, lyricist and music publisher members in Australia and New Zealand.<sup>23</sup> As part of a world-wide network of similar organizations, APRA also provides local representation for more than 1.66 million international composers. By special arrangement, APRA also administers the Australasian Mechanical Copyright Owners' Society

<sup>22</sup> The Commercial radio Codes of Practice and Guidelines is available on-line at: [http://www.aba.gov.au/radio/content/codes/commercial/pdf/rf/cra\\_code01.pdf](http://www.aba.gov.au/radio/content/codes/commercial/pdf/rf/cra_code01.pdf). Accessed July 15, 2004.

<sup>23</sup> <http://www.apra.com.au/index.htm> - Accessed July 15, 2004.

(AMCOS) licences relating to reproduction of musical works. The APRA has a formal grant program in place, administering 17 development grants, some 23 competitions and awards, and funding for nine projects, including the Australian Film, Television and Radio School. Additionally, APRA offers royalty entitlement dispute resolution services to its members and has developed a collective society code of conduct. A Member Benefits card program enables members to receive deals on travel, retail, insurance and financial services.

Some of APRA's activities include:

- seminars and workshops to answer questions about royalties and copyright which are offered in many cities are also taken on the road to reach as many members as possible;
- the "Composer Exposer" program which gives unsigned songwriters the opportunity to have their material performed before an audience of music industry representatives. In 2004 it was filmed for television and included interviews with the writers about their songwriting careers and aspirations. ACD was then produced with 10 tracks for distribution to publishing and record companies, television stations and radio stations;
- a logging system for commercial radio which allows APRA to monitor the amount of domestic music played; and
- international representation of APRA's interests in national and international contexts.

### ***Australasian Mechanical Copyright Owners Society (AMCOS)***

AMCOS is the Mechanical Rights Division of APRA and represents music publishers in New Zealand and Australia for the reproduction ("copying") right in musical works.<sup>24</sup> AMCOS licenses a number of music reproduction rights for its members and distributes copyright royalties. It is a fully owned subsidiary of the Australian Music Publishers Association Ltd.

Under the Australian *Copyright Act* of 1968, reproduction rights cover the copying of musical, literary, dramatic and artistic works. Each time a musical work is reduced to a material form, for example on a CD or film or in a photocopy or computer disk, the copyright owner's authorisation is required. That authorisation is obtained through an AMCOS licence for virtually all copying on to CD, tape or record in Australia or New Zealand. AMCOS also has guidelines available on many areas of print music usage, and will offer free research assistance if members are unsure about the copyright on a piece of music. All administration of AMCOS licences is carried out by APRA.

### ***Australian Record Industry Association, Ltd. (ARIA)***

ARIA is the trade association for major and independent record labels, manufacturers and distributors.<sup>25</sup> The Association represents the interests of its more than 100 member record companies, acting as an advocate for the industry both domestically and internationally. ARIA further acts as a focus for industry opinion, as well as compiling industry information and views. ARIA also mounts the national ARIA Music Awards, held annually, and supports **Support Act Limited**, a benevolent fund for members of Australia's music community experiencing financial difficulty.<sup>26</sup> This fund is open to virtually all people in the music industry: composers,

<sup>24</sup> <http://www.nzmusic.org.nz/pag.cfm?i=473> - Accessed July 15, 2004.

<sup>25</sup> <http://www.aria.com.au> - Accessed July 15, 2004.

<sup>26</sup> <http://www.supportact.com.au/> - Accessed July 28, 2004.

performers, managers, music journalists, writer/lyricists, arrangers, agents/promoters, sound engineers, producers, and road crew members.

### ***Association of Independent Record Labels (AIR)***

Founded in 1996, AIR is the national industry association representing Australia's independent recording sector.<sup>27</sup> AIR operates as a trade body working with government to promote beneficial policies for the industry. The Association is funded in part through the Australia Council's Audience and Market Development Division. Among AIR's goals are: promoting a commercially viable independent recording industry in Australia, advocating on behalf of its members' interests, and encouraging cultural expression through music for Australians.

### ***PPCA Performers' Trust Foundation***

The PPCA was established in 1969 and is the Phonographic Performance Company of Australia. PPCA is a national, non-profit organization that represents the interests of both record labels, and Australian recording licences. The PPCA grants licences for the broadcast, communication or public playing of recorded music. Currently, the PPCA licences more than 35,000 venues across Australia, including clubs, hotels, bars, restaurants, gyms, shops, halls and dance studios. PPCA also grants licenses to radio and television stations. A portion of their fees fund the ***PPCA Performers' Trust Foundation***, which was established in 1975. The foundation provides one-off grants to individuals for one or more of the following purposes:

- performances at concerts or for charitable institutions such as hospitals or homes for the aged;
- scholarships for the promotion and encouragement of musical and theatrical education;
- the promotion of the performing arts and the education of the general public;
- the aid or assistance of any beneficiary who is unable to adequately maintain him or herself by his or her own exertions and other income.<sup>28</sup>

### ***Songwriters, Composers and Lyricists Association Inc. of South Australia (SCALA)***

SCALA, a non-profit, voluntary, incorporated association, was established in 1987 for artists of any style of music.<sup>29</sup> Its main source of income is through member fees. It does not normally receive government funding or grants. SCALA's objectives are to:

- encourage the activities of song writing, composing, and lyric writing;
- provide information and support to members through workshops, seminars, regular meetings, and other activities;
- encourage the playing and recording of innovative and original music and the use of original and innovative music in commercial applications;
- provide a service enabling members to collaborate on innovative musical projects and in particular to bring non-lyric composers together with lyricists; and

<sup>27</sup> <http://www.air.org.au> - Accessed October 29, 2004.

<sup>28</sup> [http://www.pcca.com.au/ppca\\_trust.htm](http://www.pcca.com.au/ppca_trust.htm) - Accessed October 25, 2004.

<sup>29</sup> <http://www.scala.org.au/> - Accessed July 15, 2004.

- encourage and assist the employment of members.

SCALA's programs include:

- a weekly music venue plus a monthly "open-mike" night, providing the opportunity for beginning and experienced songwriters to come together and hear new, original music;
- monthly song-writing workshops, providing songwriters a chance to get together and discuss their songs, lyrics, and music;
- providing members a chance to appear on a weekly radio program;
- concerts for original music, including Music works (a community showcase), the annual State Folk Festival's Songwriters Concert, SCALA's Music from the Source Concert, and SCALA in the Square at Henry Beach;
- a quarterly newsletter;
- an extensive website; and
- an annual song competition, the SCALA Festival of Original Music Song Competition. Winning songs from the competition are professionally recorded and put on SCALA's CD collection. Each CD also includes professionally recorded songs contributed by members.



## CANADA

### Government

The Canadian federal government offers programs in support of the sound recording industry and to Canadian artists through two departments: the Department of Canadian Heritage, and Foreign Affairs Canada. The bulk of government programs are delivered through the former, as well as agencies or bodies in the Canadian Heritage portfolio, although programs in support of export and international collaboration are delivered by Foreign Affairs Canada.<sup>30</sup>

#### ***Department of Canadian Heritage***

##### ***CANADA MUSIC FUND (CMF)***<sup>31</sup>

On June 26, 2001, the Minister of Canadian Heritage announced additional funding and a new policy direction for Canada's sound recording industry as part of the *Tomorrow Starts Today* Arts and Culture initiative. As a result of this announcement, the Canada Music Fund (CMF) was established as an initiative within a policy framework that will strengthen the Canadian sound recording industry. Intended to promote the Canadian sound recording industry at every level—from creators to audiences, the CMF is a comprehensive initiative that replaced the Sound Recording Development Program. The Fund has three overarching public policy goals. They are:

- ensuring that Canadian music artists and entrepreneurs have the skills, know-how and tools to succeed in a global and digital environment;
- enhancing Canadians' access to a diverse range of Canadian music choices through existing and emerging media; and
- increasing the opportunities for Canadian music artists and cultural entrepreneurs to make a significant and lasting contribution to Canadian cultural expression.

The Canada Music Fund is made up of eight complementary programs which contribute to the policy goals listed above and support the full range of the sound recording industry infrastructure. These programs are:

- 1) *The Creators' Assistance Program* - Designed to assist Canadian composers, lyricists, and songwriters to develop their craft, this program aims to ensure that Canadian artists, performers, and producers have access to quality Canadian compositions, and that Canadians continue to hear music and lyrics that are both relevant to and resonate with them. This program is open to not-for profit music sector organizations and associations representing Canadian creators, and is administered by the SOCAN Foundation (see description below). In 2003-2004 this program reported an expenditure of CDN \$884,126.<sup>32</sup>

<sup>30</sup> Many provincial programs exist as well. For an inventory of provincial support measures for the cultural industries more generally, see Andrew David Terris' "Provincial Support for the Cultural Industries: A Systematic Presentation of Programs and Policies," (SRA-937), a paper commissioned by the Department of Canadian Heritage, June 2004.

<sup>31</sup> [http://www.pch.gc.ca/progs/ac-ca/progs/fcmus-cmusf/index\\_e.cfm](http://www.pch.gc.ca/progs/ac-ca/progs/fcmus-cmusf/index_e.cfm) - Accessed July 16, 2004. All information regarding PCH's programs is taken directly from this website.

<sup>32</sup> Department of Canadian Heritage, *Canada Music Fund: Music for Everyone -Annual Report 2003-04*, 7; 2004. All other figures reported in this section come from this source.

- 2) *The Canadian Musical Diversity Program* - Designed to promote musical diversity within the Canadian sound recording industry, this program assists Canadian creators, artists, and entrepreneurs involved in the production, distribution, and promotion of specialized music sound recordings. This program is open to Canadian artists, ensembles or bands, independent record producers, incorporated record companies, and record distribution companies whose artistic genre, work, or product is specialized music, and is administered by the Canada Council for the Arts (see description below). In 2003-2004 this program reported an expenditure of CDN \$1,406,250.
- 3) *The New Musical Works Program* - Designed to assist Canadian creators, artists, record labels, and other entrepreneurs involved in the area of sound recording, this program is administered by the Foundation to Assist Canadian Talent on Records (FACTOR) for the English-language sector, and la Fondation Musicaction (Musicaction) for the French-language sector (see description below). It provides creators, artists, and entrepreneurs with opportunities to produce and promote Canadian recordings, as well as to develop their skill and expertise. This program is open to Canadian artists, not-for-profit organizations, associations, or corporations including record labels, music publishers, and those involved in artist management. In 2003-2004 this program reported an expenditure of CDN \$10,446,974.<sup>33</sup>
- 4) *The Collective Initiatives Program* - Designed to foster the development and representation of the Canadian sound recording industry regionally, nationally, and internationally. This program provides financial assistance for conferences and award shows, real and virtual showcases, as well as market development initiatives. This program is administered by the Foundation to Assist Canadian Talent on Records (FACTOR) for the English-language sector of the music industry, and la Fondation Musicaction (Musicaction) for the French-language sector, and is open to Canadian not-for-profit organizations, associations, and/or corporations. In 2003-2004 this program reported an expenditure of CDN \$1,955,563.<sup>34</sup>
- 5) *The Music Entrepreneur Program* - This program assists established Canadian music entrepreneurs in developing and nurturing Canadian talent; making the transition to the digital economy and competing effectively in the international (or globalized) marketplace. This program is open to the following applicants: Canadian-owned and -controlled firms with a proven track-record in the development and marketing of Canadian musical talent and whose principal business in the production and marketing of Canadian content sound recordings. Depending on the availability of funds, this program may be extended to other Canadian firms whose business plans are aimed at reaching the same objectives. This program focuses its efforts on a core group of established Canadian companies that are actively engaged in Canadian talent development and promotion. This program is administered by Telefilm Canada.<sup>35</sup> In 2003-2004 this program reported an expenditure of CDN \$9,560,000.
- 6) *The Support to Sector Associations Program* - Designed to enable Canada's sound recording sector associations to provide their respective members with professional representation services and analysis of public policy initiatives, industry trends and issues, this program aims to assist Canadian not-for-profit sound recording sector associations and their members who are involved in areas such as songwriting, music publishing, sound

<sup>33</sup> Musicaction reported an expenditure of CDN \$4,178,790 and FACTOR, CDN \$6,268,184.

<sup>34</sup> Musicaction reported an expenditure of CND \$857,225 and FACTOR, CDN \$1,098,338.

<sup>35</sup> Reporting to the Department of Canadian Heritage, Telefilm Canada is a federal cultural agency dedicated primarily to the development and promotion of the Canadian film, television, new media and music industries. Its website is found at: <http://www.telefilm.gc.ca/>.

recording, marketing, and performing, to make informed decisions regarding their respective careers and businesses within the industry. This program is administered by the Department of Canadian Heritage and is open to not-for-profit sound recording sector associations. In 2003-2004 this program reported an expenditure of CDN \$571,955.

- 7) *The Canadian Music Memories Program* - ensures the preservation of Canada's musical heritage, thereby assuring Canadians access to that heritage. The program is administered by the Library and Archives Canada and the Audio-Visual Preservation Trust of Canada.<sup>36</sup> In 2003-2004 this program reported an expenditure of CDN \$512,607.<sup>37</sup>
- 8) *The Policy Monitoring Program* - The program provides the Department of Canadian Heritage with timely and reliable data, research and analysis on the Canadian Sound Recording Industry, in order to monitor the overall progress of the CMF. This program is administered by the Department of Canadian Heritage. In 2003-2004 this program reported an expenditure of CDN \$541,817.

### **CANADA MUSIC COUNCIL (CMC)**

In April 2002, the CMC was established. The Council is made up of 19 industry professionals drawn from across the country.<sup>38</sup> The mandate of this group is to provide advice to the Minister of Canadian Heritage on strategies that will help meet the Government of Canada's program and policy objectives for Canada's sound recording industry. The Council also acts as a "sounding board" for the Department of Canadian Heritage, and works towards fostering dialogue as well as partnership agreements between creators, performers, and broadcasters. The Council meets three times a year to review the Department's policies and programs relating to the sound recording industry, provide advice on directions for the Department's Canadian Music Fund, and devise strategies to ensure coordination between all partners in the industry. The Council also contributes to the body of knowledge and research on the industry.

Members of the Council are appointed by the Minister of Canadian Heritage, the majority based on nomination by key industry groups. The Council reports directly to the Minister, and there is a secretariat in place within the Department to help the Council fulfil its mandate.

### **PCH'S TRADE ROUTES PROGRAM**

The Department of Canadian Heritage (PCH) also supports initiatives that promote the development of cultural trade. As part of *Tomorrow Starts Today*, PCH's *Trade Routes* program was announced in May, 2001.<sup>39</sup> This program provides Canada's arts and cultural entrepreneurs with access to the full range of government trade programs and services that operate under the Team Canada initiative. There are three streams of support offered by the

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<sup>36</sup> Reporting to the Department of Canadian Heritage, the National Library and Archives of Canada works to preserve the documentary heritage of Canada while providing a one-stop resource where Canadians can access the texts, photographs, and other documents that reflect the cultural, social, and economic development of Canada. The institution's website is found at: <http://www.collectionscanada.ca>. The Audio-Visual Preservation Trust of Canada is a charitable non-profit organization dedicated to increasing Canadians' awareness of their rich and distinctive heritage in moving images and sound. Its website can be found at: <http://www.avtrust.ca/>.

<sup>37</sup> The National Library and Archives of Canada reported an expenditure of \$360,000 and the A-V Preservation Trust, \$152,607.

<sup>38</sup> <http://www.canadamusiccouncil.ca> - Accessed October 29, 2004.

<sup>39</sup> [http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr/index\\_e.cfm](http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr/index_e.cfm) - Accessed November 3, 2004.

Trade Routes program: Contributions, New Information Resources, and access to Skilled Expert Advisers.

Through its *Contributions Program*, Trade Routes accepts applications for funding from organizations that have international business development projects in sound recording, among other arts and cultural industries. There are two components of the Trade Routes Contributions Program:

- a) *Export Preparedness* - this component helps arts and cultural organizations become "export-ready." Through the following activities, it assists successful applicants to do business and compete in the international market: providing professional development in international business, providing first-hand and on-line exposure to markets and their business practices, facilitating the development of new alliances, financial partnering, and marketing strategies, as well as introducing innovative advertising tools and approaches.
- b) *International Market Development* - this component takes arts and cultural organizations which are already export-ready and helps them build their capacity for success in the international marketplace. Activities funded include: gathering market information and market services, undertaking feasibility studies, providing strategic support at key trade shows and contact events, introducing innovation in-market tools (virtual trade shows, catalogues, etc.), facilitating support for and participation in both incoming and outgoing trade/buyer missions, and business to business networking at international events in Canada or abroad, as well as encouraging attendance at international trade shows and visits to new markets.<sup>40</sup>

Under its *Support for New Information Resources* program, Trade Routes funding is available for projects that can fill in knowledge gaps relevant to international markets for Canadian cultural goods and services. This program can support targeted studies of specific markets and countries, surveys and profiles of export patterns for Canadian cultural sectors, and the development of data on Canadian cultural exporters and trade.

Trade Routes also has a corps of skilled advisers who can provide information and trade service to Canadian small and medium-sized cultural enterprises looking to begin or build on their international business. Six experts are located in Canada, covering all regions of the country. Additionally, five cultural trade development officers offer assistance to arts and cultural exporters from key sites around the world (London, New York, Paris, Singapore, and Los Angeles).

### **Canada Council for the Arts (CCA)**

The Canada Council for the Arts is a national arm's-length agency which fosters the development of the arts in Canada through grants, services and awards to professional Canadian artists and arts organizations.<sup>41</sup> The Council also administers scholarly awards. Additionally, the Public Lending Right Commission and the Canadian Commission for UNESCO operate under its aegis. The Canada Council for the Arts offers a broad range of grants and services to professional Canadian artists and arts organizations. All programs are accessible to Aboriginal artists or arts organizations, and artists or arts organizations from diverse cultural or regional communities. The Endowments and Prizes Section of the Canada Council for the Arts administers annual prizes, fellowships and awards to Canadian artists for their contributions to the arts in Canada.

<sup>40</sup> [http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr/progs/pcrc-trcp/rctr\\_e.cfm](http://www.pch.gc.ca/progs/ac-ca/progs/rc-tr/progs/pcrc-trcp/rctr_e.cfm) - Accessed November 3, 2004.

<sup>41</sup> <http://www.canadacouncil.ca/> - Accessed July 19, 2004.

As well as administering the Government of Canada's Canadian Musical Diversity Program through two funds (Grants for Specialized Music Sound Recording and Grants for Specialized Music Distribution), the Canada Council for the Arts administers many other grant programs which are available to those in the sound recording sector. In total, 19 Grant programs are administered, and 17 endowment awards/prizes are handed out annually by the Council each year. In 2003, CDN \$27,381,289 was given out by the CCA through its many music programs.<sup>42</sup>

### ***Department of Foreign Affairs Canada (FAC)***

In December 2003 the Canadian Department of Foreign Affairs and International Trade (DFAIT) was divided into two separate departments: the Department of Foreign Affairs Canada (FAC) and the Department of International Trade Canada (ITCan). Besides supporting Canadians abroad and working towards securing a safe world, FAC also works to promote Canadian culture and values on the international scene.<sup>43</sup>

Within FAC, the Arts and Cultural Industries Promotion Division (ACA) accepts applications and awards travel grants for international touring and also for special projects that do not meet all the requirements for the touring program. FAC's international touring grant program will cover the cost of return, economy class transportation as well as international cargo shipping costs to the first destination, or a part thereof, up to a maximum value that may not exceed 30% of the total costs. The special projects grants offered by FAC have a maximum value of CDN \$20,000 and also will not exceed 30% of the total costs of the project.

Additionally, FAC offers support for Canadian Festivals and Conferences, which promote the forging of important relationships between international presenters and Canadian festivals, Canadian conferences, and Canadian artists. The maximum value of this grant, which covers international return travel costs to bring presenters (buyers) to Canadian festivals and conferences, is CDN \$50,000 and can not exceed 30% of the total costs.

### ***Canadian Radio-Television and Telecommunications Commission (CRTC)***

Established in 1968, the Canadian Radio-Television and Telecommunications Commission (CRTC)<sup>44</sup> oversees the implementation of broadcasting policy as reflected by the objectives set out in Section 3 of the *Broadcasting Act*. These objectives state that broadcasting in Canada should:

- be predominantly Canadian;
- provide Canadians with varied and comprehensive programming from a variety of sources; and reflect Canada's linguistic duality and Canada's multi-cultural and multi-racial diversity.

The *Act* also states that Canadian programming should:

- be of high standard and balanced on matters of public concern; and
- be drawn from local, regional, national, and international sources.

<sup>42</sup> Information provided by Margot Gallant, Research Officer with the Council, by email July 23, 2004.

<sup>43</sup> <http://www.fac-aec.gc.ca> - Accessed November 2, 2004.

<sup>44</sup> <http://www.crtc.gc.ca/> - Accessed July 19, 2004. Thanks are due to Alda Dos Santos, Policy Analyst, CRTC, for her assistance in updating this section.

In 2000 the CRTC began producing annual Broadcasting Policy Monitoring Reports, which help the CRTC monitor how its policies, regulations and programs contribute to meeting the goals of Canada's *Broadcasting Act*.<sup>45</sup>

The CRTC policies and regulations which are related to the music industry include: Canadian content, French-language content for French-language radio stations, and Canadian Talent Development.

### **Canadian content**

The *Broadcasting Act* requires the CRTC to ensure that each "broadcasting undertaking . . . shall make maximum use, and in no case less than predominant use, of Canadian creative and other resources in the creation and presentation of programming" (unless the specialized nature of the service makes it impracticable).

In terms of Canadian content, the CRTC's *Radio Regulations (1986)* specify minimum requirements for Canadian content for popular (Category 2) and special interest (Category 3) music. The minimum requirements differ between the types of radio stations (commercial, campus, community, native). For example:

- commercial radio stations must ensure that a minimum of 35% of all popular musical selections broadcast each week are Canadian. Thirty-five percent of popular musical selections aired between the hours of 6 AM and 6 PM on weekdays must be Canadian.
- A minimum of 10% of special interest music broadcast each week must be Canadian. A minimum of 7% of the musical selections broadcast each week during ethnic programming must be Canadian.

All stations are analyzed for compliance with these regulations during the CRTC's license renewal process.

To determine what qualifies as a Canadian musical selection, the CRTC employs the **MAPL** system. In brief, a minimum of 2 out of the four following criteria must be met in order for a musical selection to be considered Canadian:

- **Music** composed by a Canadian
- **Artist:** music or lyrics principally performed by a Canadian
- **Production:** recorded in Canada or performed live and broadcast in Canada
- **Lyrics:** written or co-written by a Canadian

Since music videos are also used to promote records and recording artists, speciality television stations that play music videos are also subject to Canadian content regulations. Thirty percent of the music videos played by the Canadian music channels, MuchMusic and MusiquePlus, must be Canadian and 35% of the music videos played by MusiquePlus must be in French. Both services are also required to make yearly financial contributions to a fund that supports the production of Canadian music videos.

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<sup>45</sup> These reports are available online at:  
<http://www.crtc.gc.ca/eng/publications/reports.htm#Broadcasting%20Policy%20Monitoring%20Report>  
- Accessed October 25, 2004.

### ***French-language content***

French-language content quotas aim to support a strong French-language presence in radio broadcasting. They are maintained through a minimum requirement of 65% French vocal popular music selections played in a week in addition to meeting the Canadian content levels required by the CRTC. As a result of the Radio Policy Review held during the course of 1997, French-language requirements were maintained at 65%, although a requirement was added which stipulated a minimum of 55% of popular vocal music selections in French be played between 6 AM and 6 PM.

### ***Canadian Talent Development (CTD)***

The CRTC considers that cooperation between the radio and music industries plays an important role in promoting Canadian music and fostering Canadian talent. The CRTC requires radio licensees to make financial contributions to initiatives that develop Canadian musical talent in three ways:

- 1) When an application for a new radio station is submitted, it must include commitments for financial contributions to the development of Canadian musical and artistic talent. For instance, since the adoption of the 1998 Commercial Radio Policy through to October 2003, more than CDN \$27 million was committed to CTD initiatives by 84 new radio stations.
- 2) As stipulated in the 1998 Commercial Radio Policy, when radio licensees make an application to the CRTC for a transfer in ownership, they must make commitments representing a minimum of 6% of the value of the transaction to fund CTD initiatives. This 6% must be allocated as follows: 3% to the Radio Starmaker/Fonds RadioStar music marketing and promotion funds (described below), 2% to either FACTOR (Foundation to Assist Canadian Talent on Records) or Musicaction (Fondation Musicaction), and 1% to other eligible CTD endeavours, at the discretion of the purchaser. Between 1998 and October 2003, CTD initiatives benefitted from this requirement by CDN \$92.6 million.
- 3) Through the CRTC's license renewal process, all radio stations are also required to commit to making an annual financial contribution to CTD initiatives. In the period 1999-2003, more than CDN \$14.4 million was contributed to CTD initiatives through the license renewal process.<sup>46</sup>

### ***The Canadian Broadcasting Corporation (CBC)***

The *Broadcasting Act* requires that the CBC, the public broadcaster, play a particularly strong role in the development and expression of all aspects of Canadian culture and entertainment.<sup>47</sup> The *Broadcasting Act* requires the CBC to "provide radio and television services incorporating a wide range of programming that informs, enlightens and entertains. "Additionally, "...the programming provided by the Corporation should:

- be predominantly and distinctively Canadian,
- reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions,

<sup>46</sup> All information for this section taken from the CRTC's *Broadcasting Policy Monitoring Report 2003*, 20-21 and *Broadcasting Policy Monitoring Report 2004*, 29.

<sup>47</sup> <http://www.cbc.ca/> - Accessed July 19, 2004.

- actively contribute to the flow and exchange of cultural expression,
- be in English and in French, reflecting the different needs and circumstances of each official language community, including the particular needs and circumstances of English and French linguistic minorities,
- strive to be of equivalent quality in English and French,
- contribute to shared national consciousness and identity,
- be made available throughout Canada by the most appropriate and efficient means and as resources become available for the purpose, and
- reflect the multicultural and multiracial nature of Canada;<sup>48</sup>

### **Copyright**

Canadian songwriters, composers, lyricists, performers and producers benefit from copyright protection under the *Copyright Act*. They receive royalty payments when their work is used by radio and TV broadcasters, in nightclubs, restaurants and educational institutions and in live performances generally. Continued discussion and investigation is being undertaken by the Department of Canadian Heritage and Industry Canada with regard to further modernizations of the *Act*. Two relatively recent revisions to the *Copyright Act* are worth a brief mention as they extended royalty payments to performers and record producers, which has favourably affected Canada's recording industry. These revisions were adopted in 1997.

The first revision was a public performance and broadcast remuneration right for performers and producers of sound recordings (commonly known as neighbouring rights for the secondary use of sound recordings). The new neighbouring rights regime came into force in September 1997. It allows performers and producers of phonograms to be remunerated when their sound recordings are broadcast or performed in public. This right is currently governed by the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (Rome Convention). The remuneration right for sound recordings is extended to include the performers and producers of other member countries of the Rome Convention.

The second revision was an enactment by the Parliament of *An Act to amend the Copyright Act* (S.C. 1997, c. C-24, formerly Bill C-32), brought into force on March 19, 1998. Its provisions legalize the copying of sound recordings by individuals for private use, but in return establishes a levy on blank audio recording media to compensate copyright holders. This levy is paid by manufacturers and importers of blank audio recording media covering both analogue and digital formats to collective societies that represent copyright holders. The proceeds from the levy are distributed to eligible composers, lyricists, performers and producers of sound recordings through their collective societies.

The amount of the levy is decided by the Copyright Board of Canada, a regulatory body. Embedded in the *Copyright Act* is a clause that allows for periodic review of the levies. A decision by the Copyright Board, released on December 12, 2003 for the period January 1, 2004 until December 21, 2004 set the levy rates as follows: Audio Cassettes (40 minutes or more in length) - 29¢; CD-R or CD-RW - 21¢; CD-R Audio, CD-RW Audio or MiniDisc - 77¢; non-removable memory permanently embedded in a digital audio recorder, no

<sup>48</sup> <http://laws.justice.gc.ca/en/B-9.01/> - Accessed July 19, 2004.



more than 1GB - \$2; non-removable memory permanently embedded in a digital audio recorder, more than 1GB but no more than 10GB - \$15; and non-removable memory permanently embedded in a digital audio recorder, more than 10GB - \$25.<sup>49</sup> For the period beginning January 1, 2005, the CPCC asked the Copyright Board to extend the same tariffs for another year. On December 14, 2004 the Copyright Board decided to extend the current levies, indefinitely, on an interim basis, or until the current tariffs are revised.<sup>50</sup> On December 18, 2004 the Canadian Federal Court of Appeal ruled that these last levies which applied to digital music players, such as an MP3 player, are not legal. In his decision, Judge Noël ruled that Canada's *Copyright Act* is not currently written in a way that brings such digital devices under its legislative scope.<sup>51</sup> The Canadian Private Copyright Collective has decided to seek leave to appeal the December 14, 2004 decision of the Federal Court of Appeal to the Supreme Court of Canada.<sup>52</sup>

The first tariff became effective in 1999 and remained in effect for two years. Subsequent tariffs have been approved by the Copyright Board in a similar manner. In accordance with the *Copyright Act*, the private copying scheme is extended to foreign right holders. Authors (composers and lyricists) in foreign countries are paid on the same basis as Canadian authors (national treatment) and performers and producers of sound recordings in foreign countries are paid on either a national or reciprocal treatment basis, as determined by the Minister of Industry Canada.

## **Industry**

### ***Canadian Private Copying Collective (CPCC)***

A non-profit umbrella collecting body for private copying, the Canadian Private Copying Collective (CPCC), was formed in 1998 by the five collectives that filed tariffs for a proposed levy on blank audio recording media.<sup>53</sup> CPCC brings together the Canadian Musical Reproduction Rights Agency (CMRRA - see description below), the Society of Composers, Authors and Music Publishers of Canada (SOCAN - see description below), la société du droit de reproduction des auteurs, compositeurs et éditeurs au Canada (SODRAC - see description below), the Neighbouring Rights Collective of Canada (NRCC), and la société de gestion des droits des artistes-musiciens (SOGEDAM).<sup>54</sup> CPCC was formed to collect and administer the levies on blank audio recording media on behalf of composers and songwriters, music publishers, performing artists and both major and independent record labels. The levy was created by 1997 amendments to Canada's *Copyright Act* (see above).

### ***Canadian Music Publishers' Association (CMPA)***

This trade association was founded in 1949 to work towards the protection and advancement of the rights of both composers and publishers in accordance with Canada's *Copyright Act*. Since

<sup>49</sup> For a copy of the tariff, go to: <http://cpcc.ca/english/pdf/tariff2003-2004.pdf> - Accessed July 20, 2004.

<sup>50</sup> <http://www.cb-cda.gc.ca/decisions/c14122004-b.pdf> - Accessed January 10, 2005.

<sup>51</sup> <http://decisions.fca-caf.gc.ca/fca/2004/2004fca424.shtml> - Accessed January 19, 2005.

<sup>52</sup> <http://cpcc.ca/english/pdf/AppealFCARulingDARs.pdf> - Accessed January 19, 2005.

<sup>53</sup> <http://www.cpcc.ca/> - Accessed July 20, 2004.

<sup>54</sup> The NRCC is a non-profit umbrella collective created in 1997, to administer the rights of performers and makers of sound recordings. Its website is found at: <http://www.nrdv.ca>. SOGEDAM is a collective society also created in 1997 to represent Canadian musicians and other performers who are members of foreign societies that have mandated SOGEDAM to represent their interests. The society has no website.

the year of its inception, the Association has grown to represent most firms in Canada who publish music. Since 1988, the Association has awarded a Songwriter of the Year Award. Advocating on behalf of its members at both the federal and provincial levels, the Association continues to lobby for improvements in the *Copyright Act*. In 1975 the Canadian Musical Reproduction Rights Agency was formed as a subsidiary (see below).

### ***Canadian Musical Reproduction Rights Agency Ltd. (CMRRA)***

The CMRRA is a non-profit music licensing agency representing the music copyright owners (usually called music publishers) who do business in Canada.<sup>55</sup> On behalf of its members, the CMRRA issues licenses to users who reproduce copyrighted music. These licenses, known as "mechanical licenses" allow users to legally reproduce music on CD or cassette format as well as in films, television programs and other audio-visual productions (known as "synchronization licensing"). Those users who are granted licences pay royalty fees which are distributed by the CMRRA to its publisher clients. In turn, the publisher distributes the songwriter/publisher's portion of such revenues to the songwriter involved.

CMRRA has been operating since 1975 when it was founded by a group of Canadian music publishers who recognized the need for industry control of the licensing of mechanical rights. Major accomplishments of the CMRRA include winning the battle to eliminate the 64-year-old "compulsory license" from Canada's copyright laws in 1988, and has since negotiated with the record industry to strengthen its publishers' rights and greatly increase mechanical and synchronization licensing revenue. CMRRA is funded by a commission on the proceeds of its licensing. Membership is open to any music publisher or copyright owner whose music is reproduced in Canada.

### ***FACTOR / Musicaction Canada***

A private, non-profit consortium, FACTOR (Foundation to Assist Canadian Talent on Records) serves the English-speaking sector of the industry while its counterpart, la Fondation Musicaction serves the French-language sector of the industry.<sup>56</sup> FACTOR and Musicaction administer the CRTC CTD contributions from sponsoring radio broadcasters as well as two components of the Department of Canadian Heritage's CMF program (the New Musical Works Program and the Collective Initiatives Program, detailed above). In total, FACTOR and Musicaction provide in excess of \$11.5 million annually in support of the Canadian music industry.

### ***Society of Composers, Authors and Music Publishers of Canada (SOCAN) SOCAN Foundation***

SOCAN is the not-for-profit Canadian society that administers the performing rights of musicians in Canada.<sup>57</sup> With over 75,000 members in Canada, SOCAN is also an important advocate for the cultural and commercial value of the Canadian music industry. Although independent from SOCAN with its own board of directors, the ***SOCAN Foundation*** is closely aligned to the interests of the members: composers, lyricists, songwriters and publishers of musical works. The SOCAN Foundation's programs support publications, educational initiatives, research projects, composer residencies, distribution of concert music recordings to broadcasters outside Canada, competitions, workshops, international showcasing, classical music concert series,

<sup>55</sup> <http://www.cmrra.ca/home4/home4.html> - Accessed July 20, 2004.

<sup>56</sup> FACTOR: <http://www.factor.ca/> Musicaction: <http://www.musicaction.ca/> - Accessed July 16, 2004.

<sup>57</sup> <http://www.socan.ca/> - Accessed July 20, 2004.

music industry associations and folk and jazz festivals. The SOCAN Foundation also administers the Canadian Music Fund's Creative Assistance Program on behalf of the Department of Canadian Heritage (detailed above).

Two programs previously offered by the Foundation—Professional Development and Training and SOCAN Composer/Songwriter-of-the-Year Awards—are now coordinated by SOCAN rather than the Foundation. Additionally, the SOCAN Foundation offers several programs funded by income from an endowment and administers grants for various programs on behalf of SOCAN. Foundation programs are:

- **Publication Grants:** to assist with the publication of books and journals which are of interest to Canadian composers, songwriters and lyricists;
- **Education Grants:** to individuals and organizations for education initiatives such as workshops, master classes and projects in schools which address creation and the protection of musical works;
- **Event and Project Grants:** to concert music, popular music and film music organizations, as well as for special initiatives;
- **Concert Music Series Grants:** to established performance organizations for classical music concert series where the music is predominantly Canadian;
- **Festival Grants:** to jazz and folk music festivals which feature the music of Canadian music creators and performers;
- **International Concert Music CD Promotion Program:** to support the distribution of recordings of music by Canadian classical music composers to broadcasters outside Canada in order to encourage radio performances;
- **Composer Residencies with Canadian Ensembles:** to bring together Canadian composers with orchestras, choirs and ensembles to increase interest and support for contemporary music and its performance;
- **Gordon F. Henderson/SOCAN Copyright Competition:** awards \$2,000 for a study or essay dealing with copyright and music to students registered in law programs in Canadian universities, or graduates articling in law in Canada;
- **SOCAN Awards for Young Composers:** a total of \$17,500 is available to concert music composers under 30 for works in five categories including orchestra, chamber, solo, electroacoustic, and voice;
- **International Showcasing:** assists Canadian artists invited to some foreign music conferences with travel and accommodation costs.

### **SODRAC 2003 (Formerly Société du droit de reproduction des auteurs, compositeurs et éditeurs au Canada - SODRAC)**

SODRAC was founded in 1985 and its members are authors, composers and publishers. In 2003 SODRAC changed its legal structure to move from being a business corporation to a not-for-profit organization.<sup>58</sup> This necessitated reforming as a new society. Thus, in 2003

<sup>58</sup> <http://www.sodrac.com/> - Accessed July 20, 2004.

**SODRAC 2003** was born. Members of SODRAC did not automatically become members of SODRAC 2003, but were first required to sign a membership affiliation agreement.

There are now some 4,200 Canadian members, and the repertoires of over eighty territories or countries are represented. Membership amongst Quebec's authors, composers and publishers is particularly strong, where nearly 95% are members.

### ***Canadian Independent Record Production Association (CIRPA)***

CIRPA is the national trade organization which represents the English-language independent sector of the Canadian music and sound recording industry.<sup>59</sup> For nearly 30 years CIRPA has acted to voice collective concerns of the independent music industry in English-speaking Canada. CIRPA's members include record producers, record labels, recording studios, managers of recording acts, music publishers, music publicists, music video producers and directors. CIRPA's mandate is to secure a strong and economically stable Canadian independent music and sound recording industry.

CIRPA lobbies governments on proposed policy and program changes, advocates for increased public and private support for the independent music industry, and conducts research on the recording industry in Canada and around the world. It maintains a comprehensive database on the sound recording industry, prepares reports, studies and interventions on crucial industry issues and provides educational materials and programs to its members.

CIRPA also plays a strong communications role within the Canadian music industry, organizing the Canada Booth at the leading annual international music industry trade fairs. CIRPA publishes and distributes news releases, acts as a resource centre for the music community and the public, and maintains an informative website.

### ***Association québécoise de l'industrie du disque, du spectacle et de la vidéo (ADISQ)***

L'ADISQ, established in 1978, is a professional non-profit association which works towards developing the French-language music industry in Quebec.<sup>60</sup> Its membership is comprised of more than 250 enterprises, including producers, labels, distributors, promotion agents and managers. Its two main promotional activities are the organization of a booth for its members at MIDEM, the largest networking event for music professionals,<sup>61</sup> and the production of an annual gala to recognize artists and professionals in Quebec's music industry. Awards, known as les trophées Félix, are awarded at the televised gala.

### ***Canadian Recording Industry Association (CRIA)***

CRIA is a non-profit trade organization that was founded in 1964 to promote the interest of Canadian companies that create, manufacture and market sound recordings. Membership is comprised of multi-national 'major' record companies, leading Canadian-owned independent labels and manufacturers of CDs and tapes. CRIA obtains, collects and disseminates technical, statistical and other information considered to be of general interest, use and assistance to members of the industry. It undertakes studies, organizes lawful courses of action and makes representation to government and other authorities on questions of concern and common interest to the industry. It tirelessly advocates for copyright reform and on containing illicit anti-

<sup>59</sup> <http://www.cirpa.ca> - Accessed July 20, 2004.

<sup>60</sup> <http://www.adisq.com> - Accessed July 20, 2004.

<sup>61</sup> <http://www.midem.com> - Accessed January 11, 2005.

piracy practices works with media and government to develop and improve understanding of the various facets of the Canadian recording industry.

CRIA also represents the Canadian recording industry's international interests as a member of the governing council of the International Federation of the Phonographic Industry (IFPI). It certifies Gold and Platinum Awards for best selling recordings and develops strategies and programs for the generic marketing of records.

### ***Songwriters Association of Canada (SAC)***

The Songwriters Association of Canada (SAC), run by accomplished active professional and amateur songwriters, has as its mission the protection and development of the necessary creative and business environments for songwriters in Canada and also around the world.<sup>62</sup>

The Association provides a number of programs and services to its members, including: Date With A Tape (3-hour song/demo critique sessions), SongShop (day-long critique sessions for developing songwriters) and Power SongShop (intensive, weekend-long workshops where songwriters work one-on-one with experienced professionals). The SAC also offers two extremely important services to its members: song assessment (tape submissions are evaluated for presentation, performance, song structure, lyrics, music and commercial appeal); and the Canadian Song Depository (a service which registers songs and thereby ensures copyright for the creator).

### ***Canadian Country Music Association (CCMA)***

The Canadian Country Music Association (CCMA) is a federally chartered non-profit organization.<sup>63</sup> With a membership of approximately 1500, its objectives are to further the interests of all segments of the Canadian country music industry, both domestically and internationally, and to advocate for the preservation and enactment of laws and policies favourable to the industry.<sup>64</sup> Since 1976, the CCMA has been the leading advocate for the growth and development of Canadian country music world-wide.

The CCMA represents all aspects of the country music industry including radio broadcasters, music publishers, and the artists themselves. The CCMA works to help its members through providing education, communication, information, promotion and recognition. The CCMA also provides the most effective forum for its members to join as one voice for the industry. The CCMA organizes annually a Country Music Week which is the premiere annual Canadian country music event. At the culmination of the annual Country Music Week, the Canadian Country Music Awards honour the best in Canadian Country Music. The winners are not chosen by fans, or a panel of judges, but by their own peers (exceptions: Fan's Choice Award, Top Selling Album, Broadcast Citations, Independent Citations).

The CCMA has several programs and initiatives. Among other initiatives, CCMA organizes workshops, publishes CCMA News and the CCMA Newsletter, and distributes a reference booklet entitled "It's a Country Music Life" to help the members get started in the business. Additionally, the CCMA provides discounts on sound equipment rentals, professional magazine subscriptions, Canadian Musician seminars and others. The CCMA also produces a "do-it-yourself" guide for country artists, as well as a national directory of industry contacts.

<sup>62</sup> <http://www.songwriters.ca/> - Accessed July 20, 2004.

<sup>63</sup> <http://www.ccma.org/ccmatoday/> - Accessed July 21, 2004.

<sup>64</sup> Membership numbers confirmed by the CCMA's Communications Manager, Amanda Powers, in an email to the author July 23, 2004.

The CCMA actively encourages the sponsorship of country music through special events, compilation CDs, the nationally broadcast Canadian Country Music Awards show, and information campaigns. Through its Country Talent Development Fund (CTDF), the CCMA also provides domestic touring support for Country music artists in Canada, to facilitate the development of the Country music industry nationally.

### ***The Canadian Academy of Recording Arts and Science (CARAS)***

CARAS is a not-for-profit organization working towards the development of opportunities to promote and celebrate Canadian music.<sup>65</sup> CARAS organizes the Juno Awards, Canada's premiere music awards show.<sup>66</sup> Additionally, CARAS administers the CARAS Music Education program, created in 1997. Since its inception and including the 2004/2005 grants, CARAS will have donated nearly a million dollars to music programs. Finally, CARAS maintains the Canadian Music Hall of Fame and has inducted 57 artists and industry professionals since it was established in 1978.

### ***The Canadian Association for the Advancement of Music and the Arts (CAAMA)***

CAAMA is a national, non-profit organization dedicated to the professional and commercial development of Canadian performing artists and the sound recording business they work in.<sup>67</sup> Founded in 1991, CAAMA currently represents over 2000 performing members of the sound recording sector of Canada's cultural industries. The CAAMA's objectives are to:

- raise awareness and appreciation of Canadian artists and the Canadian sound recording industry both at home and abroad;
- to identify and stimulate export opportunities for Canadian sound recording capabilities and musical products;
- to provide timely market intelligence and professional development opportunities to the sound recording industry and provide access to education and training for new, up and coming members of the music business;
- to support and provide national and international showcase opportunities for new and emerging Canadian musical talent; and
- to undertake policy research and consultation around those issues affecting members of the Canadian musical community from all cultural backgrounds and at all levels of the music business.

CAAMA organizes the ***Canadian Music Week (CMW)*** which is the largest industry meeting in Canada.<sup>68</sup> The week brings together music industry representatives from around the world. It consists of a festival showcasing new and unsigned Canadian acts; an industry awards event; the Canadian Radio Music Awards (an awards event for new artists sponsored by the Canadian Association of Broadcasters); an exhibition which consists of a trade fair, demonstrations, workshops and clinics; a Conference which consists of four days of seminars on all aspects of

<sup>65</sup> <http://www.carasonline.ca> - Accessed November 11, 2004.

<sup>66</sup> <http://www3.junoawards.ca> - Accessed December 20, 2004.

<sup>67</sup> <http://www.caama.org/> - Accessed July 23, 2004.

<sup>68</sup> <http://www.cmw.net/> - Accessed October 15, 2004.

the Canadian industry, international issues, and an 'international spotlight' - a series of seminars on industries and markets in other countries.

Besides this flagship industry event, CAAMA also organizes musician seminars in order to help educate new artists. Additionally, in 1995 the association began running cultural equity programs to help alleviate issues of inequality for various minority groups within Canada's sound recording industry. CAAMA has also undertaken some export initiatives to raise the profile of Canadian artists on the international scene.

### ***Radio Starmaker Fund / Fonds RadioStar***

Created in 2000 by the Canadian Association of Broadcasters in partnership with the music industry, the parallel programs of the Radio Starmaker Fund and Fonds RadioStar are private funds with a stated purpose of making "a substantial and discernible difference to the careers of Canadian artists."<sup>69</sup> To do this, each fund provides assistance to artists with a proven track record, and whose label is also making a significant investment in the development of their careers. Funding is also available for independent record labels and Canadian artists management. Both funds are financed solely through contributions from radio stations through benefits payments made when a profitable transfer in ownership occurs as stipulated in the CRTC's 1998 *Commercial Radio Policy*.

Contributions to the sound recording industry have been substantial. Since becoming fully operational in September 2001 the Radio Starmaker Fund has committed over \$9.2 million to support English-Canadian artists. In 2004 alone, the Fonds RadioStar will inject \$2,500,000 into the French-language sound recording industry.<sup>70</sup>

### ***Canadian Music Centre (CMC)***

The CMC, established in 1959, holds Canada's largest collection of Canadian classical music scores, with holdings numbering more than 15,000.<sup>71</sup> With five regional centres across Canada and a well developed website, the CMC is accessible to all Canadians, and makes its holdings available through loan, as well as carrying more than 700 CDs for sale. Presently the CMC is working towards the digitization of its scores and works, and is engaged in several national outreach projects, as well as administering the following awards:

- 1) *CBC / Radio-Canada National Competition for Young Composers* - a biennial competition honouring the emerging talents of Canada's young composers in the following three categories: Music for Orchestra; Electronic Music; and Chamber Music.
- 2) *The Governor General's Jules Léger Prize for New Chamber Music* - an annual prize valued at \$7,500, open to Canadian composers and intended to encourage the creation of new chamber music and to foster its performance by Canadian chamber groups. This prize is administered by the CMC on behalf of the Canada Council for the Arts.
- 3) *CMC / CLC Friends of Canadian Music Award* - an annual award valued at \$1,000 honouring those who have demonstrated an exceptional commitment to Canadian composers and their music.

<sup>69</sup> <http://www.starmaker.ca/> - Accessed October 29, 2004.

<sup>70</sup> <http://www.fondsradiostar.com> - Accessed October 29, 2004.

<sup>71</sup> <http://www.musiccentre.ca> - Accessed December 20, 2004.

## DENMARK

### Government

#### ***Ministry of Culture***

Since the introduction of the first *Music Act*, the Danish Ministry of Culture has supported regional orchestras, concert halls, branch organizations, amateur music and a system of musical education. In 2002, nearly \$DKK 750 million of public monies were budgeted for expenditures in the field of music.<sup>72</sup> Most importantly, the Danish government funds the newly formed Danish Arts Council.

#### ***Danish Arts Council***

In July 2003, the Danish Arts Council was founded to promote the development of Danish art in Denmark and abroad.<sup>73</sup> The Council's scope encompasses four artistic fields: literature, theatre, visual arts, and music. The Council administers grants in each of the fields. In 2003, \$DKK 66.7 million was given out by the Music Committee, forming the largest proportion of grants. Infrastructure for the arts is also supported by the Council. In 2003 \$DKK 208 million was also awarded to venues for rock, jazz, and folk music, music schools, and theatres.

When the Danish Arts Council was established, former bodies were merged to strengthen the Council. Both the Danish Music Information Centre and the Danish Music Council were joined with the Arts Council.<sup>74</sup> Within the newly formed Council, the Music Centre handles all responsibilities related to music. The Centre therefore provides support for the Council's Committee for Music, as well as the Danish Arts Foundations' committee for Classical Music and committee for Popular music. The Centre also plays an international role, cooperating with embassies and cultural institutions, handling inquiries from international partners, and co-ordinating state involvement in Danish music exports.

### Industry

#### ***Nordisk Copyright Bureau (NCB)***

NCB is a Nordic mechanical copyright society that works on behalf of the national performing rights societies in the Nordic area: KODA in Denmark, STEF in Iceland, STIM in Sweden, TEOSTO in Finland, and TONO in Norway.<sup>75</sup> The copyright societies of three additional countries are represented by the NCB, although they are non-voting members: LATGA-A in Lithuania, EAÜ in Estonia, and AKKA-LAA in Latvia. NCB's head office is situated in Copenhagen and there is a network of local offices in Helsinki, Oslo, Reykjavik, Stockholm, Tallinn and Vilnius. NCB also has reciprocal agreements with sister societies all over the world, under the terms of which the administration of these societies' repertoire in the Nordic area is transferred to the NCB.

NCB looks after the mechanical rights to musical compositions on behalf of composers, lyricists and music publishing houses. These include the right to record music, manufacture copies, and

<sup>72</sup> <http://www.kum.dk/> - Accessed August 10, 2004.

<sup>73</sup> <http://www.kunststyrelsen.dk/df000c> - October 18, 2004.

<sup>74</sup> See Liudmila Kirpitchenko's 2000 study, (SRA-509), pp. 53-54 for historical information of these bodies.

<sup>75</sup> <http://www.ncb.dk/english/> - Accessed August 9, 2004.



distribute copies. The transfer of rights to the NCB is organized in the following way: rights owners in the Nordic countries and the Baltic States transfer all their rights to the national performing rights society. This society administers the performing rights and transfers the mechanical rights to NCB. Thus, NCB represents virtually all copyrighted music in the Nordic area in connection with the recording, manufacture and distribution of copies of recordings.

NCB is a non-profit trade association established in 1915, which makes it the oldest copyright society in the Nordic area. NCB operates an audit system to ensure that all royalties are paid and takes an active part in the international cooperation to combat piracy. NCB collected over \$DKK 531. 1 m in 2003, down nearly 10% since 2002. This is mainly attributable to illegal downloading from the internet, although the NCB has begun to collect royalties from on-line music exchange. In 2003 \$DKK 4 million was collected from music streaming, and \$DKK 29 million was collected from online music downloads.

#### NCB's Collections by Country, 2003<sup>76</sup>

Country	DKK	Local Currency
Denmark	112647	(DKK) 112,647
Norway	112719	(NOK) 121,591
Sweden	165896	(SEK) 204,343
Finland	87481	(EUR) 11,779
Iceland	5113	(ISK) 59,188
Estonia	2771	(EEK) 5,838
Latvia	2295	(LVL) 195
Lithuania	2474	(LTL) 1,150
Other (sister societies)	39717	(DKK) 39,717

#### **KODA (KOMponister i DANmark)**

KODA is the Danish performing rights society and represents more than 26,500 Danish composers, authors and music publishers.<sup>77</sup> Although KODA is in charge of the administration of public performance rights, the organization has transferred mechanical rights to the jointly owned Nordic Society, Nordisk Copyright Bureau (NCB). Danish law dictates that a concession is needed in order to enter in agreements concerning public performances of copyright protected music. Since 1935, KODA has held an exclusive concession that requires that all tariffs and agreements must be approved by the Danish Ministry of Culture.

#### **Danish Music and Export Promotion (MXP)**

The aim of the Danish Music and Export Promotion (MXP) is to promote Danish music, musicians, composers, performers, publishers and record companies throughout the world.<sup>78</sup> It

<sup>76</sup> NCB, *Annual Report 2003*, 10.

<sup>77</sup> <http://www.koda.dk/usr/koda/english/kodaweb.nsf/index> - Accessed August 10, 2004.

<sup>78</sup> <http://www.mxp.dk/index.html> - Accessed August 10, 2004.

is sponsored by the musicians' and artists' unions, the authors' rights society (KODA), the Danish Music Council, the Danish Music Information Centre, the national associations for jazz, rock, pop and folk music, the Danish Ministries of Culture and Foreign Affairs and the Danish CD manufacturer (Tocano-Multimedia). It produces a series of promotional CDs which are distributed to industry professionals around the world, including radio, journalists, publishers, recording and management companies, festivals, conventions, and seminars after first being premiered at the annual MIDEM convention in Cannes. The 2003 boxed set included tracks from the musical genres of folk, jazz, blues, hiphop, rock, pop, and contemporary. MXP does not provide financial support to individuals or groups.

### ***Secretariat for Contemporary Music (SNYK)***

The SNYK is a non-profit organization that facilitates co-operation between many sectors of the music industry: musicians, composers, event organizers and communicators. The mission of the Secretariat is to strengthen and maintain the position of new Danish music both nationally and internationally.<sup>79</sup> SNYK was established in 2000, funded in part by the Danish Composers' Society and the Danish Musicians' Union. The Danish Arts Council now funds the secretariat.

### ***Danish Rock Council (ROSA)***

The Danish Rock Council (ROSA) is an umbrella organization for the following music organizations and associations: the Danish Musicians Union; the Association of Danish Composers; Danish Jazz, Beat, and Folk Music Authors; Danish Jazz Union; Danish Popular Authors; Danish Artists' Union; the National Union of Amateur Jazz, Beat, and Folk Musicians; the Association of Folk Musicians; the Centre for World Music in Denmark; and the Association of Danish Venues.<sup>80</sup>

ROSA is an independent institution which receives funding from the Danish Music Council. Its objective is to ensure that popular music receives its equal share of the public funds allocated for music. It assists public organizations in developing cultural and music policies and supports the development of Danish popular music both at home and abroad. ROSA regularly produced "Rocking.dk," a compilation of cutting edge Danish rock music, that is part of the MXP initiative (see above section).

ROSA also mounts the annual SPOT Festival, focusing on live music. This two-day festival showcases approximately fifty ground breaking musical acts emanating from all genres of popular music. Many off stage debates, panel discussions and workshops offer the chance for nordic and international representatives from the field of music to come together and advance music development.

### ***Danish Artists Union (Dansk Artist Forbund - DAF)***

The DAF is Denmark's smallest trade union for performing artists with approximately 1500 members. It administers collective bargaining agreements for artists in pop, rock, jazz, show and the circus regarding live performances on radio and TV, performances, commercials, dubbing, etc. The DAF works with GRAMEX which administers neighbouring rights for the public performance of phonograms and COPY-DAN which administers rights in connection with

<sup>79</sup> <http://www.snyk.dk> - Accessed October 18, 2004.

<sup>80</sup> <http://www.rosa.org/v3/index.html> - Accessed August 11, 2004.

cable re-transmission and the Danish blank tape levy.<sup>81</sup>

The DAF administers an unemployment fund which covers most of its members, provides free legal advice on a variety of topics including record and management contracts. It arranges courses in singing, music and the recording of demo tapes, and offers financial support for the recording of demo tapes, records and for studying abroad.<sup>82</sup>

### **Danish Musicians' Union (DMF)**

The DMF is the largest trade union with currently almost 6,000 members.<sup>83</sup> The objectives of the union are: to work towards promoting members' social, artistic, and economic standing; to protect members' creative rights and other common interests; to represent members' common interests and initiate co-operation with related organizations nationally as well as internationally; and to work at the establishments of local branches where it is necessary. DMF is the primary sponsor of the MXP-project and has the following programs and services:

- *Legal counselling:* Providing legal aid is a major DMF activity. DMF provides advice, counseling and aid prior to the signing of a concert, record, or management contract;
- *Tax advice:* DMF provides tax help and advice. In the event of an audit, DMF will pay all legal and some related costs for cases for its members;
- *Musikeren:* Musikeren is a free (Danish language) monthly magazine for members. It contains all the relevant news and developments in the profession;
- *Danish Music Yearbook:* DMF publishes the Danish Music Yearbook free for members. It is the most comprehensive reference work containing all contact details about every area related to music; names, addresses, phone numbers, e-mail etc;
- *Member discounts:* DMF has agreements with a range of Danish hotels, Eurocar, Diners Club and Statoil, that give its members discounts. Members can also get favourable prices at CD producer Tocano, and at a number of studios. The DMF membership card can be used for discounts at many outlets selling instruments and more;
- *DMF calendar:* Members get a free DMF calendar, designed specifically for musicians. It contains information about pay scales, travel discounts, and includes important telephone numbers and information about DMF;
- *Mobile mini-studios:* DMF has several mobile hard disk recording studios that members may use at home;
- *Project grants:* DMF can grant support for ongoing training activities, recording and record releases and other projects. Requests for grants can be submitted twice a year;

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<sup>81</sup> GRAMEX controls the remuneration to performers and producers collected from sound recordings in connection with public performances on radio, television, and other performances. Their website, available only in Danish, is found at: <https://www.gramex.dk>. Copy-Dan's website is found at: <http://www.copydan.dk> and is available in English. Copy-Dan is the umbrella rights organization that is responsible for entering into collective agreements with users, as well as collecting and distributing remuneration on behalf of both performers and producers.

<sup>82</sup> <http://www.artisten.dk/> - Accessed August 11, 2004.

<sup>83</sup> <http://www.dmf.dk/> - Accessed August 11, 2004.

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- *Insurance:* DMF provides free to its members group life insurance and instrument/equipment insurance coverage worldwide. Members also get free liability insurance to cover accidental property damage;
  - *Supplementary insurance:* In addition to the policies outlined above, DMF also offers a number of affordable insurance schemes for members:
    - ▶ Compensation for unplanned end of career
    - ▶ Unemployment compensation
    - ▶ Supplementary life insurance
    - ▶ Canceled performance(s)
    - ▶ Comprehensive insurance coverage.
  - *Educational courses:* DMF offers a broad and expanding range of educational/training courses in: instruments/voice, music technology, music theory, arrangement, composition, ensembles, choral technique, media relations, the music industry/profession, career management, performance, teaching music, economy, and much more. DMF also offers a variety of master classes, clinics, workshops, lectures, symposia, conferences, and events such as the annual Rock Session.

## EUROPEAN UNION

### *The European Music Office (EMO)*

The music industry, unlike other industries such as the cinema, audiovisual or multimedia industries, is not officially recognized by the EU, despite the economic, social and cultural importance of its activities. The absence of this recognition constitutes a serious handicap for the promotion of interests in this sector.

In response to this lack of recognition by the EU, the European Music Office (EMO) was founded in April 1995 as an international non-profit organization by national organizations from Spain, Belgium, Ireland, Italy, Greece and France. Ultimately, the Office plans to encourage all organizations involved in music throughout the European Union to join or, at least, become associated with it.<sup>84</sup> Today the EMO represents more than 600,000 individuals from all sectors of the European Music Industry.

The mission of the EMO is to raise issues of concern to the European music sector at the European Union level. Its main objective is the conception, adoption, and implementation of a music policy for the European Union as a whole. The EMO's main activity therefore is lobbying politicians and government officials at the EU level.

The EMO has activities in four main areas:

- 1) Updating and creation of export handbooks for specified markets (United Kingdom, Germany, France, Brazil, and Japan), and the creation of an inventory and analysis of databases currently used in national promotion organizations across the European music community.

Generally, these initiatives are intended to improve the exchange of information between a network of national promotion organizations, with a view to developing improved promotion initiatives at the European level.

- 2) Establishment of an office in New York

Beginning in December 2003 the EMO began to develop an office in New York that will work with national promotion organizations based in Europe to:

- set up basic information on the US market and draft a market analysis;
- Compile a list of key contacts in the fields of distribution and licensing, promotion and marketing, press relations and media, street marketing, touring, management, synchronisation, alternative radio and media, music on-line, etc;
- Consult European music professionals and help advise and liaise with the main operators in the United States;
- Assist in the establishment of a pool of consultants who will provide technical assistance to European music professionals.

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<sup>84</sup> <http://www.musicineurope.org> - Accessed August 16, 2004.

The general objective of this office is to widen the knowledge of European cultural operators in the American market and to create an information contact that will facilitate the penetration of the American market by European music professionals.

3) *The European Talent Exchange Program (ETEP)*<sup>85</sup>

This program, established in 2003, works within a network of over 30 European summer festivals and 24 radio stations to facilitate the development of pan-European music careers for European artists. ETEP is an initiative from EuroSonic/Noorderslag Foundation with partners Yourope (the European Festival organization) and the EBU (European Broadcasting Union). ETEP is also supported by the International Music Managers' Fund (IMMF).

This program was launched due to the great difficulties that European pop music experiences in trans-European promotion and distribution. Historically, Anglo American repertoire has been the focus of professional distribution and promotion in Europe. One of ETEP's goals is to stimulate contacts on the cultural, business and media level amongst European professionals in the European music field. ETEP was initiated in order to develop a solid network among the involved parties to promote, support, motivate and encourage the free flow of creative European talent across the continent.

4) *Creation and Coordination of a Pilot Platform*

In order to ensure that coordination and synergies takes place between the three areas of activities, the creation and coordination of a pilot platform is necessary. The activities of the European Music Office will be reviewed on a regular basis. The platform will be in charge of the administrative and financial management of the European funds, and will take care of all reporting to and communications with the European institutions.

*Members of the European Music Office*

- AEF (Association européenne des festivals)
- AKM (Autoren, Komponisten und Musikverleger), Austria
- AUSTRO-MECHANA (Gesellschaft zur Wahrnehmung mechanisch- musikalischer Urheberrechte), Austria
- BEMF (Bureau Export de la Musique Française), France
- CONAMUS (Foundation to Promote Dutch Music), Netherlands
- EMMEN (European Modern Music Education), Belgium
- FAMDT (Fédération des Associations de Musiques et Danses Traditionnelles), France
- FCM (Fonds pour la Création Musicale), France
- FIA (Fédération Internationale des Acteurs / International Federation of Actors), United Kingdom
- GEMA (Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte), Germany
- ICMP/CIEM (International Confederation of Music Publishers), France
- IDKV (Federal Association of the Performance Industry), Germany
- IMPALA (Independent Music Companies Association), Belgium
- IMRO (Irish Music Rights Organization), Ireland
- IUC (Music and Experience Industry), Sweden
- JMI (Jeunesses Musicales Internationales), Belgium

<sup>85</sup> <http://www.etep.nl/> - Accessed August 24, 2004.

- KODA-MIC-DMF (Performing Rights Collecting Society - Danish Music Information Centre- DK Musiker Forb./Musicians Union), Denmark
- MMF UK (Music Managers' Forum), United Kingdom
- MMVV (Mercat de Musica Viva de Vic), Spain
- Prime Art (Management and concert/tour promotion), Greece
- SABAM (Société Belge des Auteurs, Compositeurs et Editeurs), Belgium
- SACEM (Société d'administration des droits des Auteurs, Compositeurs et Editeurs de Musique), France
- SACEM Lux (Société d'administration des droits des Auteurs, Compositeurs et Editeurs de Musique), Luxembourg
- SGAE (Sociedad General de Autores y Editores), Spain
- SIAE (Società Italiana degli Autori ed Editori), Italy
- SPA (Sociedade Portuguesa de Autores), Portugal
- SPEDIDAM (Société de Perception et de Distribution des Droits des Artistes-Interprètes de la Musique et de la Danse), France
- STIM-SVENSK MUSIK (Swedish Performing Rights Society/ Swedish Music Information Centre), Sweden
- TEOSTO-GRAMEX (Finnish Composers' Copyright Society/ Artists and Producers' Copyright Society), Finland
- TONO (Performing Rights Society for Composers, Authors and Music Publishers), Norway
- UGDA (Union Grand-Duc Adolphe), Luxembourg
- WBM (Wallonie Bruxelles-Musiques), Belgium
- YOUROPE (European Festival Association), Switzerland

### ***Groupement Européen des Sociétés d'Auteurs et Compositeurs (GESAC)***

Created in December 1990 in the form of an EEIG (European Economic Interest Grouping), GESAC groups 25 of the largest authors' societies in the European Union, Norway and Switzerland.<sup>86</sup> GESAC represents nearly 480,000 authors or their successors in title in the area of music, graphic and plastic arts, literary and dramatic works, and audiovisual as well as music publishers. Its office is situated in Brussels.

GESAC's website explains that with respect to the institutions of the European Union, GESAC works to support and develop the legal, economic and cultural activities of its members. Additionally, GESAC works to ensure effective copyright protection at the highest level in particular by means of:

- close collaboration with the institutions responsible for the preparation and implementation of European legislation. This legislation must take into account both the cultural dimension and the economic aspects of copyright and must be adapted to the increasing internationalization of exchanges of cultural products and to the emergence of new technologies.
- participation in technical assistance programs on intellectual property initiated by European Union institutions in other countries. For example, as of September 1994 GESAC has been in charge of the implementation of the PHARE program "Intellectual property rights" for Central and Eastern European countries and Baltic countries.

GESAC, whose President and three vice-Presidents are elected for two years, regularly holds General Assemblies. A General Secretariat based in Brussels coordinates the Group's actions and is the link between authors' societies and the European institutions. Through a flexible

<sup>86</sup> <http://www.gesac.org/> - Accessed August 24, 2004.

organization of working groups made up of members of member authors' societies, joint positions are elaborated. GESAC is funded through financial participation of its member societies.

GESAC member societies:

The presidency is held by:

- GEMA (Gesellschaft für Musikalische Aufführung und Mechanische Vervielfältigungsrechte), Germany

The vice-presidency is held by the following two organizations:

- PRS (The Performing Right Society Ltd), United Kingdom
- SACEM (Société des Auteurs, Compositeurs et Editeurs de Musique), France

The following organizations are member societies of GESAC:

- ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), France
- AEPI (Société Hellénique pour la Protection de la Propriété intellectuelle), Greece
- AKM (Staatlich Genehmigte Gesellschaft der Autoren Komponisten und Musikverleger), Austria
- AUSTRO-MECHANA (Gesellschaft zur Wahrnehmung Mechanisch Musikalischer Urheberrechte), Austria
- BUMA (Het Bureau voor Muziek Auteursrecht), Netherlands
- IMRO (Irish Music Rights Organization), Ireland
- KODA (KOMponister i DANmark), Denmark
- LIRA Stichting (Literaire Rechten Auteurs), Netherlands
- NCB (Nordisk Copyright Bureau), Denmark, Finland, Iceland, Norway and Sweden
- SABAM (Société Belge des Auteurs, Compositeurs et Editeurs), Belgium
- SACEM Luxembourg, Luxembourg
- SCAM (Société Civile des Auteurs Multimedia), France
- SDRM (Société pour l'Administration du Droit de Reproduction Mécanique des Auteurs, Compositeurs et Editeurs), France
- SESAM (Société de gestion des droits d'auteur dans le multimédia), France
- SGAE (Sociedad General de Autores y Editores), Spain
- SIAE (Societa Italiana Degli Autori ed Editori), Italy
- SPA (Sociedade Portuguesa de Autores), Portugal
- STEMRA (Stichting tot Uitoefening en Hanhaving van Mechanische Reproductierechten), Netherlands
- STIM (SvenskaTonsättares Internationella Musikbyrå), Sweden
- TEOSTO (Sâveltâjâin Tekijânoikeustoimisto), Finland
- TONO (Norsk Selskap for Forvaltning av Fremforingsrettigheter til Musikkverk), Norway

GESAC also has three members with observer status:

- BIEM (Bureau International des Sociétés Gérant les Droits d'Enregistrement et de Reproduction Mécanique), France
- CISAC (International Confederation of Societies of Authors and Composers), France
- SUISA (Société Suisse pour les Droits d'Auteurs d'Oeuvres Musicales), Switzerland



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### ***European Music Copyright Alliance (EMCA)***

The European Music Copyright Alliance brings together several important European copyright organizations and associations:

- AFI (Associazione Fonografici Italiani), Italy
- BMR (British Music Rights), UK
- GEMA (Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte), Germany
- GIART (International Organization of Performing Artists), International
- IMAIE (Istituto per la Tutela degli Artisti, Interpreti ed Esecutori), Italy
- SACEM (Société des Auteurs, Compositeurs et Editeurs de Musique), France
- SGAE (Sociedad General de Autores y Editores), Spain
- SIAE (Società Italiana degli Autori ed Editori), Italy<sup>87</sup>

The EMCA's primary goal is the education of music users about the importance of copyright, and its main education activities focus on young people. The EMCA organizes a Copyright Awareness Week, which is an educational event targeted at students from elementary to middle schools. The Alliance has developed a curriculum which has been translated into all European languages, which will soon be available for download at their website.

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<sup>87</sup> <http://www.emcaweb.net> - Accessed September 7, 2004.

## FINLAND

Finland boasts a high proportion of domestic product (35-45%) in its sound recording market. The bulk of Finnish products are light music sung in Finnish. There has been no move to implement radio quotas because the position of domestic music is strong.

### Government

#### ***Ministry of Education and Culture***

In Finland, the Ministry of Education is responsible for promoting and developing culture.<sup>88</sup> The Ministry primarily supports musical infrastructure such as education, opera, orchestras, festivals, etc. It also provides grants for musicians, composers and performing artists of proven merit for a period of one, three or five years. These awards provide a tax-free monthly income sufficient to cover basic living expenses.

#### ***Arts Council of Finland***

Subordinate to the Ministry of Education, the Arts Council of Finland offers a series of grants to support the music industry in Finland.<sup>89</sup> The Arts Council is made up of the Central Arts Council, as well as nine separate councils which work towards allocating artist grants in different forms of art. One of these subsidiary councils focuses on music, and offers a series of grants and bursaries which support the sound recording industry directly or indirectly.

- *Library Grants and Subsidies for Music* - grant program offering subsidies for composers, lyricists and arrangers, whose works have been published as sheet music or recordings, and for performing artists, whose performances have been recorded. Applicants must live or have lived permanently in Finland. Grants are for private artists and organizations are excluded.
- *Subsidy for the Promotion of Concert Activities* - grant program offering subsidies for associations organizing regular concerts of national significance.
- *Subsidies to Organize Music Competitions* - grant program offering subsidies to organizations who hold nationally or internally significant competitions in music.
- *Subsidies to Organize Music Courses and Master Classes* - grant program, primarily for organizations, to support the organization of a nationally significant music camp for amateurs and/or professionals in the field of music.
- *Travel Grants* - grant program aimed at covering artists' travel costs abroad.

#### ***Finnish Ministry for Trade and Industry***

The Ministry for Trade and Industry is responsible for the promotion of exports into the international market.<sup>90</sup> In June of 2004 the Ministry announced improvements to its aid to the music sector. Travel costs of musicians and artists performing abroad, as well as freight

<sup>88</sup> <http://www.minedu.fi> - Accessed August 24, 2004.

<sup>89</sup> <http://www.taiteenkeskustoimikunta.fi> - Accessed August 24, 2004.

<sup>90</sup> <http://www.ktm.fi> - Accessed August 24, 2004.

charges of musical instruments and other stage equipment are now eligible for state aid through the Ministry's business internationalization programs.

## **Industry / Private / Rights Management Organizations**

### ***Musex Finland***

In December 2002 Music Export Finland (Musex Finland) was launched.<sup>91</sup> This agency is supported by the Finnish Ministry for Trade and Industry, and is administered by Finpro, a service organization helping Finnish business reach foreign markets.<sup>92</sup> The group is funded by thirteen Finnish companies and organizations, as well as the Ministry of Trade and Industry (approximately 60% of its annual budget), and began managing its own affairs January 1, 2005.<sup>93</sup> Musex Finland offers a full range of sales and promotion services including:

- seeking potential partners for its member companies to actively co-promote their music products;
- collecting export-related information about the industry of selected target markets and distributing this information to Finnish professionals;
- encouraging clients to participate in and then represent them at international trade fairs and other such events;
- keeping industry professionals up to date on breaking news and developments in the Finnish music sector;
- developing funding and support structures to facilitate the export of Finnish music; and
- initiating and producing Finnish music export projects.

Musex Finland is in its initial growth phase and the target markets are subsequently limited to Continental Europe, the British Isles and Scandinavia, as well as some targeted projects in North America and in Japan. The group works with the companies who represent Finnish artists, not the musicians themselves.

### ***Nordisk Copyright Bureau (NCB)***

NCB is a Nordic mechanical copyright society that works on behalf of the national performing rights societies in the Nordic area: KODA in Denmark, STEF in Iceland, STIM in Sweden, TEOSTO in Finland, and TONO in Norway.<sup>94</sup> Please see the overview of NCB in the section on Denmark for more information.

### ***Finnish Composers' Copyright Society (TEOSTO)***

Established in 1928, TEOSTO (*Säveltäjain Tekijänoikeustoimisto*) is the Finnish Composers' Copyright Society working to promote copyright holders interests, and is a non-profit, non-

<sup>91</sup> <http://www.musexfinland.fi> - Accessed November 4, 2004.

<sup>92</sup> <http://www.finpro.fi> - Accessed November 4, 2004.

<sup>93</sup> News release, 22 October 2004, <http://www.musexfinland.fi/index.php?page=news&id=53> - Accessed November 4, 2004.

<sup>94</sup> <http://www.ncb.dk/english/> - Accessed August 9, 2004.

governmental organization.<sup>95</sup> TEOSTO represents composers, lyricists, arrangers and music publishers. TEOSTO is a joint-owner of Nordisk Copyright Bureau (NCB), which supervises the recording of musical works in audio and video form, grants the required licences, collects royalties and distributes them to the copyright holders.

### ***Finnish Music Information Centre (FIMIC)***

The Finnish Music Information Centre was founded in 1963 with the primary goal to get Finnish music heard.<sup>96</sup> A department of the Finnish Composers' Copyright Society (TEOSTO) since 1995, the Finnish MIC's main task is to provide an information service that involves maintaining different kinds of archives and answering inquiries. The Finnish MIC also actively takes part in international festivals, exhibitions and music fairs in order to meet festival directors, musicians, conductors, managers and journalists. FIMIC also helps publishers and record companies in their promotional activities for Finnish composers.

The Finnish MIC is mainly active internationally, but it also works on the national level, for instance in cooperating with the Finnish Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML). Some of FIMIC's activities have been significant in furthering music policy in Finland. It helped launch the composer-in-residence project which was adopted by fourteen symphony orchestras (1997-1999), as well as worked in partnership with the Helsinki University Library to launch the Lyyra project (from 1998), a systematic effort to collect composer manuscripts for the National Archive.

### ***LUSES***

The Foundation for Promotion of Finnish Music (LUSES) was founded in 1970.<sup>97</sup> Funds derived from a blank format levy and from broadcasting remuneration facilitate the production of domestic CDs. Funnelled through two organizations, LUSES and the ***Finnish Music Promotion Centre (ESEK)***, these funds are used to promote national music culture in the form of support for record production, performing events in Finland and abroad, and export projects. These organizations establish expert committees to allocate the funds.

Since 1995, LUSES has focused on allocating funds under several granting programs, including recording grants, music publishing grants, concert grants, travel grants, marketing and export, training, music research grants, as well as a program for working grants, which enables the recipient to concentrate on a short, specific project with a clearly defined publication plan. In 2002 and 2003 LUSES awarded €204,800 in recording grants, as well as €113,330 in marketing and export grants.<sup>98</sup>

### ***GRAMEX***

Established in 1967, ***Gramex*** is Finland's copyright society which promotes and administers the rights of both performing artists whose performances have been recorded on phonograms, and the producers of these products.<sup>99</sup> The right of these individuals are prescribed in Finland's *Copyright Act*. Gramex collects remunerations for the use of phonograms and distributes these

<sup>95</sup> <http://www.teosto.fi/> - Accessed August 26, 2004.

<sup>96</sup> <http://www.fimic.fi/> - Accessed November 4, 2004.

<sup>97</sup> <http://www.luses.fi/en> - Accessed August 27, 2004.

<sup>98</sup> Information provided by email by Leena Laaksonen, Senior Advisor, Finnish Ministry of Education and Culture, September 9, 2004.

<sup>99</sup> <http://www.gramex.fi> - Accessed August 27, 2004.

funds. About 87% of all funds collected are distributed to the clients, the remainder going towards paying administration costs. Since 1983, the Finnish Music Promotion Centre (ESEK) has operated as part of **Gramex**, which is Finland's Society of Performing Artists and Phonogram Producers. ESEK's main areas of promotion include:

- 1) Support for Finnish phonogram production/phonogram production with Finnish artists.

Total euros: (2001) €600 000  
(2002) €460 000  
(2003) €480 000

- 2) Support for production of audiovisual music programs about Finnish artists or Finnish composers.

Total euros: (2001) €450 000  
(2002) €390 000  
(2003) €430 000<sup>100</sup>

### ***Finnish Musicians' Union***

Founded in 1917, the Finnish Musicians' Union is a trade organization for professional musicians. The union comprises over 3,300 members organized in 25 locals.<sup>101</sup> The Union's membership is made up of orchestra musicians, soloists and conductors (one third of the union membership is drawn from these groups), as well as restaurant, entertainment, jazz and rock musicians and DJ's. The Union also organizes the ballet dancers of the Finnish National Opera.

Members are provided with counsel and are assisted free of charge in contract, tax, copyright and pension matters. The Union also covers members' legal proceedings and costs if conflicts arise in negotiations. Union members also benefit from:

- a general furthering of musicians' interests
- collective agreements
- free counseling and contract consultation
- free legal assistance
- a monthly Musician magazine (*Muusikko*)
- an unemployment fund
- a sick fund
- employment services
- training programs
- sound equipment lending

### ***Finnish Music Publishers' Association***

The Finnish Music Publishers' Association is an umbrella organization bringing together 34 publisher members to give voice to issues of common concern.<sup>102</sup> A non-profit organization, the Finnish Music Publishers' Association is a member of TEOSTO. Its principal aims include

<sup>100</sup> Information provided by email by Leena Laaksonen, Senior Advisor, Finnish Ministry of Education and Culture, September 9, 2004.

<sup>101</sup> <http://www.musicfinland.com/sml/english.html> - Accessed November 4, 2004.

<sup>102</sup> <http://www.musiikkikustantajat.fi/> - Accessed November 4, 2004.

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raising standards and improving conditions in the business of music publishing. For their members, the Association organizes courses to provide training, offers advice on legal matters, and provides information on upcoming events in the music world. The Association works to prevent the illegal copying of musical material, and they also advocate on behalf of their members at the national level.

## FRANCE

### Government

#### ***L'Institut pour le Financement du Cinema et des Industries Culturelles (IFCIC)***

The IFCIC is funded by the French Ministry of Culture and Communication, and was created in 1983.<sup>103</sup> The IFCIC supports the cultural industries (including the music industry), by facilitating financing, by offering guarantees against loans given to the cultural industry. IFCIC also helps very small cultural enterprises by providing assistance in preparing loan demands.

These guarantees help to limit the risk by entrepreneurs in the cultural sector. In 2003, 22 loans against risk were guaranteed to enterprises in the music sector, for a value of €1.9 million.

#### ***Musique Française d'Aujourd'hui (MFA)***

The objective of the program *Musique Française d'Aujourd'hui*, which was created in 1978 at the initiative of the Ministry of Culture and Communication, Radio France, the SACEM, and the SACD (Société des Auteurs et Compositeurs Dramatiques), is to promote contemporary French composers by encouraging in particular the recording of contemporary music.<sup>104</sup> Since its inception, about four hundred records have been produced, encompassing jazz, chamber music (symphonic and lyric), improvised music and traditional music. MFA's aid is targeted at contemporary music recordings, and projects to be funded must include a distribution plan.

#### ***Radio Quotas***

On August 1, 2000 an important amendment was made to the law in support of French language music. The law of 30 September 1986 was modified, requiring French radio stations to ensure that a minimum of 40% of the songs played are in the French language, with half of this total being new music. These songs must be played during significant listening hours. These rules are for all radio stations licensed by the *Conseil supérieur de l'audiovisuel* (CSA).<sup>105</sup> Recognizing the differing mandates of some radio stations, the CSA has special requirements for specific types of radio stations. For those radio stations specifically intended to promote France's musical heritage, 60% of musical selections must be in the French language, but only 10% of the total must be new. On average, one new title per hour must be played. For radio stations specializing in the promotion of young talent, 35% of musical selections must be French-language, with 25% of the total being new music. To help make the job of radio stations easier, the CSA prepares lists of musicians and productions that meet the requirements of new music. These lists are updated regularly.<sup>106</sup>

#### ***Le Fonds pour la création musicale (FCM)***

In 2004, the Fonds pour la création musicale (FCM) celebrated its 20<sup>th</sup> anniversary of implementing assistance programs to music professionals in all repertoires (Jazz, Classical, Contemporary, Traditional and World Music, Music for Children). Through these assistance

<sup>103</sup> <http://www.ifcic.fr/pc/accueil.htm> - Accessed July 27, 2004.

<sup>104</sup> <http://www.musiquefrancaise.net/> - Accessed November 7, 2004.

<sup>105</sup> <http://www.csa.fr/index.php> - Accessed November 7, 2004.

<sup>106</sup> [http://www.csa.fr/infos/controle/radio\\_quotas\\_accueil.php](http://www.csa.fr/infos/controle/radio_quotas_accueil.php) - Accessed November 7, 2004.

programs, several different music activities are supported, including: recording, performing, training, and audio-visual presentation.<sup>107</sup>

- **Disc Production Assistance:** This program was created in collaboration with the Ministry of Culture in order to support the emergence of new talent, to encourage creativity and to facilitate risk taking by producers. Career development projects and long-term investment projects are encouraged. Between 1999 and 2003, 369 applications were made to this program, and 243 were supported (65.9%). In 2003 this support was valued at €267,809.<sup>108</sup>
- **Live Performance Assistance - Tours, Concerts:** This program is intended for artists' career development. It funds projects which combine stage and disc performance (stage/disc synergy), and it is directed to artists who have a new disc to promote. The assistance is also available for tours and concerts. It allows up to €12,000 per project. Between 1999 and 2003, 576 applications were made, and 342 (59.4%) were funded. In 2003 this program gave out €509,974 in support.
- **Assistance to Festivals in France:** Financial assistance can be granted for three years to pursue the objectives jointly approved by the FCM and each of the professional festivals. This fund allows follow-up and financial assistance for three consecutive fiscal years. It allows up to €23,000 per year in assistance. In 2003 €354,700 was given out in support of Festivals in France by FCM.
- **Assistance to International Festivals:** This program supports festivals in other countries which dedicate an important proportion of their schedule to French artists. The support of the FCM is capped at a maximum of 25% of the festival's total budget for French artists (artists' fees, transportation, and lodging). In 2003, this program supported international festivals by granting €33,000. Two Canadian festivals were among the recipients in 2003: the Francofolies de Montréal received €5,000 and the Montréal Electronic Groove, €5,000.
- **Training Assistance:** The FCM supports professional schools of singers or instrumentalists performing in the non-classical musical repertoires, i.e. jazz, pop, chanson, rock. Assistance is also granted for three years to pursue the objectives jointly approved by the FCM and each of the schools. Financial assistance is guaranteed for three fiscal years. In 2003, €404,269 was given out in support of professional music schools.
- **International Tours:** The objective of this assistance is to encourage the export of finished products and to explore the markets to guarantee a financial return. Priority is given to career development projects (tours, concerts) including activities in France and abroad which support a stage/disc synergy. Priority markets include the European Union, North America, and Japan, but other areas may be given consideration. In 2003, the FCM granted €84,276 to support international tours.
- **Video Music Assistance:** In association with the Centre National de la Cinématographie, the FCM has two funds for supporting the production of music videos. One fund supports investments and is intended for producers. This fund is administered by the FCM. The second fund is based on the audiovisual work, and is judged by a commission of industry

<sup>107</sup> <http://www.lefcm.org> - Accessed November 5, 2004.

<sup>108</sup> All monetary funding information taken from FCM's annual reports, found on their website: <http://www.lefcm.org/fcm/bilans/2003/index.html> - Accessed November 5, 2004.



professionals. Between 1999 and 2003, the FCM has been able to offer financial support for just over half of the 420 projects that have applied for assistance. In 2003 this program gave out €322,516 in support.

- **Audio-visual Assistance:** The commission funds audio-visual works, such as documentaries, artists' portraits, collections of concerts and other forms of audio-visual production, which are likely to offer creators the possibility of promoting their work on television. This is a joint initiative of many industry organizations, and is administered by the FCM. Awards are designated by a mixed industry (music and audiovisual) commission. Between 1999 and 2003, 72 of the 100 applicants received support. In 2003, this support was valued at €368,573.
- **Publishing Assistance:** In 2002 the FCM, in conjunction with the French Ministry of Culture and Communication, introduced a new fund for music publishers who are working towards developing new talent. Contemporary music (lyric, symphonic, chamber music) and jazz are eligible under this program. In 2003, €57,724 was given out to music publishers.
- **Internet Site Assistance:** Also new in 2002 is a program that assists the creation of internet sites. In conjunction with the Ministry of Culture and Communication, FCM hopes to encourage both artists and enterprises in the music sector to take their place on the information highway. In 2003 €29,774 was given out by the FCM to fund internet sites.

## Industry

### ***Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM)***

Created in 1851, the *Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM)*<sup>109</sup> collects copyrights for music authors and distributes royalties to the authors of the lyrics, composers, and publishers. Beyond this important role, SACEM also carried out activities in the following three realms: cultural, professional, and social.

SACEM's **cultural** activities have several goals: to renew France's musical repertoire, regardless of genre; to encourage musical creation and live performances, and to support career development for young and emerging artists. SACEM works towards these goals by offering three types of assistance:

- **Aid to Creation and Production:** provides several different incentive funds for composers and publishers of contemporary classical music, jazz improvisers, poets and authors of songs and harmonic music.
- **Live Performance Assistance:** SACEM supports important national festivals (Musica, Festival d'Automne, etc) and shows of national appeal, as well as local initiatives. SACEM also supports small venues so that young and emerging artists will have locations to perform.
- **Assistance to Training and Professional Development for Young Artists:** SACEM supports schools and other training organizations and also provides scholarships at regional and national conservatories.

<sup>109</sup> <http://www.sacem.fr/> - Accessed August 27, 2004.

SACEM's **professional** activities revolve around fulfilling its role as advocate for the industry. SACEM has joined forces with other organizations, including SFA (Syndicat Français des Artistes-interprètes) and SNEP (Syndicat National de l'Édition Phonographique) to create CLIM (Comité de Liaison Interprofessionnel de la Musique), an interprofessional music liaison committee, whose objectives are: the promotion of all forms of French vocal and instrumental music, the defence and promotion of French creations Europe-wide, the meeting by radio stations of broadcast quotas for French-language music as set by law, and the study of the economic and legal impacts of technological progress (digital radio, satellites, multimedia, etc.).

SACEM organizes workshops, seminars and meetings throughout France to inform members of their rights and keep them abreast of what is happening in the profession. It also publishes studies and a quarterly magazine, *Notes*, as well as *La Lettre*, a bimonthly newsletter, all vital means of communication for authors.

In the **social** arena, SACEM also plays a vital role for its members. SACEM maintains, for example, a contingency fund, which in 2002 was able to provide its members who are aged 55 and over with payments equalling 22.4 million euros. SACEM also maintains a solidarity fund for members who are in financial difficulty, ill, or the victim of an accident.

### ***Syndicat National de l'Édition Phonographique (SNEP)***

Created in 1922, SNEP now represents 48 members for which it advocates to government, parliamentarians, and bureaucrats, other professional organizations, the press, and the public.<sup>110</sup> The 48 members represent close to 80% of the sound recording market in France. The activities of SNEP are many and varied, and cover legal, fiscal, social and economic concerns. Five working groups carry out the activities of the organization: judicial affairs, economic affairs, communications, media, and classical and jazz repertoires.

SNEP is responsible for determining the official distinctions of the music industry: which discs reach gold, platinum or diamond levels. SNEP also determines these distinctions for music videos.

SNEP was instrumental in helping create the ***Bureau Export*** or ***French Music Export Office (FMEO)***.

### ***French Music Export Office (FMEO)***

The FMEO is a non-profit organization that was created in 1993 when French record producers, (many of them members of SNEP), came together with the support of professional industry organizations and French government authorities.<sup>111</sup> The aim of the French Music Export Offices is to promote French music abroad. This organization coordinates French representation at all the major international tradeshows, and is instrumental in creating international links between French and international businesses in the music industry. Over the years, a network of offices abroad has been built, with representation now in nine countries: Germany (Berlin), the United States (New York), Japan (Tokyo), the United Kingdom (London), Brazil (Sao Paulo), Spain (Barcelona), Mexico (Mexico City), Russia (Moscow), and Australia (Sydney).

The Export Offices provide financial support to record companies through their three commissions: the Promotion Commission (for promotional campaigns, promotional trips, or

<sup>110</sup> <http://www.disqueenfrance.com/> - Accessed November 5, 2004.

<sup>111</sup> <http://www.french-music.org> - Accessed November 7, 2004.

professional trips), the Export Commission (for tours abroad), and the Video Export Commission (for the production and adaptation of videos for export markets).

Funding for the French Music Export Office comes from French record companies, the French government (the Ministry of Foreign Affairs, the Ministry of Culture and Communication, and the French Association for the Promotion of the Arts), and many professional organizations.

### ***Société civile chargée de gérer les droits des auteurs des sociétés membres, pour les programs multimédia (SESAM)***

SESAM is an organization covering different societies of authors, providing services for their members to receive proper remuneration for the use of their works in multimedia products, and also for multimedia producers, by granting the right to use the works at an equitable rate.<sup>112</sup>

SESAM administers copyright applying to multimedia productions and the use of repertoires managed by ADAGP (Société des Auteurs dans les Arts Graphiques et Plastiques), SACD (Société des Auteurs et Compositeurs Dramatiques), SACEM (Société des Auteurs, Compositeurs et Editeurs de Musique), SCAM (Société Civile des Auteurs Multimedia) and SDRM (Société pour l'administration du Droit de Reproduction Mécanique des auteurs, compositeurs et éditeurs), the society administering mechanical rights for authors, composers and publishers. SDRM does not have its own independent repertoire.

### ***L'association artistique de l'Adami (Adami)***

Created in 1994, Adami has as its mandate the conception and production of programs and events to encourage young artists to develop their skills.<sup>113</sup> Nearly 80 artists benefit each year from Adami's wide range of programs. Adami dedicates 9,5 million euros per year to support the arts through an annual average of 740 projects. Some of their larger programs include:

- *Detours 2004*: assists emerging artists get into the programming of international festivals.
- *Talents Jazz & Electro*: In 2004 Adami presented its fourth edition of this program, which helps artists with strong potential perform at international festivals. In 2004 the partner festivals included Jazz festivals in Montreal, Vienna, and Nice.
- *MINO Festival*: Since 2003, Adami has organized the annual MINO festival: le festival musique et chanson jeune public. This festival offers young artists the opportunity to perform in a concert setting.

### ***Société Civile des Producteurs Phonographiques (SCPP)***

SCPP was created in 1985 to ensure the collective management of the rights of producers of phonograms and music videos.<sup>114</sup> More than 700 music producers make up SCPP's membership; ranging from small independent companies to large international companies. The SCPP administers a repertoire of more than 2 million songs and more than 25,000 music videos. The society also represents more than 80% of France's record producers. SCPP aids musical creation through its assistance to music video production, live performances, and artist training.

<sup>112</sup> <http://www.sesam.org/> - Accessed August 27, 2004.

<sup>113</sup> <http://www.adami.fr> - Accessed November 8, 2004.

<sup>114</sup> <http://www.scpp.fr> - Accessed November 8, 2004.

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### **Fonds d'Action et d'Initiative Rock (FAIR)**

On the initiative of the Ministry of Culture and Communication, FAIR was created in 1989.<sup>115</sup> The association is now jointly funded by the Ministry and many industry groups, including: SSCP, SACEM, l'ADAMI, the FCM. FAIR offers support and assistance to musicians in four ways:

- 1) Financial and Legal assistance: this assistance varies from between 3,049 and 6,098 euros per group. Monies can be used for reimbursement for touring or equipment costs, and up to 762 euros of the grant can be used for legal consultation, for example at the time of contract signing.
- 2) Promotion: FAIR publishes a CD compilation featuring all selected musicians/bands. This CD is distributed to media, to its 150 partner radio stations in 90 countries on five continents. A special show is organized by one of FAIR's partners, *Ricard SA Live Music*, and three or four of the selected artists play to a crowd of more than 5,000 people.
- 3) Training: Technical and professional training is organized for grant recipients. Four artists each year are selected for an apprenticeship, allowing them to work with a professional artist to study all aspects of the industry.
- 4) Management Counselling: FAIR provides its recipients with assistance to better understand management relations.

### **Société Civile des Producteurs de Phonogrammes en France (SPFF)**

SPFF was created in 1985 by Independent record producers in France in order to promote and protect their rights.<sup>116</sup> For its members, the SPFF makes available a list of CDs and videos produced by the members, and advocates for the rights of its members at the national and international levels. Keeping an eye open to the evolution of the rights of its members, the SPFF communicates changes as they occur.

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<sup>115</sup> <http://www.lefair.org> - Accessed November 8, 2004.

<sup>116</sup> <http://www.sppf.com> - Accessed November 8, 2004.

## GERMANY

### Government

#### ***German Music Council***

The German Music Council was created in 1953 and it falls under the umbrella of the German Arts Council, a quasi-government working forum of organizations and institutions with national significance in the field of cultural policy.<sup>117</sup> It is the primary vehicle for consultation and the dissemination of information on the arts in Germany.

The Music Council focuses on co-ordinating music related policy initiatives directed at enhancing the appreciation of German music and the advancement of music culture. Its programs and competitions are aimed at promoting young composers and musicians, as well as amateur music performers. It also subsidizes international travel of musical ensembles and various exchange programs. The Music Council publishes a bi-annual magazine *Music forum* which provides information about music related developments in the country. The Music Council also publishes an Almanac every three years which is the main reference on all things related to the music field in Germany.

Since 1997, the Music Council has been working to establish the German Music Information Centre (GMIC), which provides information on all aspects of the music industry and field in Germany.<sup>118</sup> This Centre is subsidized mainly by the German federal government although some support comes from the Society for Musical Performing Rights and Mechanical Reproduction Rights (GEMA). The first stages of the establishment of the GMIC saw the construction of basic collections of information as well as the establishment of the central functions and services. In the second and third stages, the Information Centre will set up additional information areas and data pools, in particular regarding the promotion of young talent, musical events, and subjects of current interest in a more detailed way. Cooperation and networking with other organizations and institutions at home as well as music information centres abroad will make it possible to exchange data both on the national and international level.

### Industry

#### ***Society for Musical Performing Rights and Mechanical Reproduction Rights (GEMA)***

GEMA (*Gesellschaft für musikalische Aufführungs-und mechanische Vervielfältigungsrechte*),<sup>119</sup> the oldest and most-established collection society in Germany, was founded in 1903 to administer both performing rights and mechanical reproduction rights. In addition to administering copyright payments, it lobbies for the legal protection of copyright domestically and in the EU.

The society has two benevolent funds for its members. The GEMA-Foundation offers support to composers, lyricists, music publishers and their relatives who are in need. It also provides for training allowances, offers grants to cover expenses related to artistic activities such as musical productions, runs competitions, publishes publications, and awards prizes. The Franz Grothe-Foundation aims to support music through aid to talented composers, music students, or

<sup>117</sup> <http://www.deutscher-musikrat.de/> - Accessed September 9, 2004.

<sup>118</sup> [http://www.miz.org/e\\_index.htm](http://www.miz.org/e_index.htm) - Accessed September 9, 2004.

<sup>119</sup> <http://www.gema.de/> - Accessed September 9, 2004.

professional musicians who are in financial need. These foundations are financed by donations, not from collected royalties.

### ***GermanSounds AG - the German Music Export Office***

Responding directly to a study commissioned by GEMA in conjunction with the German government's representative for the arts and media, Minister Christina Weiss, a German Music Export Office was established in December 2003, known as GermanSounds AG.<sup>120</sup>

GermanSounds AG is a joint public-private enterprise aimed at promoting German music abroad and opening foreign markets to copyright-owners, artists and producers. The study indicated that nearly 96% of the more than 5,500 small and medium-sized companies operating in the music business supported the establishment of such an office. Services offered by GermanSounds AG include:

- providing information, in particular market analyses and contact databases, and answering tax, customs, and legal questions concerning export;
- facilitating networks and contacts between German and international music companies, including concert and festival organizers; and
- developing support programs and campaigns for promotional efforts of German music abroad.

Besides the support received from Minister Weiss, the German government's arts and media representative, GermanSounds counts amongst its founding partners the following organizations:

- German Phonographic Industry Association
- Association of Independent Recorded Music Media Manufacturers, Music Publishers and Music Producers
- German Music Council
- German Music Publishers' Association
- German Event Organizers' Industry Association
- Association of Music Managers and Consultants
- Music Managers' Forum Deutschland
- Music Producers' Association Germany
- Association of Classical Independents Germany
- Popkomm, an international trade show; and
- Womex, an international trade fair

Already, success has been achieved by GermanSounds. A joint venture with Deutsche Welle TV, a German TV channel broadcasting only outside of Germany, has produced a television program entitled "popxport." It is presented in a bilingual format (German and English), and shows during prime time.<sup>121</sup>

### ***German Phono Academy (Deutsche Phono Akademie)***

The German Phono Academy was founded in 1973 by eighteen German record companies. Levels of funding were determined according to what percentage of the market their company

<sup>120</sup> <http://germansounds.de/en/> - Accessed September 9, 2004.

<sup>121</sup> <http://www.ifpi.de/news/news-354.htm> - Accessed November 5, 2004.

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held.<sup>122</sup> The German Phono academy is committed to the promotion of young popular music artists.

The academy's purpose is to stimulate the education and development of young German artists of many genres through financial support, management and skills training and support for recording of outstanding performances and special projects. Specifically, it funds the recording of culturally important pieces. The academy supports music festivals, symposiums, conventions, concerts, fairs and training courses. It also funds talent awards and organizes talent competitions and workshop concepts, in partnership with radio and TV networks, theatres, and other cultural organizations.

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<sup>122</sup> <http://www.deutsche-phono-akademie.de/> - Accessed August 27, 2004 - in German only

## IRELAND

### Government

#### ***Department of Arts, Sport and Tourism***

In 2002 several departments in the Irish government were restructured. The Department of Arts, Sport and Tourism was formed in June 2002 with a stated mission to: “contribute to the economic, social and cultural progress of Irish society and the enrichment of its quality of life through promoting sustainable tourism; encouraging excellence in sporting and artistic achievement; facilitating greater access to sport and the arts; and preservation of our cultural inheritance.”<sup>123</sup> A combination of programs led by this Department support the sound recording industry in Ireland.

#### ***Music Board of Ireland***

Reacting to the recommendations made by the *Irish Task Force on Music (FORTE)*, which reported in 1994, the Irish government established the Music Board in 1996, tasked with developing the indigenous Irish music industry. FORTE also recommended that the responsibility for funding the Music Board be shared between industry and government, as an expression of commitment to a strong partnership between the two groups. The Music Board reported to the former Minister of Arts, Heritage, Gaeltacht and the Islands and later, to the Minister of Arts, Sport and Tourism. The role of the Board was to act as a forum for the industry, and to assist the Irish Government and its agencies to develop the Irish music industry both at home and abroad.

The Music Board of Ireland was renewed in 2001 for another three year period. From 2001 to May of 2004, the Board achieved many things, including the launching of an important report on the economic significance of the Irish music industry, and the proposal of a strategic plan for the development of the music industry in Ireland, entitled “Shaping the Future.” Both products have been well received nationally and internationally.<sup>124</sup>

#### ***Artist Tax Exemption Scheme***

Income earned by artists (in visual arts and literature as well as music) from the sale of their works is exempt from tax in certain circumstances.<sup>125</sup> Section 195 of the *Taxes Consolidation Act, 1997* empowers the Revenue Commissioners to determine that certain artistic works are original and creative works generally recognized as having cultural and artistic merit. Accordingly, earnings derived from such works are exempt from income tax. Claimants must be residents of the Irish State, but may be domiciled elsewhere.

Types or kinds of musical compositions that are written for advertising purposes and do not exist independently in their own right by reason of quality or duration or adaptations, arrangements, and versions of musical compositions by a person other than a bona fide composer who is actively engaged in musical composition are not eligible.

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<sup>123</sup> <http://www.arts-sport-tourism.gov.ie/> - Accessed September 15, 2004.

<sup>124</sup> Both publications are available at: <http://www.musicboardofireland.ie/publications.html> - Accessed September 27, 2004.

<sup>125</sup> [http://www.oasis.gov.ie/culture\\_and\\_recreation/arts\\_and\\_culture/exemption\\_from\\_income\\_tax\\_for\\_artists.html](http://www.oasis.gov.ie/culture_and_recreation/arts_and_culture/exemption_from_income_tax_for_artists.html) - Accessed September 27, 2004.



### ***Business Expansion Scheme for Music***

This program provides tax relief to investors in new and emerging commercial musical acts or groups. Operating under the aegis of the Department of Arts, Sport, and Tourism, the Minister of Arts is responsible for deciding whether a project should be certified as eligible for such assistance. Eligibility requires that the act in question has not had sales in excess of 5,000 albums either as a solo artist or as a member of a band.

Since the Business Expansion Scheme was extended to the music industry by the 1996 *Finance Act*, 39 projects have been certified under the BES through to the end of 2004. This brings the total amount certified for investment under the Scheme to nearly 7.4 million Euro.<sup>126</sup>

### ***Arts Council (An Chomhairle Ealaíon)***

The Arts Council was established in 1951 to stimulate public interest in the arts, to assist in improving standards in the arts and to advise the government on artistic matters.<sup>127</sup> Support for the arts is provided through grant aid, information and advice.

The Arts Council, which is similar to the Canada Council, has been involved in several support initiatives. Until June 1997, the Council maintained a Popular Music Officer whose responsibilities included compiling information and resources on the industry. The officer was instrumental in setting up music business and creative training courses at several institutions. The Popular Music Officer was also responsible for MusicBase, a free information and career counseling service and employment agency for the industry. Funding to MusicBase and the Popular Music Officer however was withdrawn in June 1997. The Council continues to fund the Federation of Music Collectives (see below). In 2002, the Council released a new three-year arts plan that has sustainability of the arts community as its guiding principle.

The Council's budget in 2004 was £52.5m. The Council is the principal channel of government funding for the arts in Ireland. It is state-funded from two sources: the larger proportion from an Exchequer grant and a smaller proportion from the National Lottery. Funding is transferred to the Council by the Department of Arts, Sport and Tourism. The Council receives smaller amounts from other bodies for specific schemes or projects, and from a number of trust funds.

The Council supports all aspects of the arts and 15% of all schemes and awards are allocated to work centred on children and young people. The Council provides funding to many organizations involved in the practice and promotion of the arts. These include theatres, arts centres, art galleries, festivals, opera and dance companies and arts-development and arts-promoting groups. Funding is also given to a wide range of projects including tours, exhibitions, and extraordinary events. Individual artists can receive awards, bursaries and travel grants.

In terms of funding programs specific to the sound recording industry, the Council operates the *music publishing and recording scheme*, which aims to ensure that the works of Irish composers and performers are available in recording format. The scheme also aims to ensure that important or neglected materials of Irish music are preserved and disseminated at the highest professional standard. The *scheme* will assist in the making of CD recordings. It also intends to support work by performers and composers of recognized ability working primarily in

<sup>126</sup> [http://www.arts-sport-tourism.gov.ie/What%20We%20Do/music/wwd\\_m\\_busexpanscheme.htm](http://www.arts-sport-tourism.gov.ie/What%20We%20Do/music/wwd_m_busexpanscheme.htm) - Accessed September 27, 2004. Updated figures provided by the Mary Lion, Music Unit, Department of Arts, Sport, and Tourism via email January 26, 2005.

<sup>127</sup> <http://www.artscouncil.ie/> - Accessed September 27, 2004.

contemporary music, jazz, and noncommercial traditional genres, although professional performers wishing to record the standard classical repertoire will also be considered. Applications relating to commercial or pop music are not a priority for this award.

The Council finances Aosdána, the affiliation of artists, engaged in literature, music and visual arts.<sup>128</sup> It was established by the Arts Council in 1981 to honour those artists whose work has made an outstanding contribution to the arts in Ireland. Membership is limited to 200 living artists. Members of Aosdána resident in Ireland are eligible to receive from the Arts Council a *Cnuas*, an annuity for a term of five years to assist them to concentrate their time and energies in the full-time pursuit of their art. In 2004 this annuity was worth £12,179.20. A contributory pension scheme is also in place for members.

The Council also administers *Artflight*, a travel scheme run in conjunction with Aer Lingus and the Arts Council of Northern Ireland and *Go See* a travel scheme jointly funded by the British Council in Ireland with support from Bord na Gaeilge. It provides free travel for 1000-1200 artists, managers, bands and arts administrators per year. In the area of popular music, trips to large events such as Pop Komm, MIDEM, and SXSE are eligible. In general, trips must take place in the context of significant, consolidated Irish presence (e.g. with the involvement of the Irish Trade Board or the Department of Foreign Affairs).

In co-operation with local authorities the Council partly funds 31 county and city arts officer posts throughout the country. The Arts Council produces a number of publications each year including an annual report, bursary brochure, and a quarterly bulletin, *Art Matters*, copies of which are available free of charge to the public.

### ***Federation of Music Collectives (FMC)***

The Federation of Music Collectives is an umbrella group representing music collectives in Ireland. A music collective is a group of people who come together to facilitate a certain genre of music in a certain location. Music collectives operate in a number of ways, and are as diverse as the people who make up their membership. Collectives can help provide facilities for recording, rehearsal or performance, or can organize training and outreach programs. The FMC works to encourage the creation of music collectives, to facilitate the operation of such groups, and also acts as a voice for the grass roots sector of popular music in Ireland.<sup>129</sup>

The FMC is funded in part by the Arts Council (see above), and enjoys strategic partnerships with many international music development organizations, community music organizations, and record publishing companies abroad and in Ireland. Through an important partnership with the IRMA Trust, the FMC also organizes an instrument lending library.

## **Industry**

### ***Irish Recorded Music Association (IRMA)***

The Irish Recorded Music Association provides statistical information on the music industry, lobbies government on behalf of the music industry and musical artists, administers the national Top 30 Charts, organizes the annual music awards, (the IRMAs), and helps to fight piracy.

<sup>128</sup> <http://www.artscouncil.ie/aosdana/> - Accessed September 27, 2004.

<sup>129</sup> <http://www.fmc-ireland.com> - Accessed November 9, 2004.

### ***IRMA Trust***

Established in 1997 by the Irish Recorded Music Association, the IRMA trust is an independent, non-profit organization with the aim of enhancing career and developmental opportunities for young people who want to pursue a career in the field of music.<sup>130</sup> The IRMA trust hopes to break down financial, geographical, health, or social barriers that make it difficult for young people to learn or make music. The Trust has helped thousands of young people since its inception. Most recently, the Trust has focused its efforts on establishing and running an Instrument Lending Bank, and running the GET IN project, which partners with municipal authorities to provide rehearsal spaces for young people.

### ***Irish Music Rights Organization (IMRO)***

IMRO is the national body administering the performing rights in copyrighted music in Ireland on behalf of its members - songwriters, composers and music publishers - and on behalf of the members of the affiliated overseas societies.<sup>131</sup> Founded in 1989, IMRO is a not-for-profit organization which aims to give Irish artists a performing rights society distinct from that of Britain's. Every year the organization sponsors a large number of song contests, music festivals, seminars, workshops, research projects and showcase performances. IMRO is also responsible for issuing licences to those wishing to use copyrighted music in public and also in the on-line environment. IMRO negotiates agreements with trade bodies who use music in public, such as the Irish Hotels Federation, and the Restaurant Owners Association of Ireland. IMRO also lobbies the government on behalf of its members, and worked very closely with the Irish Government on the drafting of the *Copyright and Related Rights Act, 2000*.

### ***Phonographic Performance Ireland Limited (PPI)***

Phonographic Performance Ireland was established in 1968, with the objective of collecting all royalties gathered through the public performance, broadcasting, or reproduction of recorded music of its members. With the passing of new copyright legislation in Ireland in 2001, PPI is now responsible for collecting royalties on behalf of *all* Irish artists and performers. Funds are then divided and distributed to producers and performers.

PPI is owned by its members, who are Irish as well as multi-national record companies.<sup>132</sup> PPI sponsors the annual PPI radio music awards, which promote excellence and creativity in radio.

### ***Recorded Artists and Performers (RAAP)***

Due to new copyright legislation that was adopted in Ireland in January of 2001, all Irish artists and performers are now entitled to a payment when a sound recording to which they have contributed is broadcast publicly. RAAP was set up to administer this new right, by negotiating with PPI the division of fees collected (between producers and performers), ensuring that the PPI licensing process is undertaken with maximum benefit given to performers. RAAP is also able to negotiate and enter into international agreements to collect royalties worldwide on behalf of its members.<sup>133</sup> PPI collects the royalties issued when a user (i.e. radio, television, nightclub, hotel, or restaurant) plays music and RAAP is responsible for its distribution to all performers.

<sup>130</sup> <http://www.irmatrust.ie> - Accessed November 9, 2004.

<sup>131</sup> <http://www.imro.ie/> - Accessed September 27, 2004.

<sup>132</sup> <http://www.ppiltd.com> - Accessed November 9, 2004.

<sup>133</sup> <http://www.raap.ie/> - Accessed November 8, 2004.

## ITALY

### Government

The Italian government has no laws in place in direct support of the Italian sound recording industry, although several laws have been proposed.

### Industry

#### ***Italian Record Producers' Association (AFI)***

The AFI (*Associazione dei Fonographici Italiani*) is an apolitical, non-profit association of producers of sound and video music media (records, music cassettes, compact discs, videos and any other medium suitable for the recording of sound and/or images).<sup>134</sup> Its purpose is to promote the collective interests of the music industry. The AFI currently has more than 140 members, representing all the branches of the Italian music industry, from traditional classical music to modern folk, pop and dance music. The AFI is a member of the International Federation of Independent Producers (IFPI).

Besides representing the producers' rights and acting as a lobby group and negotiator for artists' rights, the association provides information to its members on all new legislation and legal issues pertaining to the industry. AFI collects and distributes royalties collected during the exploitation of musical products recorded on audio and/or video devices in connection with public performances, and those played on TV and radio. AFI negotiates with the Italian Society of Authors and Publishers (SIAE) on behalf of its members.

#### ***Italian Society of Authors and Publishers (SIAE)***

SIAE (*Società Italiana degli Autori ed Editori*) is the copyright protection agency established in 1882 to bring together authors, publishers and other copyright owners for the protection of copyright works in Italy and abroad.<sup>135</sup> SIAE authorizes the exploitation of works under its protection and collects and distributes royalties to authors and publishers. The SIAE has 34 regional offices and approximately 600 members. The organization carries out an important cultural function beyond its economic one; scholarships to young people in the fields of classical and popular music are given out, conferences, conventions, and debates are organized to discuss copyright issues, as well as other issues of interest to members. The SIAE operates a library with holdings exceeding 35,000 volumes in the field of music, and also publishes important works of a legal, statistical or technical nature.

<sup>134</sup> <http://www.afi.mi.it/iindex.asp> - Accessed September 9, 2004.

<sup>135</sup> <http://www.siae.it/> - Accessed September 9, 2004. Available in Italian only.

## JAMAICA

### Government

#### ***Jamaica Promotions Corporation (JAMPRO)***

JAMPRO is a government agency dedicated to promoting the country as a destination for business investment and trade. The Jamaican government has begun to recognize the importance of its musical products. To this end, the Jamaica ***Film, Music & Entertainment Commission (JFMEC)*** was established in 2000, within JAMPRO.<sup>136</sup> Services provided by the Commission include:

- Encouragement and empowering of industry leadership to guide the development process for the long term benefit of the music and film industries and the country;
- Lobbying of the Jamaican government for incentives for both the music and film sectors with the goal of increasing investment and foreign exchange;
- Encouragement and support of the development and strengthening of music and film industry associations;
- Identification and sourcing of grant funds for local companies;
- Encouragement and provision of sponsorship support for music conventions and special events in Jamaica; and
- Marketing and promotion of Jamaica as the premier location for filming and music productions.<sup>137</sup>

### Industry

#### ***Jamaica Association of Composers and Publishers (JACAP)***

Most Jamaican artists belong to American performing rights societies such as the Performing Rights Society (PRS) which established a local chapter in 1992. However, current development has led to the establishment of a national collection agency, Jamaica Association of Composers and Publishers (JACAP) which began operation in January 1999. This Agency is structured to collect performing royalties based on an agreement of membership transfer from PRS.

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<sup>136</sup> <http://www.investjamaica.com/> - Accessed November 10, 2004.

<sup>137</sup> Information provided via email from Wayne Wright, Consultant, JFMEC, JAMPRO, November 23, 2004. Website for the music sector remains under construction: <http://www.investjamaica.com/sectors/music/index.php> - Accessed November 24, 2004.

## JAPAN

### Government

No programs in support of the sound recording industry in Japan exist.

### Industry

#### **JASRAC**

The October 2001 enactment of the *Law on Management Business of Copyright and Neighbouring Rights* in Japan has opened up the door to additional copyright collecting societies. Operating as the sole organization in Japan administering musical copyrights (both performing and mechanical rights) since 1939, JASRAC now faces competition in this area from other commercial enterprises.<sup>138</sup> JASRAC has maintained its position throughout these changes that centralized copyright administration is best provided by a public-service, non-profit organization and continues to administer musical copyright rights in this capacity.

JASRAC has its headquarters in Tokyo and a network of 22 regional licencing offices throughout the country. It administers copyrights on behalf of its more than 12,500 member composers, authors and music publishers. In 2003 JASRAC collected ¥109,472,013,648 in royalties and distributed ¥106,666,900,481 to its members.<sup>139</sup>

JASRAC is engaged in the following operations:

- JASRAC has trust agreements for copyrights with copyright holders, including the majority of lyric writers and composers and all music publishers in Japan. JASRAC also manages domestic and international musical copyrights under agreements with copyright societies of various countries around the world;
- Management of all derivative rights, in principle, is delegated to JASRAC, including publishing rights and the right to use music in films, in addition to performing rights, recording rights and lending rights; and
- JASRAC collects royalties from users of music in Japan and from foreign copyright societies and allocates them to trustors or transfers them to eligible foreign societies.

JASRAC administers special awards annually to the copyright holders whose musical works have resulted in the largest share of the royalties collected that year. There are Gold, Silver and Bronze Awards for the three domestic works that have garnered the three highest royalty shares. A Foreign Work Award is conferred on the foreign musical work that earned the largest total royalties, and an International Award goes to the work that earned the largest amount of royalties from foreign copyright societies.

JASRAC continues its cultural public works which began in April of 1998. "Dissemination of the Concept of Copyrights," "Promotion of Music Culture," and "Support for Developments in the Usage of Music" are the three pillars on which JASRAC's cultural public works are based. The program is funded by membership fees paid to JASRAC by its members. The organizing of concerts, symposiums, lectures, charity and open workshops, and the support of music treatment research are just some of the cultural public works undertaken.

<sup>138</sup> <http://www.jasrac.or.jp/ejhp/> - Accessed September 28, 2004.

<sup>139</sup> <http://www.jasrac.or.jp/ejhp/about/statistics.html> - Accessed September 28, 2004.

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### ***Association of Musical Electronics Industry (AMEI )***

In April 1996, the Minister of International Trade and Industry approved the establishment of AMEI (Association of Musical Electronics Industry), given the context of the rapidly changing demands of the music business, faced as it is with many innovations in digital technology.<sup>140</sup> To meet the challenges of adapting to the new multimedia era, AMEI works in the following five areas:

- AMEI manages the MIDI (Musical Instrument Digital Interface) standard for music data communication in Japan and contributes to the expansion of the musical electronics market by gaining official recognition of the MIDI standard in a variety of fields;
- AMEI sponsors educational and promotional activities for the musical electronics industry that focus on MIDI. Specifically, AMEI develops and manages MIDI proficiency tests; MIDI related seminars and events such as digital music fairs and MIDI World;
- AMEI organizes various research projects and holds conferences;
- AMEI carries out various multimedia promotions, including publishing a multi-media Text, Music and Sound CD-ROM every year, as well as holding high-level technology seminars;
- AMEI engages in research of the following technical issues related to musical electronics hardware: safety standards, execution of independent request examinations, environmental problems, various international standards, research on digital recording machines.

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<sup>140</sup> [http://www.amei.or.jp/outline/outline\\_e1.html](http://www.amei.or.jp/outline/outline_e1.html) - Accessed September 28, 2004.

## MEXICO

### Government

#### ***National Council for Culture and the Arts (CNCA)***

CNCA (*El Consejo Nacional para la Cultura y las Artes*) is a state institution responsible for the preservation and study of the cultural national heritage, providing support for the work of artists and intellectuals and dissemination of the national and universal culture.<sup>141</sup>

The objectives of the Popular Culture Directorate (DGCP) of the Council are to fund, promote and assist indigenous and popular groups and organizations in both rural and urban areas. The Popular Music Support Program forms strategies to help popular, traditional and indigenous music. The Council funds a variety of activities including music fairs, radio programs on Mexican music and funding for musical groups. It also funds a large number of scholarships and competitions, particularly for music students.

#### ***National Foundation for Culture and the Arts (FONCA)***

The FONCA (*Fondo Nacional para la Cultura y las Artes*) was founded in 1989, with the goal of tying the efforts of the government, the private sector, and the community to four high-priority objectives: 1) to improve the conditions for Mexican artistic creation; 2) to support artistic creation through direct support of projects and individuals working towards preservation of Mexico's cultural heritage; 3) to promote growth of the national cultural heritage; and 4) to promote and disseminate culture by increasing equality of access and development.<sup>142</sup>

These objectives are met through six main activities:

- Support to artistic creation;
- Support of cultural projects through partnerships and co-investments;
- Promotion and dissemination of culture;
- International collaboration;
- Preservation and conservation of Mexico's cultural heritage; and
- Enlargement of the cultural repertoire.

As a financial support institution, the FONCA receives and distributes resources destined to promote culture. Through its programs, the FONCA issues grants to young artists, cultural groups and to those who have significantly contributed to the enrichment of the cultural landscape of the country.

Programs which help the music industry include:

- *Young Creators (Jovenes Creadores)*: Every year this program grants an economic incentive to artists between 20-35 years old who present innovative creative proposals in six artistic disciplines: visual architecture, arts, literature, music, dance and theatre. The beneficiaries of this program also have an opportunity to discuss their projects in conventions that are held three times per year in different cities across the country. In these gatherings, young people meet with academic tutors to review their works and to discuss them within their discipline and from an interdisciplinary perspective through presentations in plenary sessions.

<sup>141</sup> <http://www.cnca.gob.mx/> - Accessed November 8. Available only in Spanish.

<sup>142</sup> <http://www.cnca.gob.mx/espacios/fonca.html>



- *Performers (Ejecutantes)*: The funds granted by this program are designated for interpreters, performers and designers of theatre; dance (classic and contemporary), and music (song, direction of choirs, direction of orchestras and instrument music). Participation in this program is achieved by presenting a specific project.
- *Program of Interchange of Artistic Residences (Programa de Intercambio de Residencias Artísticas) -- Mexico-Canada, Mexico-Colombia, Mexico-United States*: This support strategy was originally conceived with participation of the National Endowment for the Arts of the United States, the Canada Council for the Arts and the FONCA of Mexico. Presently, the FONCA collaborates with the Department of Foreign Affairs of Canada, the Banff Arts Centre in the province of Alberta, and with the Ministry of Culture of Colombia. The Program has an international panel for selection, with the chair alternating between the participant countries. While residing for seven to eight weeks in the host country, the participants come in daily contact with the country's cultural expressions. After five years, the Program has demonstrated that when certain conditions for international collaboration are created, artists enrich their creative and professional work, extend the networks of relations needed to open new avenues for the promotion of artistic work outside their country, and as a result, the cultural links between the participant countries are strengthened. This program has been expanded to include France and Venezuela.<sup>143</sup>

## Industry

### ***Society of Song Writers and Music Composers (SACM)***

The Society of Song Writers and Music Composers (*La Sociedad de Autores y Compositores de Música, S. de G.C. de I.P.*- SACM) is a collecting society constituted under the federal copyright law as a non-profit organization with the purpose of collecting and distributing the author's rights generated on their behalf in Mexico and abroad, through reciprocal agreements signed with all sister societies in the world.<sup>144</sup> Its support programs and services for members include: medical services, security and social programs, an old age security fund, a centre for musical education, a recording studio, a financial counsellor office, and a legal counsellor office.

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<sup>143</sup> Updated information provided by Joanna Forbes, Trade Analyst, Canadian Embassy in Mexico, via email on October 6, 2004.

<sup>144</sup> [http://www.sacm.org.mx/SACM\\_English/sacm.htm](http://www.sacm.org.mx/SACM_English/sacm.htm) - Accessed September 29, 2004.

## NETHERLANDS

### Government

#### ***Ministry of Education, Culture and Science***

The Ministry provides general funding for orchestras and large ensembles, as well as subsidizes domestic and international touring, and also administers the Creative Music Fund (*Fonds voor de Scheppende Toonkunst*) to which over 400 composers apply annually. The Ministry has considered imposing a Dutch content quota as a condition of subsidy for the orchestras and ensembles which benefit from federal funding, but after public protest, changed this into additional funding for programming Dutch and modern repertoire. The Ministry supports the Dutch Pop and Rock Institute (*Nationaal Pop Instituut - DPRI* - see below), which among other activities provides subsidies to venues that program Dutch pop music.<sup>145</sup>

#### ***Netherlands Arts Council (Raad voor Cultuur)***

The Netherlands Arts Council is the Dutch government's advisory body on all matters relating to culture.<sup>146</sup> The Council does not administer its own budget, but provides advice to the Secretary of State for Culture and Media based on applications to the Department from cultural institutions in search of funding.

#### ***Fonds voor Amateurkunst en Podiumkunsten (Fund for Amateur and Performing Arts)***

This is a national fund providing grants to amateur artists and professional performing artists, groups, and ensembles who propose projects which contribute to: "the quality, advancement and variety of the arts and their dissemination abroad."<sup>147</sup> Operating on a budget of approximately €14 million per year, the Fund works mainly on behalf of the Ministry for Education, Culture, and Science and the Ministry of Foreign Affairs.

Besides awarding the most prestigious award for a professional musician in the Netherlands, the Dutch Music Award, the Fund administers the following grant programs:

- 1) *Amateur Art Program*: This program covers the costs associated with artistic activities, incurred by amateur artists, groups, and ensembles who are residing in the Netherlands.
- 2) *Research and Productions Program*: This program helps professional performing artists, cultural institutions and producers, residing in the Netherlands, to pay research and production costs related to their work.
- 3) *Scholarships and Stipends*: Performing artists, residing in the Netherlands, who have gained the highest qualification at an arts academy and professionals working in the performing arts are eligible for a scholarship if they are enrolled in a program in their field of specialisation or an (international) course. They also qualify for stipends during periods of reflection and reorientation in their fields.
- 4) *Internationalization Program*: This program helps artists (residing in the Netherlands) to cover the cost of developing and carrying out international activities. The

<sup>145</sup> <http://www.minocw.nl> - Accessed October 1, 2004.

<sup>146</sup> <http://www.cultuur.nl> - Accessed November 9, 2004. Available only in Dutch.

<sup>147</sup> <http://www.fapk.nl/english/> - Accessed November 8, 2004.

Internationalization Program is divided into grants for (a) amateur art, (b) presentations of Dutch performances or concerts abroad by professional performing artists, (c) international collaboration projects by professional performing artists and (d) international festivals in the Netherlands.

### ***Dutch Pop and Rock Institute (DPRI)***

The DPRI was established in 1975, and is funded by the Dutch Ministry of Education, Culture and Science. Its mandate is to promote Dutch music in the Netherlands and abroad. The Institute promotes all genres of popular music: pop, rock, hiphop, urban, dance, crossover, roots and world music.<sup>148</sup> There are three divisions at DPRI:

- 1) ***Media Centre***: This centre has been collecting information on Dutch music since 1956 and acts as a resource for musicians, organizers, venues, authorities, journalists, etc. It organizes exhibitions and the publication of brochures, books, as well as the music magazine *FRET* (which includes a Dutch concert listing) which has a circulation of 20,000 and is distributed at rock venues, record stores, etc. The media centre also supports the Encyclopedia of Dutch Pop Music, which is searchable online, with many entries available in English for the international market.
- 2) ***Support and Subsidy***: This division of DPRI aims to stimulate performances by Dutch artists and bands within the Netherlands. There are three main projects operated by this department:
  - a) ***Dutch Rock and Pop Project*** - DPRI gives financial support to Dutch artists and bands by:
    - providing a supplementary subsidy, up to a fixed maximum value, to cover operating costs when these costs exceed entrance receipts for a show featuring Dutch artists and/or bands;
    - assisting financially the largest rock venues in the Netherlands;
    - in partnership with provincial pop organizations, assisting smaller venues; and
    - subsidizing festivals to help ensure artists and performers are paid a reasonable fee and that a stable festival circuit is maintained.
  - b) ***Tour Support*** - this project aims to help make international touring possible for Dutch pop artists.
  - c) ***Multicultural Project***- this project aims to support concerts with multicultural artists, to help the venues attract a multicultural audience, and to strengthen the participation of diverse target groups in the rock venues. To reach these goals, this project provides financial support to specific venues.
- 3) ***Promotion and Projects***: This section supports export-oriented initiatives such as compilation CDs, which have been sent abroad every year since 1988 by the DPRI, as well as circulated within the country. Some noteworthy projects include:

<sup>148</sup> <http://www.hollandrocks.com/> - Accessed October 1, 2004.

- a) *Unsigned Project* - this project is intended for young Dutch artists who have yet to sign a record deal. DPRI employs talent scouts who locate ten artists or acts annually which are then featured on a compilation CD, and then are further promoted through a live tour.
- b) *Promotion Abroad* - in partnership with the Conamus Foundation (see below) and Radio Netherlands, sampler CDs of Dutch pop music are produced and released annually to representatives of the music industry and to media worldwide.
- c) MusicXport.nl - this program operates in conjunction with two government departments: the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science. Annually, this program selects a few artists or bands from the Netherlands who are then promoted intensively in other countries.<sup>149</sup>

## **Industry**

### ***Vereniging BUMA/Stichting STEMRA (Performing Rights Association)***

Buma/Stemra represents the interests in the Netherlands of domestic and foreign music composers, typesetters and music editors. The primary task carried out by Buma/Stemra is the administration (performance fee collection and royalty payments) and management of music copyrights for the affiliated composers, lyricists and music publishers.<sup>150</sup> With a main office located in the Hague, Buma/Stemra also advocates to government on behalf of those it represents.

### ***SENA***

SENA is the sole organization responsible for administering the Netherlands' *Neighbouring Rights Act*, which requires SENA to collect and distribute royalties to performers and producers. SENA is responsible for issuing licenses to radio and television stations, as well as to any other company engaged in playing music in a public setting.<sup>151</sup>

### ***Conamus Foundation***

The following information is taken directly from the English version of the Conamus Website, with slight modifications for clarity.<sup>152</sup>

The Conamus Foundation was founded in 1962 to assist in furthering the work of Dutch music creators, to promote Dutch-penned material and to encourage the performance of Dutch popular music in Holland and abroad.

Conamus is a non-profit subsidiary of the BUMA authors' rights organization and maintains close contacts with all relevant parties in the Dutch music branch. Covering all types of light and pop music ranging from metal and dance to mainstream and cabaret, the only genres not covered by Conamus are jazz and classical.

<sup>149</sup> This program has a website: [http://www.musicxport.nl/index\\_uk.php](http://www.musicxport.nl/index_uk.php) - Accessed October 1, 2004.

<sup>150</sup> <http://www.bumastemra.nl/> - Accessed October 1, 2004. Available only in Dutch.

<sup>151</sup> <http://www.sena.nl> - Accessed November 9, 2004.

<sup>152</sup> <http://www.conamus.nl/index.php?lang=en> - Accessed October 1, 2004.

Conamus promotes the exposure of Dutch music by representing the Dutch music industry at conventions and seminars such as PopKomm, MIDEM Cannes, SXSW and Winter Music Conference. It supports performing artists and distributes promotional information such as flyers, brochures, promotional CDs and newsletters. Conamus publishes the *Music News From Holland* newsletter to inform the international music industry of news on Dutch artists and the Dutch music industry. With the help of i-Mediate Publishing it also compiles a complete listing of companies involved in the Dutch music industry, called the *Vital Guide To The Dutch Music Industry*. Furthermore, Conamus has set up a lobby with BUMA and the Dutch Pop and Rock Institute (DPRI) calling on the European Commission for more support for European artists and music.

In 1996, Conamus started organizing the Amsterdam Dance Event (ADE), an annual international convention focusing solely on dance music. Bringing together music business professionals from all over the world, the ADE is now the main European platform for labels, publishers, managers, producers and DJs to get together, do business and network. [The 2004 event expects 1300 participants, and will] welcome all the major dance labels from Europe and the US. Now in its [ninth edition], the Amsterdam Dance Event is second only to the Winter Music Conference in Miami in size and importance as a dance music conference.<sup>153</sup>

Conamus is also co-organizer of Noorderslag, an annual festival in early January where newcomers in Dutch rock, dance and pop are presented, and to which international participants are invited. During Noorderslag and the related EuroSonic festival, Conamus organizes the Noorderslag Seminar, where the Dutch music industry gets together to discuss issues concerning the Dutch music scene. In the seven years since it started, the Noorderslag Seminar has grown into the most important network gathering of the Dutch music scene, with over [1500] participants attending the [2004] event.<sup>154</sup>

Each year Conamus presents a handful of special awards to Dutch artists for their achievements. The Golden Harp, introduced in 1962, is presented annually to three or four composers, performing artists or individuals who have specifically contributed to the performance and success of Dutch light music. The winners are selected by jury. The Silver Harps are presented to three or four talented Dutch artists or composers who have demonstrated strong potential for a career in pop music. The Export Prize is given to the Dutch artist who has sold the most records abroad. Other awards sponsored by Conamus include the Annie M.G. Schmidt Award for the year's best Dutch cabaret composition, and the annual Pop Award for the Dutch artist who has made the most significant contribution to Dutch pop music in the previous year.

Conamus also supports the two-week Amsterdam Cabaret Festival with a contest for young cabaret talent and contributes to De Grote Prijs Van Nederland, an annual talent scouting for new bands and acts. Furthermore, Conamus supports new talent with a number of lyric - and songwriting workshops and the Academy For Light Music, a school with a two-year training program for young promising vocalists.

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<sup>153</sup> See the event's website at: <http://www.amsterdam-dance-event.nl> - Accessed October 6, 2004. Information in brackets updated by Pieter van Adrichem, Conamus Foundation via email October 6, 2004.

<sup>154</sup> The event's website is located at: <http://www.iprecom.nl/noorderslag/2005/index.html> - Accessed October 6, 2004. Bracketed information updated by Pieter van Adrichem, Conamus Foundation via email October 6, 2004.

Another Conamus initiative is the annual Musicians' Day, a day full of workshops, demonstrations and information for pop, rock and dance musicians.

Conamus is also responsible for producing and releasing a number of promotional CDs: A bi-weekly CD of Dutch charting acts to the regional and local stations (OLON); a CD of upcoming rockbands (Nieuw Nederlands Peil) designed to introduce the general public to new acts, and a number of promotional CDs for international use.

The organization also sponsors several radio and TV programs and events, including TMF Showcase (on national pop TV channel The Music Factory), the annual Dutch song week on public broadcaster Radio 2 and Dutch music week on Radio 3 FM.

Another project initiated by Conamus is DUTCHSOUND.NL, an English-language web-service which serves as a unique information source on Dutch music and the Dutch music industry.<sup>155</sup> This website links listeners to producers allowing for ease of business transactions, and provides information concerning new releases, upcoming music events in the Netherlands, and information on musical artists.

### ***MuziekGroep Nederland (MGN) Foundation***

The MGN Foundation operates an informative website complete with biographies of artists, concert dates, audio samples and an extensive catalogue allowing visitors to search their extensive repertoire. Through its support of Dutch Music Weeks, which are organized yearly in various locations around the world, the MGN Foundation hopes to support and promote the activities of Dutch composers and musicians.<sup>156</sup>

### ***Gaudeamus Foundation***

This foundation organizes and promotes contemporary musical activities and concerts both in the Netherlands and internationally.<sup>157</sup> The Gaudeamus Foundation was founded in 1945 and aims to support the career development of young composers and musicians. Some of its main activities include: International Gaudeamus Week, an event focusing on music by young composers; International Competitions, Concerts and Festivals, the publishing of a biannual newsletter, *Gaudeamus Information*, and the maintenance of a Library and Documentation Centre for contemporary music holdings. With an impressive collection, the library offers a range of materials for viewing/listening on site.

<sup>155</sup> <http://www.dutchsound.nl> - Accessed November 8, 2004.

<sup>156</sup> <http://www.muziekgroep.nl/english/index.php> - Accessed November 8, 2004.

<sup>157</sup> <http://www.gaudeamus.nl/en/main.html> - Accessed November 8, 2004.

## NEW ZEALAND

### Government

#### *NZ On Air*

Reporting to the Minister for Culture and Heritage, NZ On Air is a crown funding body established by the *Broadcasting Act 1989* to act as a catalyst for distinctive NZ broadcasting.<sup>158</sup> Broadly, the mandate of the agency is the promotion and fostering of the development of New Zealand's culture on the airwaves by funding locally-made television programs, public radio networks and access radio, and, important to this study, the promotion of New Zealand music by funding music videos and radio shows. NZ On Air works to get more New Zealand music played on commercial radio stations, by the following programs:

- Funding of music videos;
- Funding of NZ music feature shows that play on commercial radio;
- Funding of NZ music work of the b.net student radio stations;
- Offering Radio Hits funding rebates for songs that pick up significant airplay on commercial radio;
- Production of hit discs that go out to every radio station in the land; (more on this below)
- Provision of grants to new recording artists to produce a radio single;
- Funding of albums by bands with a commercial radio track-record;
- Funding of international marketing;
- Employing radio 'pluggers' (promotions people) who work towards getting songs off the hit discs produced by the agency and on to the playlists of commercial radio stations, and
- NZ On Air runs many promotional strategies to increase the profile of NZ music at commercial radio.

The first five programs listed have been in operation since 1991, but the second five are part of what is known as Phase Four NZ Music Plan, which got a kickstart in 2000, thanks to a significant increase in funding from the New Zealand government. In 2004/2005, it is expected that NZ On Air will spend \$3.9 million in total on the campaign to get more NZ music played on commercial radio. Importantly, NZ On Air increased its 'plugger power' and now employs three full-time 'pluggers,' described as 'New Zealand Music Crusaders,' whose sole job is to get songs off the discs distributed by the agency and on to radio stations' playlists.

The release of Hit Discs is a crucial part of NZ On Air's programs. Hit Discs are supplied bi-monthly to every radio station in New Zealand. Presently, they have 67 volumes of the *Kiwi Hit Disc*, a compilation of new NZ singles, released to radio. Other genres of music have also been compiled in disc format and released to radio stations across New Zealand. In 1996 NZ On Air produced its first classic hit compilation, the *Kiwi Gold Disc*, a 5 double CD set featuring NZ music from 1965 to 1990, including artist interviews. To date, 18 volumes of the *Kiwi Gold Disc* have been released. In 1997, NZ On Air began producing and releasing [heatseeker] discs, indie hit discs, and to date 29 volumes of this type have been released. Again in 1998, NZ On Air broadened its focus yet again, and released its first in a series of *Iwi Hit Discs*, featuring contemporary Maori language and kaupapa music. Sixteen volumes of this series have been released. And finally, in 1999 NZ On Air began to produce its *A/C Hit Discs*, compilations of the music of Adult Contemporary artists and repertoire. By September of 2004, NZ On Air had released eight volumes in this series.<sup>159</sup>

<sup>158</sup> <http://www.nzonair.govt.nz> - Accessed September 29, 2004.

<sup>159</sup> Updated information obtained via email correspondence between the author and Brendan Smyth, NZ Music Manager, September 29, 2004.

## Content regulations

The two national public radio networks of Radio New Zealand have agreed upon content requirements which are published annually in a Statement of Intent. Currently, National Radio aims to play 33% NZ music in its rotating music programming. This content is almost exclusively commercially recorded material, and this percentage would be much higher were the network to include NZ music played during feature programming. Concert FM currently aims to play 13% domestic music. Although this figure comprises some commercially recorded material, it is mainly made up of music from Concert FM's own studio and concert recordings. Both networks meet or exceed their targets annually.<sup>160</sup>

Commercial radio stations, however, unlike the two national radio networks, are not mandated by law to maintain specific New Zealand music quotas. Instead, recent negotiations between the commercial radio industry (via its representative the Radio Broadcasters' Association, RBA) and the Government (via the office of the Minister of Broadcasting) have resulted in the institution of a voluntary code for all commercial radio stations in New Zealand. This code does not apply to public radio, nor campus radio, neither of which are members of the RBA.

### **NZ Music Code Local Content Targets (all types of music, Commercial Radio)**

Target 2002	Target 2003	Target 2004	Target 2005	Target 2006
13.00%	14.50%	16.00%	17.50%	20.00%

### **NZ Music Content on Commercial Radio (achieved)**

Year-end 2001	Year-end 2002	Year-end 2003	First Quarter 2004	Second Quarter 2004
11.2% <sup>161</sup>	15.01%	17.75%	17.01%	18.32%

As the above tables demonstrate, New Zealand's commercial radio stations have been surpassing the targets set by the voluntary Code and are on track to meet the final target of 20% NZ content by 2006. Until the adoption of the voluntary Code agreement, there were no rules, guidelines, or imperatives on commercial radio stations in relation to local content. Increased government funding to such programs as NZ On Air, whose budget nearly doubled in May of 2000, has meant that the initiatives to support this code are well funded, which helps make fulfilling the code possible.

To monitor implementation of the Code, a body called the NZ Music Performance Committee was established. This body monitors the performance of radio stations and reports results quarterly to the Minister of Broadcasting. Meeting several weeks before the end of each quarter, the Committee includes representatives of the radio and record industries, plus agencies like NZ On Air, the NZ Music Industry Commission, and the New Zealand Musicians' Union (see below).

<sup>160</sup> Information provided by Miles Rogers - Group Manager, Music- Radio New Zealand, via email September 30, 2004.

<sup>161</sup> Figure for 2001 found at: <http://www.beehive.govt.nz/ViewDocument.cfm?DocumentID=15917> - Accessed September 30, 2004. All other figures provided by Brendan Smyth, NZ Music Manager, NZ On Air, via email, September 29, 2004.



### **Music Industry Export Development Group**

In late 2003, the New Zealand government asked 17 key music industry representatives to work with New Zealand Trade and Enterprise (the government agency responsible for helping New Zealand's businesses achieve success at home and abroad), to develop a strategic plan outlining the necessary steps that the industry and government must take in partnership to increase the export of New Zealand's music.<sup>162</sup> The group, known as the Music Industry Development Group, was established within the framework and objectives of New Zealand's Creative Industries Development Strategy. The group presented their report, entitled *Creating Heat: A Strategy to Ignite the Economic and Cultural Potential of the New Zealand Music Industry*, to government in July 2004.<sup>163</sup>

Among its many recommendations, *Creating Heat* recommends that the industry and government financially support the development and implementation of a "dynamic export model called 'NZ Out There' . . . [featuring] genre specific and niche-appropriate strategies . . . accessible to all, including Maori."<sup>164</sup>

### **New Zealand Music Industry Commission (Te Reo Reka O Aotearoa)**

The New Zealand Music Industry Commission is a government funded charitable trust governed by a 12-person board, with a single mission of growing the New Zealand music industry.<sup>165</sup> The Commission was created in June 2000 by the newly-elected Labour government. It is not a funding agency, but rather fulfils its mission by developing specific projects and partnerships. The board members include representatives from most sectors of New Zealand's music industry. The work of the Kiwi Music Action Group, was absorbed by this commission when it was established.

The stated purpose and vision of the Commission are as follows:

*Purpose:* The New Zealand Music Industry Commission is committed to supporting musicians, to increasing the commercial viability of the NZ music industry, and to advancing the education of the public in contemporary popular NZ music.

*Vision:* Developing local industry expertise will propel contemporary popular New Zealand music to higher levels of success at home and create increased opportunities worldwide.<sup>166</sup>

The Commission develops a Business Plan annually following consultation with music industry sectors and the Ministry of Culture and Heritage. This document outlines all key objectives for the coming year. Some of the target outcomes listed in the most recent Business Plan include:

- Increased knowledge and professional expertise of industry members by undertaking: statistical research and report publication, publication of handbooks, NZ Music Industry Seminars, support for industry representative bodies.

<sup>162</sup> <http://www.nzte.govt.nz/section/13382.aspx> - Accessed November 9, 2004.

<sup>163</sup> *Creating Heat* can be downloaded at: <http://www.nzte.govt.nz/common/files/creating-heat.pdf> - Accessed November 9, 2004.

<sup>164</sup> *Creating Heat*, 5.

<sup>165</sup> <http://www.nzmusic.org.nz/default.cfm> - Accessed September 30, 2004.

<sup>166</sup> NZ Music Industry Commission, *Business Plan 04/05*, 2004; 2. Received via email from Tom Clark, Office Manager, NZ Music Industry Commission, October 19, 2004.

- Extension of public exposure to contemporary popular NZ music through the New Zealand Music Month program, providing publicity and press exposure for both projects and individual artists of businesses. The Commission also acts as public information provider. Specific targets include an annual 5% increase in local sales and performance revenue with a tandem increase in the number of New Zealand artists being signed to record labels. The Commission will also work with NZ On Air to exceed yearly content targets by 2%.
- The Commission will work towards broadening overseas market exploration initiatives so that NZ music enterprises will increase their international exposure and sales. To accomplish this, the Commission will support NZ Music stands at important international music trade fairs, and liaise and service international professionals with information about the NZ market place.<sup>167</sup>

Another important service offered to New Zealand musicians and/or those in the music industry by the New Zealand Music Industry Commission is **Music Law**, a service offering free legal advice.

### ***Arts Council of New Zealand (Toi Aotearoa) - Creative New Zealand***

Creative New Zealand is a government organization responsible for developing the arts in New Zealand and was established as a crown entity under the Arts Council of New Zealand *Toi Aotearoa Act 1994*.<sup>168</sup> Creative New Zealand receives major funding from both the New Zealand Lottery Grants Board and the government, via the Ministry for Culture and Heritage. In the 2004/2005 financial year, Creative New Zealand received \$18.5 million from the New Zealand Lottery Grants Board and \$14.9 million from the government.

The Arts Board of Creative New Zealand runs three funding programs, to which musicians are eligible to apply:

- **Creative and Professional Development** – aimed at supporting artists and other arts practitioners in the development of their skills, experience, knowledge and networks;
- **New Work** – aimed at supporting the creation of original New Zealand work; and
- **Presentation, Promotion and Audience Development** – aimed at supporting the presentation and promotion of New Zealand work, and developing audiences and markets for New Zealand work.

### **Industry**

#### ***Australasian Performing Rights Association (APRA)***

This association is open to members in both New Zealand and Australia.<sup>169</sup> Please see description in Australia's section.

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<sup>167</sup> *Ibid.*, 6.

<sup>168</sup> <http://www.creativenz.govt.nz> - Accessed September 30, 2004.

<sup>169</sup> <http://www.apra.com.au/> - Accessed September 30, 2004.

### ***Australasian Mechanical Copyright Owners Society (AMCOS)***

AMCOS represents the interests of music publishers and their writers in both Australia and New Zealand.<sup>170</sup> See Australia section for further information.

### ***Centre for New Zealand Music (SOUNZ)***

This centre promotes local classical music on behalf of New Zealand composers.<sup>171</sup> It is involved with development, creation, performance, publication, recording and broadcasts. Funded by Creative New Zealand (the Arts Council of New Zealand), the Australasian Performing Rights Association, and Phonographic Performances New Zealand, Ltd. SOUNZ compiles packages for schools to help students learn about N.Z. (classical) music, and provides an on-line searchable database, a bi-annual newsletter, and a library.

### ***New Zealand Musicians' Union***

The New Zealand Musicians' Union was founded in 1912, It is a national organization and is the Entertainment Division of the Service and Food Workers' Union.<sup>172</sup> Membership is open to musicians in all genres of music. Services offered to members include: free help and advice on copyright, minimum rates for services, and taxation; free drawing up of standard contracts, health and instrument insurance; and legal advice.

### ***Phonographic Performances Limited (PPNZ)***

Phonographic Performances, Ltd. is responsible for granting licenses to any users playing music in a public arena. Funds collected are then distributed to members of RIANZ (see below) and RAP Fund Members (see below).

### ***Recording Artists and Producers' Fund (RAP)***

This fund was established on January 1, 1995. Artists and producers must register for this fund in order to receive funds collected by PPNZ.

### ***Recording Industry Association of New Zealand (RIANZ)***

A non-profit organization, RIANZ represents major as well as independent record producers, distributors and recording artists through New Zealand.<sup>173</sup> The organization has over 50 full and affiliate members. RIANZ advocates for the recording industry, lobbying government for the continual improvement of rights legislation. RIANZ also produces the annual New Zealand Music Awards, the Tuis.<sup>174</sup>

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<sup>170</sup> <http://www.nzmusic.org.nz/pag.cfm?i=473> - Accessed September 30, 2004.

<sup>171</sup> <http://www.sounz.org.nz/> - Accessed September 30, 2004.

<sup>172</sup> <http://www.talentonline.com.au/resfiles/nzmusunion.html> - Accessed January 10, 2005.

<sup>173</sup> <http://www.rianz.org.nz/> - Accessed January 10, 2005.

<sup>174</sup> <http://www.nzmusicawards.co.nz/awards2004/home.asp> - Accessed January 10, 2005.

## NORWAY

### Government

The Ministry of Culture and Church Affairs has overall sectoral responsibility for the music sector in Norway.<sup>175</sup> The Ministry offers some grants to artists, and funds national institutions (100%) regional institutions (70%), and Node institutions - institutions between the national and regional level (60-70%). The Ministry also runs the Norwegian Concert Institute, Norway's only government-run music institution. The Norwegian Concert Institute was established in 1968, with the goal of increasing accessibility to live music for Norwegians. Annually, the Institute organizes some 7000 concerts throughout Norway.

### ***Norwegian Council for Cultural Affairs***

Founded in 1965, the Norwegian Council for Cultural Affairs is an advisory body for national cultural issues under the Ministry of Culture and Church Affairs.<sup>176</sup> The Council consists of representatives from Norwegian cultural life, thus giving professional artists the opportunity to participate in cultural politics. The Council has three main responsibilities:

- administering the Norwegian Cultural Fund - in 2004, the total allocation to this Fund was €29.7 million;
- advising the central government and public sector on cultural affairs; and
- launching experimental cultural activities.

The Council operates largely independently from the Ministry of Culture and Church Affairs, which formally both administers and advises the Council. A wide range of projects in the field of music are supported by the Arts Council. These include: concert arrangements, music organizations, touring and transport activities, music competitions, festivals, and events for young people. Through these projects, all genres of Norwegian music are supported.

### ***Music Information Centre Norway (MIC)***

Established in 1979, the Music Information Centre Norway is largely funded by the Ministry of Culture and Church Affairs. In 2002, the MIC's budget was NOK 10,299,000, of which NOK 7,469,000 was state support.<sup>177</sup> MIC's main goal is to increase the use of Norwegian music both at home and abroad, while acting as a central collaborator for those involved in Norway's music scene. The Centre has holdings of musical manuscripts in excess of 7000, and compiles information about Norwegian composers, musicians and the music industry. The Centre maintains an extensive website which serves as an online portal, co-ordinates Norwegian participation at international music fairs, and compiles Norway's most extensive music industry directory. Additionally, the Centre publishes Norway's largest online music magazine, *Ballade.No*.

<sup>175</sup> <http://odin.dep.no/kkd/engelsk> - Accessed October 1, 2004.

<sup>176</sup> <http://www.kulturrad.no/> - Accessed October 1, 2004.

<sup>177</sup> <http://www.mic.no/english> - Accessed January 14, 2005.

## Industry

### ***Nordisk Copyright Bureau (NCB)***

NCB is a Nordic mechanical copyright society that works on behalf of the national performing rights societies in the Nordic area: KODA in Denmark, STEF in Iceland, STIM in Sweden, TEOSTO in Finland, and TONO in Norway.<sup>178</sup> Please see the section on Denmark for more information.

### ***Norwegian Performing Rights Society (TONO)***

TONO (*Norsk selskap for forvaltning av fremforingsrettigheter til musikkverk*) is the performing rights collective in Norway.<sup>179</sup> TONO was established in 1928 to protect the performing (financial and legal) rights of Norwegian and foreign composers, authors and publishers of music. As well as administering its members' rights, TONO offers a small fund to help its members travel, undertake special projects or compositions or study abroad. The money for this fund comes from a small percentage of the royalties collected on behalf of its members.

By Norwegian law, TONO donates 2% of the income derived from the use of its members' works in Norway to the *Norwegian Composers Fund*. The funds received are used for the benefit of composers upon application and to support developing new works or undertaking projects. It protects the performing rights of the music performed in Norway, both international and domestic.

Over the past five years, TONO has annually increased its total collections in royalties for distribution to its members.

Total collected in:

1999: NOK 154.6million  
2000: NOK 165.6million  
2001: NOK 224.8million  
2002: NOK 233.2million  
2003: NOK 244.1million<sup>180</sup>

### ***The Association of Norwegian Record Companies (FONO) - Formerly the Norwegian Independent Record Producers Association***

FONO (*Foreningen Norske Plateselskaper*)<sup>181</sup> was created in 1980 with a mandate "to work in the best interest of Norwegian record companies and for the promotion of the phonogram as a cultural medium."<sup>182</sup> Over 100 record companies are members of the organization. FONO promotes the interests of its members to other organizations, associations, and public authorities, and handles business dealings and negotiations.

<sup>178</sup> <http://www.ncb.dk/english/> - Accessed October 1, 2004.

<sup>179</sup> <http://www.tono.no/> - Accessed October 1, 2004.

<sup>180</sup> TONO *Annual Report 2003*, 32. Available at: [http://www.tono.no/oslo/tono.nsf/0/CF01101F0D0A0FD3C1256EC2002BE875/\\$FILE/TONO\\_original\\_av.pdf](http://www.tono.no/oslo/tono.nsf/0/CF01101F0D0A0FD3C1256EC2002BE875/$FILE/TONO_original_av.pdf) - Accessed October 4, 2004.

<sup>181</sup> <http://www.fono.no/eng/> - Accessed October 4, 2004.

<sup>182</sup> See FONO's charter, at: <http://www.fono.no/eng/aboutFono/charter.html> - Accessed October 4, 2004.

## **GRAMO**

GRAMO is a collecting society in Norway for musicians, performing artists and phonogram producers.<sup>183</sup> GRAMO is an independent organization with the objective of negotiating, collecting and distributing remuneration for broadcasting in Norway of phonograms and other recordings. In 2002 GRAMO also began collecting remuneration for public performances of music. GRAMO was established on June 7th 1989 in Oslo, Norway by the following rightholders organizations: FONO (Norwegian Independent Record Producers Association), Norwegian Musicians Union (NM), Norwegian Actors Equity Association (NSF), National Federation of Norwegian Musical Artists (NTKS), and Skuespillerforeningen av 1978 (SF).

GRAMO collects remuneration from and negotiates with national and local broadcasters in both radio and television. According to law and regulations GRAMO is recognized by the Ministry of Culture and Church Affairs as the only organization in Norway having the right to collect remuneration for broadcast transmission of phonograms and other audio recordings in Norway. The regulations state that GRAMO shall collect remuneration in its field for foreign right holders whose rights are protected according to the Rome Convention. In 2003 GRAMO had 7,237 performer members and 1,184 producer members. In 2003, a total of NOK 72,4 million was distributed to members, NOK 37,2 million to performers and NOK 35,2 million to producers.<sup>184</sup>

### ***Norway Now - Music Export Norway***

Established in 2000, Music Export Norway is an initiative of the Norwegian music industry. This company is a resource offering information on Norwegian artists and the Norwegian music industry. The primary aim of this company is to be a service and resource centre for exporters of Norwegian music. There are six organizations behind the establishment of Music Export Norway: IFPI Norway, FONO (see above), NOPA, GramArt, MFO and the Music Information Centre Norway.<sup>185</sup>

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<sup>183</sup> <http://www.gramo.no> - Accessed October 4, 2004.

<sup>184</sup> Figures from GRAMO's *Annual Report* for 2003, which can be downloaded at: <http://www.gramo.no> and includes an English Summary, pp. 34-35.

<sup>185</sup> <http://www.musicexportnorway.no> - Accessed November 9, 2004. Very little information is available in English for the following organizations: NOPA (website: <http://www.nopa.no> ) NOPA is the Norwegian Society for Composers and Lyricists, and is a union for composers and lyricists of popular music; No information is available in English for GramArt (website: <http://www.gramart.no/> ); No information is available in English for MFO (website: <http://www.musikerorg.no/> ).

## SOUTH AFRICA

### Government

#### ***Department of Arts and Culture (DAC)***<sup>186</sup>

Within the then Department of Arts, Culture, Science and Technology (DACST), the Cultural Industries Growth Strategy (CIGS) was initiated in 1997, and represents one of the most important initiatives by the South African government to develop the cultural industries, including the music sector. At the heart of the project was the conviction that the cultural industries in South Africa could make a meaningful contribution to job and wealth creation. A year long first phase of the project involved conducting intensive research and setting an industrial strategy to develop these industries. The cultural sectors selected for study were the craft, film and television, music and publishing industries. Elements studied include:

- Potential for employment and wealth creation
- Potential to be world competitive
- Emerging market potential
- Existing industries and identifiable parameters
- International best practice
- Urban and rural development

In 1998 sector reports were prepared for each of the four sectors along with an overarching strategy document developed to realise the full potential of the cultural industries.<sup>187</sup>

Based on this research and the strategy developed in the first phase, the then Department of Arts, Culture, Science and Technology (DACST) embarked on various initiatives to create an enabling environment for musicians and made interventions towards legislative reform that would benefit the industry.

Importantly, the *Music Industry Task Team* was appointed and submitted its final report in 2000.<sup>188</sup> In this report, 34 recommendations were made that affected the entire industry. Some notable recommendations included the implementation of a blank tape levy, moving forward on monitoring and enforcing local content quotas.

Although attempts have been made to discern whether these recommendations have been implemented, the results of this report are unclear. On 1 August 2002, South Africa's Department of Arts, Culture, Science and Technology was split into two separate departments: the Department of Arts and Culture (DAC) and the Department of Science and Technology (DST).

#### ***National Arts Council (NAC)***

The National Arts Council (NAC) was established as a statutory body in 1997 to fund and develop the full range of the arts and culture in South Africa.<sup>189</sup> Initially the NAC received a

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<sup>186</sup> <http://www.dac.gov.za> - Accessed October 4, 2004.

<sup>187</sup> The sector reports and the strategy document can be accessed at:  
<http://www.dac.gov.za/reports/reports.htm> - Accessed October 4, 2004.

<sup>188</sup> The final report can be downloaded at: [http://www.dac.gov.za/reports/various\\_reports/mitttfinale1.doc](http://www.dac.gov.za/reports/various_reports/mitttfinale1.doc)  
- Accessed October 4, 2004.

<sup>189</sup> <http://www.nac.org.za/> - Accessed October 6, 2004.

grant of R10 million from government, which was as raised to R25 million in 1999, as the initial grant was far outweighed by the number of applications.

The organization consists of various panels, one of which is the Music and Opera panel. The Music and Opera panel looks at serious and contemporary music programs and projects in support of South African music that have a national impact. Funding is available to individuals (composers, conductors, music tutors, soloists), groups (ensembles - vocals and instrumentals, bands), institutions (orchestras - joint orchestras and choirs, semi-professional and professional), and organizations/companies (ad hoc organizations are excluded). The following types of projects are eligible for funding: touring in South Africa and abroad, performances, workshops leading to performances, composition, and music tuition. Bursaries are also available for post-graduate studies in South Africa or abroad.

### ***Mmino***

Mmino is a joint South-African-Norwegian Education and Music program, and is the only funding program in South Africa that limits its funding to music projects. The program operates under the auspices of the National Arts Council, which works closely with the Norwegian Concert Institute. This program began in August of 2000, and since that time 143 projects have been funded with the goal of strengthening South African music culture.<sup>190</sup> Although Mmino is linked to the National Arts Council, the program has a separate budget and funding procedure. The program areas include: Education, Documentation and Research, Choral Music, and Festivals.

### ***Business and Arts South Africa (BASA)***

BASA was established in 1997 as a joint initiative by the Department of Arts, Culture, Science and Technology and the business sector to develop and promote mutually beneficial and sustainable partnerships between business and arts sectors.<sup>191</sup> The primary vehicle for developing such relationships was identified as sponsorship and, as an incentive for business to sponsor the arts, BASA offers additional funding to ensure that private sector sponsorships derive maximum benefit. BASA consistently advocates for a higher profile of the arts generally in South Africa, with a particular emphasis on promoting South African artists across all genres, including music.

BASA's funding activities are directly linked to sponsorship programs developed by companies to meet specific marketing, promotional or developmental objectives. The largest segment of all sponsorship funds goes to artists in the field of music. It is estimated that during the year 2004 R201 million will be invested by sponsors on all disciplines within arts and culture, more than half of which (R108 million) will be for projects in the field of music. This expenditure is for music in all its forms.<sup>192</sup>

### ***Independent Communications Authority of South Africa (ICASA) (Formerly Independent Broadcasting Authority - IBA)***<sup>193</sup>

The Independent Communications Authority of South Africa (ICASA) is the regulator of telecommunications and the broadcasting sectors. It was established in July 2000, merging the

<sup>190</sup> <http://www.mmino.org.za/> - Accessed October 6, 2004.

<sup>191</sup> <http://www.basa.co.za/> - Accessed October 6, 2004.

<sup>192</sup> This information was provided thanks to Nicola Danby, CEO of BASA, via email on November 12, 2004.

<sup>193</sup> For information on IBA's activities, please see SRA-509, p. 92.



functions of two previous regulators, the South African Telecommunications Regulatory Authority (SATRA) and the Independent Broadcasting Authority (IBA).<sup>194</sup> Shortly after its establishment, ICASA began a review of South African content regulations, producing in February 2002 a position paper complete with revamped regulations.<sup>195</sup>

The *ICASA South African Music Content Regulations 2002* apply to all holders of any category of sound broadcasting licence, which devotes 15% or more of its broadcasting period (the hours of 05:00 to 23:00) to the broadcasting of music. It is the responsibility of license holders to maintain logs, and provide, upon request, statistical data to ICASA. Licensees have been given 18 months from the coming into force of the regulations (22 August 2003) to comply. The new quotas are as follows:

Type of Broadcaster	Former Quota	Increased by:	New Quota
Public Service Radio Stations	20%	20%	40%
Community Radio Stations	20%	20%	40%
Commercial Radio Stations	20%	5%	25%

These quotas are set to be reviewed in 2007.

In its new regulations, ICASA has also recognized that there are some formats of music that have insufficient supplies. ICASA hopes that broadcasters will pay attention to areas in need of development, and is therefore allowing broadcasters to count other types of contributions towards meeting their quotas. Besides playing recorded songs by South African artists, broadcasters can count the broadcast of live music, the airing of interviews with South African musicians and the promotion of new artists. Off-air activities will not be counted towards meeting the quotas, however.

Additionally, ICASA will lower minimum quotas for sound broadcasting licencees if the applicant is able demonstrate that their station is unable to meet requirements due to insufficient supply. The applicant must show that they have surveyed the entire country in search of music from South African artists.

To further support the meeting of these new quotas the Authority has established the South African Music Forum (SAMF), with the goal of co-ordinating efforts between the industry and the government. The main tasks of SAMF include:

- monitoring the recording and music industries' production of South African music performances and composition;
- maximizing the exposure of South African music on commercial radio; and
- liaising with other bodies which do not directly fall within ICASA's jurisdiction.

<sup>194</sup> <http://www.icasa.org.za> - Accessed October 7, 2004.

<sup>195</sup> ICASA, "South African Content on Television and Radio: Position Paper and Regulations," 15 February 2002. Available at: <http://www.icasa.org.za/Default.aspx?page=1022> - Downloaded October 7, 2004.

## Industry

### ***Music Industry Development Trust (MIDI Trust)***

Established in 1996, the MIDI Trust is a non-profit organization that works towards the growth and development of South African music and the South African music industry.<sup>196</sup> During its first few years of existence the MIDI Trust has gained widespread credibility with musicians, multinational and independent record companies, promoters, music technicians, broadcasters and government, as an organization with the best interests of the entire industry at its heart. One of the MIDI Trust's strengths lies in the fact that it is not seen as representing the interests of any one particular interest group with the industry and can therefore be seen as a neutral but informed reference point by all.

The main projects that are administered by the MIDI Trust are:

- the organization of South African Music week since 1999 (in partnership with the Department of Arts and Culture)<sup>197</sup>;
- the publishing of the South African Music Industry Directory (includes contact information of organizations/individuals across all sectors in the music industry; sixth edition published in July 2004);
- Workshops for musicians and other industry practitioners;
- a 7-month apprenticeship on the music business; and
- the Siyaphezulu program, a development project of the Coca Cola Popstars TV show.

### ***National Organization for Reproduction Rights in Music in Southern Africa Ltd. (NORM)***

NORM is an association of South African music publishers and composers.<sup>198</sup> Its main function is to protect the copyright of independent publishing companies. NORM licences all types of usage where music is transformed from one form to another. As per the *Copyright Act*, upon transference, a mechanical copyright and licence or permission from the copyright owner must be obtained prior to reproduction. NORM identifies the repertoire that belongs to its members and issues licences accordingly. NORM acts as a licensing body for production houses and record companies who wish to reproduce music onto any format and who do not distribute their product through the major record companies.

### ***South African Recording Rights Association Limited (SARRAL)***

SARRAL is a non-profit society that is commonly known as the Mechanical Recording Rights of South Africa. SARRAL administers recordings of musical works, and has been operating since 1963. SARRAL produces *Siyakhula*, a monthly news magazine.<sup>199</sup>

<sup>196</sup> <http://www.samw.co.za/article.php?cat=about&id=7> - Accessed November 10, 2003.

<sup>197</sup> <http://www.samw.co.za> - Accessed October 7, 2004.

<sup>198</sup> NORM does not have a website. This information was provided on RISA's website, at: [http://www.risa.org.za/risa.php?content=sa\\_music\\_org](http://www.risa.org.za/risa.php?content=sa_music_org) - Accessed October 6, 2004.

<sup>199</sup> <http://www.sarral.org.za> - Accessed October 6, 2004.

### ***South African Music Rights Organization, Limited (SAMRO)***

The South African Music Rights Organization administers Broadcasting and Performance Rights, and is the largest of the copyright organizations in South Africa. SAMRO administers the broadcasting and public performance rights for musical works.<sup>200</sup> SAMRO's membership numbers more than 5000 and includes South African composers, authors, translators, arrangers, and music publishers, and the organization also represents more than 1.4 million rights owners from all over the world whose music is used in South Africa. Membership benefits include dispute resolution services, royalty advances, a retirement annuity fund, a funeral benefit scheme, and advocacy.

### ***The Musicians Union of South Africa (MUSA)***

MUSA was established in 1994 and works towards ensuring the rights of performing and recording artists. MUSA's membership groups together other smaller unions and now is the national representative body working to further musicians' demands for better working conditions, recording contracts, and minimum rates of pay. The following types of musicians are represented within the union's membership: performing and session musicians, vocalists, orchestra and choir members, music teachers, composers, and arrangers, as well as students across the country who perform in the following genres and styles: jazz, rock, pop, folk, gospel, mbhangua and other indigenous forms of music.<sup>201</sup>

In December 2003 MUSA hosted the African International Musicians' Conference, held under the auspices of the International Federation of Musicians. Delegates from 20 countries participated, as did representatives from the South African government, trade unions, business, and arts and cultural organizations.<sup>202</sup>

### ***Arts & Culture Trust (ACT)***

The Arts and Culture Trust is a private sector initiative, which aims to provide much needed financial support for the development, promotion and celebration of South African Arts and Culture.<sup>203</sup> While maintaining strong links with its private sector founders, an independent Board of Trustees drawn from the arts and culture community runs the Trust, and it is administered by an independent agency.

The primary aim of the Trust is to:

increase the amount of funding available for arts and culture through means such as corporate donations, fundraising events, international donations, capital investment and income-generating affinity products, and to distribute these funds in support of innovative, sustainable projects which contribute to South African arts and culture.<sup>204</sup>

ACT's support is wide-ranging, and covers all forms of arts and culture including literature, music, visual art, theatre, dance, film, festivals, community art, arts management, arts

<sup>200</sup> <http://www.samro.org.za/> - Accessed January 14, 2005.

<sup>201</sup> MUSA does not have a website. This information was provided on RISA's website, at: [http://www.risa.org.za/printing/sa\\_music\\_org.htm](http://www.risa.org.za/printing/sa_music_org.htm) - Accessed October 7, 2004.

<sup>202</sup> This information is from: <http://www.proudlysa.co.za/about/news/2003/1209.html> - Accessed October 7, 2004.

<sup>203</sup> <http://www.act.org.za/> - Accessed October 7, 2004.

<sup>204</sup> *Ibid.*

education, museums and heritage. Further, all stages of artistic endeavour are supported, from training, to the creative process, to the development of sustainable infrastructure and on to the dissemination of arts and culture. The full spectrum of arts and culture activities is covered - from professional endeavours to grassroots, community-based projects. In 2004 three projects in the music discipline were funded for a total of R90,000.

***Recording Industry of South Africa (RISA) - Formerly known as the Association of the South African Music Industry (ASAMI)***

In April of 2000, ASAMI was renamed the Recording Industry of South Africa (RISA).<sup>205</sup> The strategic objectives of this organization have remained the same and include:

- *Lobbying and representation:* Promotion of dialogue between independent creative arms of the industry to address the opportunities, needs and problems which are ever changing in the face of modern technology; investigation and support or opposition of legislation that may affect the industry; representation of the views of the collective to government, public, and media;
- *Information and research support:* Serving as an information source that provides information and background on the state of the industry, new developments, trends and statistics;
- *Protection and umbrella defence:* The protection and enhancement of the rights, including intellectual property rights of members and co-ordination of the industry's anti-piracy activities;
- *Ethics and standards:* Establishing and enforcing rules and regulations and a code of conduct, maintenance and promotion of standards by members, management, employees, directors and agents in dealings with each other and with third parties;
- *International representation:* Consultation and liaison with related bodies both on an international and national level, including chambers of commerce, trade and business and other mercantile industrial bodies for the purpose of joint action in the interests of the industry and commerce;
- *Agency Services:* Entering into contracts as agents on behalf of some or all of its members in order to promote and advance their interests; and
- *Recognition and awards:* Issuing of awards in recognition of music excellence by artists and the certification of sales achievement by record companies and artists.

Two of the most high-profile activities run by RISA are the Annual South African Music Awards and the official Anti-Piracy campaign of South Africa.

<sup>205</sup> <http://www.risa.org.za> - Accessed October 6, 2004. For a more detailed retrospective of this organization, please see SRA-509.

## SPAIN

### Government

#### ***Ministry of Education and Culture***

The Ministry is responsible for providing support to classical music activities through the Secretary of State for Culture.<sup>206</sup> This includes support for national orchestras, a youth orchestra and the Centre for Music Documentation, which maintains musical databases and offers workshops and seminars on Spanish music. Regional governments in Spain also offer funding for the promotion of local music through grants and scholarships. The federal government legislated a blank tape levy fund to help Spanish artists which is administered by SGAE (see below).

### Industry

#### ***Spanish Society of Authors, Composers & Publishers (SGAE)***

SGAE (*Sociedad General de Autores y Editores*) protects and represents authors' rights in Spain, including composers, lyricists, writers, and editors, and publishers.<sup>207</sup> The Society has 13 offices with additional delegations abroad (Argentina, Brazil, Cuba, China, Japan, Mexico, and the USA). It offers financial, institutional and professional assistance such as management and development advice to its more than 66,000 members. SGAE also administers the following programs:

- *El Grupo de Trabajo para las Actividades de Previsión Social (APS)* for artists in financial need;
- *La Mutualidad de Previsión Social de Autores y Editores* for ensuring retirement pensions. Other benefits covered by this Plan are: widow's pension, orphan's pension, disability, death subsidies, travel insurance, etc. The *Mutualidad* also offers a Special Retirement plan which allows members to receive financial benefits at the age of retirement; and
- *La Comisión Gestora de Actividades Complimentarias*, for the development of cultural works and the promotion, distribution and research for jazz, contemporary music, and new music.

In 1997, the society established a Foundation (*La Fundación Autor*) to further promote Spanish music, and to encourage and support collaboration and cooperation between Spanish and Spanish American artists. Funded by the blank tape levy and a small percentage of members' royalties, it is divided into two sections: assistance activity and training and research. The section dedicated to assistance manages welfare programs for members, offers Authors' Aid and fund management, and also operates an Author and Publisher Benefit Society. The training and research section administers study grants for education in arts centres and delivers professional courses and seminars.

<sup>206</sup> <http://www.mcu.es/> - Accessed November 9, 2004.

<sup>207</sup> <http://www.sgae.es/> - Accessed October 7, 2004.

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***Mercat de Musica Viva de Vic (MMVV)***

Since 1988, an annual event has been held each September in the city of Vic.<sup>208</sup> This event combines a commercial trade fair (86 stands in 2002), with a massive number of performances by musicians from all over Spain. A large presence of industry professionals helps make this event an important one. International delegations from Europe, Latin America, Canada, and the United States result in international exposure for Spanish artists. In 2003 there were more than 1000 musicians involved, with an audience of more than 120,000.

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<sup>208</sup> [http://www.mmvv.net/ang/txt\\_quees.php](http://www.mmvv.net/ang/txt_quees.php) - Accessed October 25, 2004.

## SWEDEN

### Government

#### ***Swedish National Council for Cultural Affairs***

Founded in 1974, the Swedish National Council for Cultural Affairs is an arm's length body which allocates funding to orchestras, ensembles, symphonies, festivals, classical composers and some independent musicians for performance.<sup>209</sup> In 2004, the Council had a budget of SEK 1.4 billion to allocate through its various grant programs.<sup>210</sup>

Specifically for sound recording, it administers three types of grants:

- ***Grants for producing and publishing audio recordings:*** are intended for recording music of all genres, however priority is given to records for children and for smaller and middle-sized companies. Individuals (composers, musicians or groups) are not entitled to grants.
- ***Grants to associations that arrange musical events:*** are for any association whose principal priority is to arrange concerts that are open to the public (for chamber-music, jazz, rock, and certain orchestral ensembles). This excludes certain small, purely local associations. They are to complement and encourage matching grants from local (municipal/county) sources.

Local commercial radio stations are required to broadcast a minimum amount of locally - produced programming (not necessarily just music). Stations are required to broadcast eight hours of local content each day (i.e. one-third of their total time).

### Industry

#### ***Nordisk Copyright Bureau (NCB)***

NCB is a Nordic mechanical copyright society that works on behalf of the national performing rights societies in the Nordic area: KODA in Denmark, STEF in Iceland, STIM in Sweden, TEOSTO in Finland, and TONO in Norway.<sup>211</sup> Please see the section on Denmark for more information.

#### ***Swedish Artists' and Musicians' Interest Organization (SAMI)***

SAMI was founded in 1963 on the initiative of the Swedish Musicians' Union and the Swedish Actors' Union to administer the rights of performing artists stipulated in the *Swedish Copyright Act*, and corresponding legislation in other countries, mainly within the framework of the Rome Convention (1961).<sup>212</sup> It cooperates with the trade unions of Swedish musicians and artists (e.g. SMF - Musicians' Union). It is a member of COPYSWEDE, which is the organization for the collection of remuneration from cable operators for the re-transmission of broadcasts. SAMI's

<sup>209</sup> <http://www.kulturradet.se> - Accessed October 7, 2004.

<sup>210</sup> Information is only available in Swedish for the Council's granting programs. Attempts to reach the council for clarification were unsuccessful. Internet translation service SYSTRAN was used to translate the website.

<sup>211</sup> <http://www.ncb.dk/english/> - Accessed October 7, 2004.

<sup>212</sup> <http://www.sami.se/> - Accessed October 8, 2004.

main task involves collecting and distributing compensation to its members that is collected from the public use of recorded performances.

SAMI works in close co-operation with its sister societies as well as with the following international organizations: the International Federation of Musicians (FIM) and the International Federation of Actors (FIA). SAMI is a member of SCAPR (Societies' Council for the Administration of Performers' Rights) and AEPO (Association of European Performers' Organizations).

SAMI promotes the interests of artists and musicians through its work for the development and improvement of the statutory rights of performers and its promotion of performers' professional interests. SAMI's PPP (Promoting Performers' Profession) activities involve educational and training projects and repertoire development projects for groups from varying fields of music. They are as follows:

- SAMI's Sinfonietta, which provides young conductors with practical experience;
- SAMI's Light Music Orchestra;
- professional Master Classes in opera, jazz, pop, rock, etc.;
- professionally active ensembles in which artists wishing to improve their repertoire can apply for one week's paid rehearsal;
- training courses, seminars, and work shops; and
- work environment and research projects.

SAMI's production department produces concerts and performances alone and in cooperation with other parties. SAMI has its own premises for production, rehearsals and performances.

### **Swedish Performing Rights Society (STIM)**

STIM (*Svenska Tonsättares internationella Musikbyrå*)<sup>213</sup> is the Swedish Performing Rights Society responsible for the administration of copyright. STIM operates the **Swedish Music Shop**<sup>214</sup> and the **Swedish Music Information Centre (SMIC)**.<sup>215</sup> The Music Shop, which is part of SMIC, is an online marketplace which carries over 2,000 CDs produced by Swedish independent labels. These CDs are generally impossible to locate outside of Sweden.

The broader aim of SMIC is to promote the performance of copyright-protected Swedish music by making the music more easily available, primarily as sheet music and also through various forms of information and promotion. SMIC's catalogues are now searchable via the internet and updated regularly (once an hour).

SMIC receives 70-80% of its financing from STIM. The government supports the work of the Centre with approximately the same amount as they receive from the sale of music and records. SMIC uses 10% of collected royalties to support "non-commercial" Swedish music. The policy of the Centre is to complement the work of the government and other institutions, thus it does not provide financial support for concerts and tours, or grants towards record productions etc. The Swedish Music Information Centre offers two types of grants:

<sup>213</sup> <http://www.stim.se> - Accessed October 8, 2004.

<sup>214</sup> <http://www.swedishmusicshop.com> - Accessed October 8, 2004.

<sup>215</sup> <http://www.mic.stim.se> - Accessed October 8, 2004.



- grants for composers-members of STIM (Swedish Performing Rights Society) to attend rehearsals and/or first performances of new works (applies primarily to classical music), on condition that they themselves are not taking part as performers.
- grants for publishers affiliated to STIM for the publication in printed form of Swedish copyright-protected music.

### ***Swedish Music Publishers Association (SMFF)***

The Swedish Music Publishers Association (SMFF) is the music publishers' trade association.<sup>216</sup> Its mission is to work for increased knowledge about, and increased respect for copyright. SMFF works in conjunction with STIM. It offers lectures and seminars for members and non-members on campuses around Sweden, and provides advice to writers on music law, administration, and how the music system works in Sweden. SMFF also distributes a newsletter to its members. SMFF represents 98% of those music publishers whose work focuses primarily on music publishing, and their membership comprises 75 members.

### ***Society of Swedish Composers (FST)***

FST is a society for Swedish composers of classical music whose main function is to represent its members' interests in Sweden and internationally.<sup>217</sup> Prospective members must show that their work is of a professional nature, and that the artistic level is sufficiently high. New members are admitted once a year.

### ***The Swedish Society of Popular Music Composers (SKAP)***

Founded in 1926, the Swedish Society of Popular Music Composers (SKAP) is an association of composers, writers and adapters/arrangers who work in the field of popular music.<sup>218</sup> SKAP, together with the Society of Swedish Composers (FST) and the Swedish Music Publishers' Association (SMFF), forms part of the Swedish Performing Rights Society Council (STIM). SKAP promotes Swedish popular music by looking after the members' artistic interests and matters concerning copyright, and also by distributing subsidies, scholarships and prizes.

### ***Export Music Sweden (ExMS)***

In June 1993 the major bodies within the Swedish Music industry joined forces to found ExMS. These bodies included Sweden's national branch of the International Federation of the Phonographic Industry, record companies, musicians' and artists' groups (i.e. SAMI), the Musicians' Union (SMF), and STIM (representing composers and publishers).<sup>219</sup> These organizations also finance ExMS' everyday activities.

ExMS was formed with the aim of initiating, assisting and facilitating the promotion and marketing of Swedish popular music worldwide. Working at an industry level, ExMS co-ordinates efforts resulting in two-way communication between the industry and the international marketplace. ExMS' efforts work towards the encouragement and co-ordination of Swedish participation in international trade fairs, seminars, festivals and other activities for the promotion of Swedish music around the world. Through ExMS' activities, the international

<sup>216</sup> <http://www.smff.se/eng.html> - Accessed October 8, 2004.

<sup>217</sup> <http://www.fst.se/> - Accessed October 8, 2004. Available only in Swedish.

<sup>218</sup> <http://www.skap.se/> - Accessed October 8, 2004.

<sup>219</sup> <http://www.exms.com/> - Accessed October 8, 2004.

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music industry is kept informed about what is going on in Sweden and the domestic industry is kept up-to-date about the various opportunities for exposure and export within the international market.

Although annual grants were given by the Swedish Council for Cultural Affairs during ExMS' early years, in 2003-2004 no money was forthcoming, and so the state's role in ExMS' activities remains virtually non-existent as the music industry finances its activities.<sup>220</sup>

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<sup>220</sup> Information provided by Christer Lundblad, ExMS, via email, October 8, 2004.

## UNITED KINGDOM

### Government

#### ***Department for Culture, Media and Sport (DCMS)***

The music industry is one of the UK's great success stories, making an enormous contribution to the domestic economy, employment, exports, and the cultural life of the nation. The UK's music industry is the third largest music market in the world, and estimates suggest that British music sales represent 15% of the global music market. The Department for Culture, Media and Sport takes the lead within the UK government for sponsoring both the commercial and subsidised sectors of the music industry in England, as well as acting as the industry's main advocate within the British government.<sup>221</sup> Support for the subsidised sector is chiefly through funding the **Arts Council of England** (see below). The Department's overall aim is to help the music industry flourish within an increasingly competitive world market, working with other appropriate government departments, industry bodies and others.

The government works hard to maintain clear channels of communication between the music industry and government. The government's current work program for the music industry focusses on four key areas -- Creative Growth, Increasing Exports and Exploiting World Markets, Finance, and Removing Barriers to Small and Medium-sized Enterprises.

- **Creative Growth** - DCMS recognizes the essential role played by creativity in the music industry and that continued growth of the nation's music industry is dependent on a constant flow of new talent. To ensure this steady flow, DCMS has been working with the industry to help encourage the development of new talent. Importantly, in February 2004 the **Live Music Forum** was established. Including representatives from the music industry, the Arts Council, grass roots music organizations, small venue operators, and government, the Forum aims to promote the live performance of music, and works towards the implementation and monitoring of reforms relating to live music. The Forum will commission and consider research on live music in Britain and will make recommendations to the British government based on this research and its expertise.
- **Export Promotion:** recognizing the importance of the music industry to export performance, the government is working to ensure that the country's position is sustained and developed not only in existing markets (such as the US, Europe and Japan), but also in emerging markets (e.g. Latin America, China, Eastern Europe, India and other Asian countries). DCMS has also identified the United States as a priority market. A joint cross-Government/Industry Forum (Music Exports Group, or MEG), has also been established.
- **Finance:** DCMS has realized that it is often difficult to raise capital to fund music projects, and so funded research that maps out the financial opportunities available to the music industry. *Banking on a Hit* was published in 2001,<sup>222</sup> and the Department also maintains a living document, compiled and updated at regular intervals by the DCMS' Music Branch, that serves as a *Music Money Map*, which aims to help small and medium enterprises, both commercial and non-commercial.<sup>223</sup>

<sup>221</sup> [http://www.culture.gov.uk/creative\\_industries/music/default.htm](http://www.culture.gov.uk/creative_industries/music/default.htm) - Accessed October 8, 2004.

<sup>222</sup> The research paper can be viewed at:  
[http://www.culture.gov.uk/global/publications/archive\\_2001/banking\\_on\\_hit.htm](http://www.culture.gov.uk/global/publications/archive_2001/banking_on_hit.htm) - Accessed October 8, 2004.

<sup>223</sup> The living document can be viewed at:  
[http://www.culture.gov.uk/creative\\_industries/access\\_to\\_finance.htm](http://www.culture.gov.uk/creative_industries/access_to_finance.htm) - Accessed October 8, 2004.

- **Small Businesses:** since 90% of the UK music industry is made up of small businesses, the government recognizes their important role within the industry as its creative drivers. DCMS is working with the music industry to seek to identify (and where possible minimize) barriers to growth, such as access to finance and business skills, for small firms in the industry.

As a further aid to artists in England, DCMS Arts Division has published a *Guide to Arts Funding in England*. This document was published in July 2003 and is available on DCMS' website.<sup>224</sup>

### **Arts Council of England**

The Arts Council of England is the national development and funding body for the arts in England.<sup>225</sup> It is responsible for developing, sustaining and promoting the arts through the distribution of public money from DCMS and revenue generated by the National Lottery. The Arts Council is a fully independent, non-political body operating at arm's length from government. Originally founded in 1946 as the Arts Council of Great Britain, autonomous bodies for England, Scotland and Wales were set up in 1994.<sup>226</sup>

The Arts Council of England and its Regional Arts Boards support the network of orchestras and opera companies in England, and a range of ensembles in the fields of jazz, improvised, early music, Asian, African and Caribbean and other music. The work of living composers and the presentation of new and innovative music is a priority. Public benefit is also a consideration and applicants for awards need to demonstrate their intentions to maximize audience attendance and/or participation.

In 2003 the Council announced a new spending plan for 2003-2006, which increases the Council's grant-in-aid program from £335 million in 2003/04 to £410 million in 2005/06. For individual artists, this increase is especially important, as the funds available to them have doubled. As for the field of contemporary music, the Council has set aside £1.7 million for an increase in funding.

### **Export - UK Trade and Investment**

UK Trade and Investment offers a wide range of services aimed at helping companies in Britain's music industry expand into the global market.<sup>227</sup> This organization works with DCMS' Music Export Group, and can offer specialist guidance, overseas market reports and sales leads, as well as grants to travel overseas and exhibit at key events.

Additionally, the following programs are open to Britain's music companies wishing to break into overseas markets:

*Passport program:* This program is designed for new exporters, and offers a step-by-step process that includes assessment, mentoring, planning, and information on how to succeed in

<sup>224</sup> [http://www.culture.gov.uk/global/publications/archive\\_2003/arts\\_funding\\_guide.htm](http://www.culture.gov.uk/global/publications/archive_2003/arts_funding_guide.htm) - Accessed October 8, 2004.

<sup>225</sup> <http://www.artscouncil.org.uk> - Accessed October 8, 2004.

<sup>226</sup> Information on the work of the Welsh and Scottish Arts Councils can be obtained from the following web-sites: <http://www.ccc-acw.org.uk> (Wales) and <http://www.scottisharts.org.uk/> (Scotland). Both websites were accessed October 8, 2004.

<sup>227</sup> <https://www.uktradeinvest.gov.uk> - Accessed November 9, 2004. Details on programs taken from UK Trade and Investments brochure, "Trade and Investment Guide for the Music Industry," 2004. Thanks are owed to Nancy Laberge of PCH for sharing this document.

overseas markets. Various matched-fund grants and subsidies are made available to help with training, marketing, translation, travel and exhibiting.

*International Business Schemes:* This program is a single, flexible, market visit scheme that coordinates a program of exhibitions, seminars, and sector-focused missions. Fifty per cent of the cost of stand space for trade fairs and seminars can be covered, up to £2,500.

*Solo Show Support Scheme:* This scheme is intended to support companies wishing to exhibit at trade fairs not covered by the International Business Scheme program of events.

*Inward missions:* This program supports the visit of overseas key decision makers to the UK.

*New Products from Britain:* This service creates press releases for new products. Charges are £100 for the first targeted country and a smaller additional charge for each subsequent one.

*Export marketing research:* Funding is available for smaller countries wishing to carry out in-depth market research.

## **Industry**

The ***Mechanical-Copyright Protection Society Ltd (MCPS)*** is a not-for profit organization that currently represents more than 17,000 songwriters, composers and music publishers.<sup>228</sup> The society collects and then distributes the mechanical royalties which are generated by the recording of music onto many different formats including CD, cassette, vinyl, video, multimedia, audio-visual and broadcast programs.

The ***Performing Rights Society (PRS)*** is the UK association of composers, songwriters and music publishers which administers performing rights for music.<sup>229</sup> As of December 2003, membership numbered more than 40,000, the vast majority of which constituted writers.

The ***Performing Rights Society Foundation for New Music*** was launched in 2000 and since then has funded more than 1000 new music acts for nearly £5 million. It is a charitable, non-profit organization funded by the Performing Rights Society (PRS - see above) to encourage, promote and sustain music creation and its performance.<sup>230</sup>

The ***MCPS - PRS Alliance*** was officially established January 1, 1998. It brings the two organizations together in an operational alliance and this alliance constitutes one of the world's largest combined royalty collection societies. It is important to note that although allied at an operational level, the MCPS and PRS maintain separate memberships, earn separate incomes, have separate constitutions, and work towards protecting distinct rights.

There are a number of other collecting societies, trade associations, and other bodies which support the UK music industry. A list of some of the main organizations follows:

The ***Association of Independent Music (AIM)*** was set up specifically to represent, promote and protect the interests of all independent music companies, domestically and internationally.<sup>231</sup> It is a trade body offering a wide range of services to its members, including:

<sup>228</sup> <http://www.mcps.co.uk/> - Accessed October 8, 2004.

<sup>229</sup> <http://www.prs.co.uk/> - Accessed October 8, 2004.

<sup>230</sup> [http://www.prsfoundation.co.uk](http://www.prsfoundation.co.uk/) - Accessed October 12, 2004.

<sup>231</sup> <http://www.musicindie.org/> - Accessed October 8, 2004.

national and international marketing and promotion, training, mentoring and human resources services. AIM also lobbies the government on behalf of its members. One lobbying campaign in particular was extremely successful, and resulted in DCMS's commissioning of the report *Banking on a Hit* (see above).

**Association of Professional Recording Services (APRS)** represents the interests of the audio industry, and its membership includes: recording studios, post-production houses, mastering, replication and other music facilities, providers of education and training, audio engineers, manufacturers, suppliers and consultants. APRS' aim is to develop and maintain excellence at all levels of the sound recording industry.<sup>232</sup> Member benefits are wide and far-ranging, including services such as legal advice, advocacy with government, training courses, and the associations works hard to provide many opportunities for cross-industry discussion.

The **British Academy of Composers and Songwriters** is the recognized trade association for writers, including songwriters, media composers and classical composers.<sup>233</sup>

**British Music Rights** is an umbrella organization established to promote British music and the interests of British music creators and publishers. Its members are the British Academy of Composers and Songwriters, the MPA (Music Publishers Association), the MCPS (Mechanical-Copyright Protection Society), and the PRS (Performing Right Society).<sup>234</sup> The organization works to promote the music agenda to policy makers, while monitoring government policy and legislative development in both the United Kingdom and the European Union. The organization also conducts research, and organizes and participates in various events, such as trade fairs, seminars, and conferences.

The **British Phonographic Industry (BPI)** represents the interests of over 220 British record companies, accounting for 90% of domestic recorded music output.<sup>235</sup> The main objective of BPI's work is to "help create an environment in which the British music business can thrive and become a world leader." Work towards this goal is in four central areas:

- the fight against piracy;
- rights negotiation and the provision of legal expertise to lobby on behalf of their member record companies;
- the promotion of the music industry to the media, politicians and the public; and
- research into, and publication of, key statistics on the value of the UK record business.

The **Music Publishers' Association (MPA)** was set up to promote and protect the mutual interests of UK's music publishers.<sup>236</sup> It represents the interests of its members to government, the music industry, the media, as well as the public.

The **British Musicians' Union** represents the interests of and provides services to British musicians.<sup>237</sup> Founded in 1893, the Union works to help bands and other musicians get fair deals when starting out playing in pubs, clubs, and bars. The union offers insurance to its members, as well as legal advice, a quarterly magazine, and career advice.

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<sup>232</sup> <http://www.aprs.co.uk/> - Accessed October 12, 2004.

<sup>233</sup> <http://www.britishacademy.com/> - Accessed October 12, 2004.

<sup>234</sup> <http://www.bmr.org> - Accessed October 12, 2004.

<sup>235</sup> <http://www.bpi.co.uk/> - Accessed October 12, 2004.

<sup>236</sup> <http://www.mpaonline.org.uk/mpa.html> - Accessed October 12, 2004.

<sup>237</sup> <http://www.musiciansunion.org.uk> - Accessed October 12, 2004.

## UNITED STATES

### Government

The US government offers a tax exemption to non-profit organizations on earned income. Groups that are recognized in this category by the Internal Revenue Service (IRS) as exempt under section 501(c)(3) of the Internal Revenue Code enjoy the benefit of no federal tax on income earned by or contributed to the group in furtherance of its exempt purposes. Exemption from state income and sales tax is automatically granted to groups that have been recognized as exempt by the IRS. Non-profit musical associations which have some kind of educational and development component could be included in this category (see Industry section).

### ***National Endowment for the Arts (NEA)***

Akin to the Canada Council for the Arts, the NEA is an independent agency of the US government created by Congress to support the arts through grants, leadership initiatives, partnership agreements with state and regional organizations, partnerships with other federal agencies and the private sector, and a variety of research, arts education, access, and advocacy programs.<sup>238</sup> A number of programs are relevant to the support of classical, jazz, folk, and other non-commercial forms of music:

Grants to Organizations:

- 1) *The Creativity Category*: The purposes of these grants are: 1) to assist with the creation of new artistic work, and 2) to encourage the public presentation, exhibition, performance, and publication of artistic works of all cultures and periods. This is the category to which America's arts organizations apply for their basic public programming, be it an exhibition, a reading or publication, a screening or broadcast, or a performance of dance, music, theatre, or opera. The majority of Creativity grants are awarded to support the public presentation of existing works of art. Slightly under half of the grants in this category are awarded for the creation of new works and their public presentation.
- 2) *Organizational Capacity Category*: The purpose of these grants is to develop strong and valued arts organizations by assisting arts organizations in strengthening their organizational capacity through planning, improving management systems, implementing projects to generate revenues, and fiscal capitalization initiatives, such as creating or augmenting cash reserves or endowments. These grants help arts organizations, large and small, to continue their artistic missions effectively and creatively. Projects focus on organizational planning, stabilization, or both. Agency funds awarded to build organizational endowments or cash reserves must be matched 3-to-1. Organizational Capacity grants awarded for other purposes must be matched 1-to-1 as in the other organizational grant categories.
- 3) *Access Category* is aimed at ensuring access to the arts for all. Access projects include a variety of programs that reach people with limited opportunities to experience the arts first-hand. These grants make available the work of ethnically diverse, older, or physically challenged individuals.
- 4) *Education Category* promotes lifelong education in the arts. This program grants support assessment programs, curriculum development, and partnerships with arts organizations. These grants fund teacher and artist training, after-school programs, and programs for at-

<sup>238</sup> <http://www.arts.endow.gov/> - Accessed October 13, 2004.

risk youth. Grants also support partnerships with local community centres. The Education grants support pre-professional training and professional development for artists.

- 5) *Heritage and Preservation Category:* The purpose of Heritage and Preservation projects is to honour, assist, make visible, or conserve those forms of artistic expression reflecting the many cultural traditions and artistic achievements that make up the national culture. Heritage grants support the presentation of culturally specific and/or time-honoured artistic traditions to the public. Preservation grants support the conservation of significant art works in American collections, including public art, such as tapestries, murals, paintings, textiles, sculpture and architecture. Folk arts apprenticeship programs are funded to support master traditional artists in passing along their unique artistic skills to apprentices in art forms ranging from fiddling to saddle making.

Grants range from US \$5,000 to \$150,000. Most grant awards will range from US \$5,000 to \$100,000. Grants of \$100,000 or more are made only in rare instances, and only for projects that demonstrate exceptional national or regional significance and impact. All grants require a match of at least 1 to 1.

#### Grants to Individuals:

- 1) *American Jazz Master Fellowships:* The fellowships recognize artistic excellence, significant contributions to jazz, and overall impact on the music field. Up to six fellows are selected annually by a panel of jazz artists from a national pool of nominations, and each fellow receives a one-time-only award of US \$25,000. This program was expanded in 2004 and now includes a fifty-state tour of the fellows, as well as an increased award value.<sup>239</sup>
- 2) *National Heritage Fellowships:* The artists do not apply for their fellowships, but are nominated by others who admire them for their excellence, accomplishment, and the contributions they make to their art form. A national panel of experts with a broad knowledge of American traditional arts reviews the nominations and recommends a select group to the National Council on the Arts and the Endowment's Chairman for approval. Excellence of artistry, authenticity of tradition, and significance within their art forms are the criteria. Each award is valued at US \$20,000 and up to ten are awarded annually.

#### Partnership Agreements:

As part of the restructuring of the Arts Endowment in 1997, the various categories through which the designated state and regional arts agencies had previously received grants -- Basic State Grants, Arts In Education Partnership Grants, and Under-served Communities Set-Aside Grants -- were replaced by Partnership Agreements. Awards are based on plans that cover all aspects of an agency's programming, including support for arts education and for the arts in under-served communities. Partnership Agreements complement the Arts Endowment's other programs -- which largely focus on projects of national, regional, or field-wide significance -- by sponsoring primarily local or statewide arts activities.

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<sup>239</sup> <http://www.arts.gov/honours/jazz/index.html> - Accessed October 26, 2004.



## Industry

### ***American Society of Composers, Authors and Publishers (ASCAP)***

ASCAP is a membership association of over 200,000 composers, songwriters, lyricists and music publishers.<sup>240</sup> ASCAP's function is to protect the rights of its members by licensing, collecting, and distributing royalties for the public performances of their copyrighted works. ASCAP is the only American performing rights organization whose Board of Directors consists solely of member composers, songwriters and music publishers elected by the membership.

ASCAP's more than 500 employees in the country and abroad provide service to members and to customers. ASCAP has a 1-800 number with a fully staffed member services department to provide expert service and answers. ASCAP is introducing a benefits package as a way of enhancing the value of an ASCAP license. It publishes *Playback*, the Society's bimonthly magazine with a free subscription to its members. ASCAP also produces "Music For Money," a booklet focussing on the many sources of income for writers and publishers and a variety of informational brochures.

ASCAP has a website filled with essential information on ASCAP and its many services, events, workshops, showcases, competitions, and awards. All members of ASCAP receive a personalized ASCAP Member Card and are entitled to a package of benefits, services and discounts on travel, merchandise, insurance, and financial services.

ASCAP members are eligible to join the USAlliance Federal Credit Union, one of the highest-rated credit unions, which offers a full-line of financial services and special features tailored to their needs.

ASCAP can provide substantial savings on major airlines, car and van rentals, cruises and hotels. It also provides insurance for musical instruments, studio liability, and tour liability; and medical, dental, life and travel/personal accident insurance.

ASCAP presents valuable workshops in film scoring, country, pop, R&B, gospel, musical theatre, jazz, Latin, concert music and other areas. ASCAP sponsors high-visibility showcases that provide the opportunity to perform live before an audience of invited music industry representatives. ASCAP conducts regular membership meetings, publications, educational seminars, and regularly updates its web site.

In the fields of R&B, pop, country, Latin music, gospel, film and television music, and concert music, ASCAP annually awards its writer and publisher members who deserve special recognition. Other awards are presented for great achievement, such as the ASCAP Founders Award, given to those members who have made a significant impact in the history of music, and the ASCAP Golden Note Award, which is awarded to members when they have achieved a special milestone in their careers. ASCAP also funds an annual Special Awards Program for ASCAP writer members.

The ***ASCAP Foundation*** has instituted a grants program to encourage composers under the age of 30, resulting in the establishment of what is now called the ASCAP Foundation/Morton Gould Award to Young Composers. This program became the first of many ongoing ASCAP Foundation scholarships, awards and grants subsequently set up to help songwriters, composers, musicians and students at all levels. The Foundation also sponsors extensive, multi-genre workshop programs. There is also a wide array of scholarships and grants for

<sup>240</sup> <http://www.ascap.com/> - Accessed October 13, 2004.

young writers and musicians funded by donations and posthumous bequests from many ASCAP writers and publishers.<sup>241</sup>

### **BMI (Broadcast Music, Inc.)**

BMI is the other major performing rights society in the United States.<sup>242</sup> It was founded in 1939 to provide a competitive source of music licensing in the United States. BMI encourages writers and publishers, including many who in the past had not received royalties for the performance of their works, to create and promote new and different music. This made it possible for the users of music to have a much larger number and variety of works to perform.

Today, BMI has more than 300,000 publisher and writer members who are eligible to receive earnings for performances of their music. In addition to collection of performance royalties, BMI also maintains the Lehman Engel-Musical Theatre Workshop for aspiring composers and lyricists for the musical theatre. It also sponsors the Sundance Composers' Lab, the BMI TV/Film Composers' Conducting Workshop and the Jazz Composers' Workshop.

BMI organizes and sponsors other workshops and seminars, as well as showcases around the country for affiliated writers and publishers. It also produces Planet Stereo, a collection of some of the cutting-edge music breaking around the world. In addition, BMI provides access to insurance programs, direct deposit of royalties, and a program allowing affiliates to borrow against their royalties at favourable rates. It publishes *Music World* magazine, with information about legislative matters, articles on BMI events and the music industry and profiles of up-and-coming writers. It also maintains [www.bmi.com](http://www.bmi.com), a website with information and forms for members, as well as a searchable database of its repertoire.

An associated organization, the **BMI Foundation** was founded in 1985 and seeks out the best and most promising of the coming generation of musical creators, offering financial support to help foster their creative growth.<sup>243</sup> The Foundation seeks those unique opportunities where its support makes possible the continuation and development of creative programs for the composition of new classical music, and the performance of these new compositions. The Foundation also provides a great deal of support for educational programs for children. The BMI Foundation has established a number of fully endowed funds designed to aid and encourage young composers. They include:

- **John Lennon Scholarship** is awarded annually to young songwriters between the ages of 15 and 25. In 2005 one scholarship valued at \$10,000 and two valued at \$5,000 will be handed out. Applicants must have attended a designated institution.
- **Lionel Newman Conducting Scholarship** provides the opportunity to work for a three-year period with the Los Angeles Young Musicians' Foundation Debut Orchestra;
- **Student Composer Awards** for young composers of classical music;
- **Charlie Parker Jazz Composition Prize** is awarded annually to the best new work created in a BMI Jazz Composers' Workshop;

<sup>241</sup> <http://www.ascapfoundation.org/> - Accessed October 13, 2004.

<sup>242</sup> <http://www.bmi.com/> - Accessed October 13, 2004.

<sup>243</sup> <http://bmifoundation.org> - Accessed October 13, 2004.

- **Pete Carpenter Fellowship** offers a financial subsidy and an opportunity for a personalized tutorial program in Los Angeles, working with Mike Post, an eminent composer;
- **Jerry Harrington Musical Theatre Awards** are awarded to a writer in each of the BMI Lehman Engel Musical Theatre Workshop groups; and
- **Jerry Bock Musical Theatre Award** offers financial assistance to aid in the development of a musical theatre project.

### **Association for Independent Music (AFIM)**

AFIM closed its doors in 2004, after 32 years of serving the independent music community in the United States. AFIM was founded in 1972 by a handful of labels and distributors.<sup>244</sup> Initially, the primary goal of the group was to establish channels for effective communication regarding the issue of independent distribution. Although this remained a top priority until the Association closed its doors, AFIM also remained dedicated to stimulating growth and generally promoting the independent recording industry.

AFIM is urging its members to join and support the National Association of Recording Merchandisers (NARM), an organization that is welcoming AFIM members, and has created the Independent Music Issue Forum, which is chaired by a former AFIM board member. NARM is an industry trade group serving the music retailing community, with services in the areas of advocacy, education, information, networking, and promotion.<sup>245</sup>

### **North American Folk Music and Dance Alliance (Folk Alliance)**

The North American Folk Music and Dance Alliance, founded by Clark and Elaine Weissman in 1989, is an educational non-profit organization.<sup>246</sup> The Folk Alliance exists to foster and promote traditional, contemporary, multi-cultural folk music and dance, and related performing arts in North America. The Folk Alliance seeks to strengthen and advance organizational and individual initiatives in folk music and dance through education, networking, advocacy, and professional and field development.

The Folk Alliance acts as a lobby group on such issues as preservation of not-for-profit mailing rates, performer visa issues, folk performance/arts lobbying initiatives, and preservation of facilities such as the American Folklife Centre of the Library of Congress and Harbourfront Centre in Canada. It offers: the Folk Alliance newsletter to keep its members up to date on what's happening in the national and international folk scenes (6 issues per year); Membership Directory; Special Advocacy mailings throughout the year, alerting members to important events or legislation in North America that may impact the folk music and dance community. The Folk Alliance conducts an annual conference - the continental meeting for the folk world, featuring educational workshops, networking opportunities, showcases and an all-folk exhibit hall. The Folk Alliance acts as a Group Exemption umbrella organization in the US to provide member organizations all the benefits of being a 501(c)(3) organization under the group exemption program.

<sup>244</sup> <http://www.afim.org/> - Accessed October 14, 2004.

<sup>245</sup> <http://www.narm.com> - Accessed October 14, 2004.

<sup>246</sup> <http://www.folkalliance.net/> - Accessed October 14, 2004.

## **Chamber Music America**

Chamber Music America provides its support through the following programs:

- The *Commissioning Program* supports the creation and presentation of work for small ensembles representing a wide range of musical styles. The value of grants in this program ranges from US \$10,000 to US \$15,000. Between 2000 and 2003 a total of 16 grants were awarded.
- The *New Works: Creation and Presentation Program* supports composer/performer led ensembles for the creation and presentation of original jazz works. Since 2000, over 30 compositions were commissioned. The value of grants in this program ranges from US \$10,000 to US \$15,000.
- *Education and Residency Institutes* are training seminars for concert presenters, artist educators, and community outreach partners. Institutes are offered around the country in partnership with leading conservatories, universities, presenting organizations and music festivals.<sup>247</sup>

## **Meet the Composer**

*Meet the Composer* was founded in 1974 with a mission to increase opportunities for composers by fostering the creation, performance, dissemination, and appreciation of their music. A joint project of *Meet The Composer* and the NEA, *Commissioning Music/USA* supports not-for-profit performing and presenting organizations that wish to commission new works. Grants provide support for composer and librettist commissioning fees, copying costs, as well as a range of support services. (Production costs are not supported.) *Commissioning Music/USA program* requires multiple performances of commissioned works by a consortium group of organizations. Its grants range from US\$5,000 to US\$30,000 per composer.<sup>248</sup>

In September 2004, the Meet the Composer Fund was renamed **Creative Connections**.<sup>249</sup> The program now offers a wider range of grants, ranging from US\$250 to US\$5,000.

## **Nashville Songwriters Foundation (NSF)**

The Nashville Songwriters Foundation is a non-profit foundation dedicated to honouring and preserving the legacy and accomplishments of professional songwriters in Nashville, Tennessee.<sup>250</sup> The NSF's purpose is to educate, archive, and celebrate the contributions of the members of the Nashville Songwriters Hall of Fame to the world of music. The NSF is governed by a 13 member board of directors. Each year the Foundation inducts three songwriters into the Nashville Songwriters Hall of Fame.

Plans are currently underway for the construction of a permanent hall of fame structure to house a facility honouring the members and their song writing careers. The Foundation has researched and created a database as the definitive reference resource on the lives and careers of the members of the Hall of Fame.

<sup>247</sup> <http://www.chamber-music.org/> - Accessed October 14, 2004.

<sup>248</sup> <http://www.meetthecomposer.org> - Accessed October 14, 2004.

<sup>249</sup> <http://www.meetthecomposer.org/programs/mtcf.html> - Accessed October 14, 2004.

<sup>250</sup> <http://www.nashvillesongwritersfoundation.com/> - Accessed October 14, 2004.

### ***American Composers' Forum (ACF)***

Founded as the Minnesota Composers Forum at the University of Minnesota in April 1973, the American Composers Forum began with a mission that was essentially local: to encourage the creation and performance of new music in Minnesota and provide a forum and an audience for that music.<sup>251</sup> In 1994-95, the organization began to broaden its focus. By the end of 1995, the board had adopted *American Composers' Forum* as the organization's new name. Today the Forum functions essentially as a broker and matchmaker, a facilitator and information provider, an agent and advocate for new music. It mediates relationships between composers and constituencies, traditional and non-traditional, and gives composers tools and incentives for marketing their music. By partnering with many other funders, the Forum is able to match up composers with other groups to reach their goals.

The Forum funds many different types of programs, some of which are described below:

- *Continental Harmony* - Although this program began in 1998 as a musical millennium celebration, it has grown into an ongoing celebration of community, history, and sense of place. Since 2001, 35 communities have hosted composers. These residencies culminate in a musical performance highlighting local life. This program builds on the demonstrated success of the Millennial Celebration, which brought 58 communities together with composers.
- *Faith Partners* - This program brings composers and faith-based communities together to create original sacred music. Composers are matched with faith-based communities, and are paid a stipend, ranging from US\$3,000 to US\$8,000.
- *McKnight Visiting Composer Program*: Each year, the Program underwrites a Minnesota residency of two months or longer for one or two non -Minnesota composers (US\$14,000). While in residence, the visiting fellow collaborates on a project with Minnesota performing, presenting, and/or community organizations. The program encourages interaction with a variety of audiences, including rural populations and students; the selection process favors projects that promise to have considerable impact on the host community. This program is intended to reward creative project design and artistic achievement. It is not a commissioning program, although new work may be an element of the residency. Visiting composers complete their projects within one year of receiving the award.
- *Education Programs* - The Forum has runs several education programs which match up composers to schools in order to foster musical creativity in young people: *Composer in the Schools*, *Bandquest*, and *Composers' Suitcase* are three such programs.

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<sup>251</sup> <http://www.composersforum.org/> - Accessed October 14, 2004.

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