



À LA UNE AUJOURD'HUI

Initiatives Internationales

- Shesaid.so launches new virtual mentoring programme in France and Italy
 - Aussie music shines despite 'tech issues' at APRA Music Awards

Nouvelles de l'Industrie - Canada

- LETTRE OUVERTE ET PÉTITION « POUR LES ARTS VIVANTS »
- StubHub faces class action in Canada too over its COVID-19 refunds policy
- Pourquoi les entreprises canadiennes, les producteurs vidéo et les fabricants de jeux devraient-ils se soucier de payer des redevances musicales
 - Comment les festivals se réinventent cet été

Nouvelles de l'Industrie - International

- Nashville Industry Slowly Emerges From Pandemic Mode With Drive-In Shows and Studio Sessions
 - UK : 'Like a tap being turned off': music magazines fight for survival in UK
 - US music bodies pile pressure on digital platforms over online piracy
 - Why Do We Even Listen to New Music?
- Southbank Centre joins the call for urgent government action to save the UK cultural sector
 - Warner Music Group launches IPO, as firm readies flotation on Nasdaq
- Good News: \$99 Million Released Early by the Film Musicians Secondary Markets Fund
 - Saudi fund adds Disney, Facebook to entertainment stocks
 - The Music Industry's Next Five Growth Drivers



ADISQ

Association québécoise de l'industrie du disque, du spectacle et de la vidéo

Mardi 26 Mai 2020

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Online

Shesaid.so launches new virtual mentoring programme in France and Italy

Shesaid.so – the global networking platform that champions gender equality in the music industry – has announced an expansion of its she.grows mentoring programme, with a new virtual mentoring scheme in France and Italy supported by YouTube Music. Announcing the new scheme, shesaid.so founder Andreea Magdalina said yesterday: “Mentorship not only plays a key role in making or breaking careers in the music industry, it also cultivates a culture of collaboration, thus providing an excellent opportunity for us to further our mission. Staying connected with leading industry professionals and having access to their insights is more important than ever, particularly in this new climate”.

<https://completemusicupdate.com/article/shesaid-so-launches-new-virtual-mentoring-programme-in-france-and-italy/>

Online

Aussie music shines despite ‘tech issues’ at APRA Music Awards

Monday night’s APRA Music Awards suffered a slow start, but better late than never. Technical issues with live stream partner Hyvio resulted in a 25-minute delay before Senator Briggs finally appeared on screen, in a tuxedo, to host this year’s songwriter awards. The big victors of the night were Tones And I and Hilltop Hoods, with two wins each. Tones collected Breakthrough Songwriter of the Year, and the coveted peer-voted Song of the Year, for her chart-breaking viral hit ‘Dance Monkey’. “This song has really grown for me, and really helped build my career, and I just want to say thank you for the recognition,” said Tones, real name Toni Watson. Hip-hop trailblazers Hoods scored Most Performed Urban Work and Songwriter of the Year, one of the annual event’s most sought after honours in the songwriting community.

<https://themusicnetwork.com/2020-apra-music-awards-winners/>



WATCH
LIVE



WATCH
LIVE



Nouvelles de l'Industrie - Canada

LETTRE OUVERTE ET PÉTITION « POUR LES ARTS VIVANTS »

Lors du point de presse du vendredi 22 mai 2020, la ministre de la Culture et des Communications du Québec, Nathalie Roy, a maintenu le silence sur des mesures concrètes pour le secteur des arts vivants.

Un regroupement d'artistes publie aujourd'hui la lettre ouverte [Pour les arts vivants](#), dans laquelle il réclame une rencontre avec la ministre parce qu'il est primordial de faire entendre les revendications qui circulent déjà dans des plans de sauvetage et de relance déposés par les associations professionnelles. Il souhaite également que des artistes soient consultés à titre d'experts sur les questions qui touchent la relance des arts vivants, important secteur de l'économie du Québec. La lettre ouverte, rédigée par Olivier Ke meid et signée par de nombreux artistes, s'accompagne d'une pétition dont l'objectif est de recueillir 3 000 signatures pour donner une voix forte à ux milliers de personnes qui œuvrent quotidiennement à rendre les arts vivants.

<https://www.change.org/p/nathalie-roy-ministre-de-la-culture-et-de-communications-lettre-ouverte-et-p%C3%A9tition-pour-les-arts-vivants?>

StubHub faces class action in Canada too over its COVID-19 refunds policy

A Canadian law firm last week confirmed that it had begun legal proceedings against StubHub over the ticket resale site's decision to not offer cash refunds to people who bought tickets to shows cancelled as a result of COVID-19. It follows a lawsuit filed in the US last month which [accused StubHub of changing the terms of its much promoted FanProtect guarantee scheme](#) in the wake of the COVID-19 shutdown of live entertainment. In that lawsuit, it was claimed that StubHub's previous policy was to offer cash refunds to anyone who bought tickets from resellers on the secondary ticketing platform to a show that was then cancelled. As the COVID-19 shutdown kicked in, it then started offering the option of taking a voucher worth 120% of the price of the cancelled ticket.

<https://completeupdate.com/article/stubhub-faces-class-action-in-canada-too-over-its-covid-19-refunds-policy/>



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Pourquoi les entreprises canadiennes, les producteurs vidéo et les fabricants de jeux devraient-ils se soucier de payer des redevances musicales

Vous croyez que votre entreprise est à l'abri de devoir payer des redevances musicales? C'est faux. Si vous vous faites prendre, vous ferez face à des poursuites et à des dizaines de milliers de dollars d'amende. « Ça ne vaut pas le risque » a affirmé le président de [Music for Productions Inc.](#) Jean Anfossi. « Les gens peuvent s'éviter des maux de tête et économiser beaucoup d'argent s'ils payent simplement quelques dollars pour utiliser de la musique légalement. C'est ici que mon entreprise peut être d'une aide précieuse. » La compagnie a été le premier fournisseur de musique de productions canadien à offrir un service complet en ligne et elle célèbre 15 ans d'activité ce mois-ci. « Pour maintenir un avantage concurrentiel, nous avons réduit nos prix tout en conservant un service après-vente fiable que les grandes entreprises des droits musicaux ne peuvent pas offrir. » Music for Productions Inc. a des prix concurrentiels avec plusieurs librairies musicales totalisant plus de [300 000 pièces](#). Elle offre aussi un service sur mesure de musique personnalisée et des services de supervision qui répondent aux besoins des entreprises à budget limité. Le site Web a du contenu de plus de 65 labels, dont ces 3 tout nouveaux labels

<https://www.newswire.ca/fr/news-releases/pourquoi-les-entreprises-canadiennes-les-producteurs-video-et-les-fabricants-de-jeux-devraient-ils-se-soucier-de-payer-des-redevances-musicales-867115521.html>

Comment les festivals se réinventent cet été

On peut toujours compter sur les festivals pour faire preuve d'imagination, même en pleine pandémie. Voici ce que proposent les festivals MURAL, FTA, MUTEK, le FSTVL HAAAAHA et le BleuBleu. **Festival TransAmériques** : L'édition de 2020 devait marquer le 35e anniversaire du festival TransAmériques (FTA) qui honore les arts de la danse et du théâtre, mais la pandémie en a décidé autrement. Pour tout de même être présent, le FTA propose une série de balados à compter du 27 mai. Sur le thème *Habiter la vie*, une anthropologue aînée a bénakise (Nicole O'Bomsawin), un imam soufi (Cheikh Omar Koné), un écrivain amoureux de Montréal (Daniel Canty), une philosophe-politicologue (Dalie Giroux) et un ornithologue prodige (Olivier Barden) exploreront le ciel, la nature, les oiseaux et le territoire pour mieux comprendre la vie qui nous entoure. Balado *Habiter la vie*, à compter du 27 mai

<https://voir.ca/musique/2020/05/25/comment-les-festivals-se-reinventent-cet-ete/>



Nouvelles de l'Industrie - International

Nashville Industry Slowly Emerges From Pandemic Mode With Drive-In Shows and Studio Sessions

studio bookings, concert postponements, drive-in concerts and a rogue political show: As the nation attempts to reopen following a pandemic-related lockdown, the country industry is struggling to keep the music playing in a marketplace with a hazy immediate future. Nashville's recording studios, which shut down in March, appear ready to open again. Producer Jon Randall (Parker McCollum, Dierks Bentley) has his first session in months on the books for the second week of June, a sign that studio owners and managers believe they have the ability to prevent the virus' spread.

<https://www.billboard.com/articles/business/9380823/country-music-industry-pandemic-mode-drive-in-shows-studio-sessions>

UK : 'Like a tap being turned off': music magazines fight for survival in UK

Britain's music magazines have been hit hard by the coronavirus pandemic. The closure of bars, venues and shops took with it the primary distribution network for the UK's raft of free music publications.

Many suspended printing and went online only including In Stereo – which publishes editorialised listings magazines in London, Bristol and Berlin – the monthly indie-focused DIY Mag, Loud and Quiet, and Crack. In the paid sector, Kerrang!, Mixmag and DJ Mag halted publication as newsstands closed. Last week, Bauer Media announced it was reviewing the future of key brands, among them the monthly Q Magazine, and considering the possibility of digital-only formats, merger, divestment or closure.

<https://www.theguardian.com/music/2020/may/24/like-a-tap-being-turned-off-music-magazines-in-uk-fight-for-survival-covid-19>

US music bodies pile pressure on digital platforms over online piracy

Trade bodies have responded to the release of the US Copyright Office's report on Section 512 of the Digital Millennium Copyright Act (DMCA). The Copyright Office has concluded that the so-called safe harbour provisions of the Digital Millennium Copyright Act now favour tech firms over rights-holders. It has suggested that Congress could fine-tune the legislation. Safe harbour laws, which protect platforms from taking responsibility for copyright-infringing material uploaded to a service, were a key part of the debate during the formulation of the [EU Copyright Directive](#). The American Association of Independent Music (A2IM), the Music Artists Coalition (MAC), the National Music Publishers Association (NMPA), the Recording Industry Association of America (RIAA), the Songwriters of North America (SONA) and SoundExchange have issued a joint response to the Copyright Office.

<https://www.musicweek.com/digital/read/us-music-bodies-pile-pressure-on-digital-platforms-over-online-piracy/079870>



Nouvelles de l'Industrie - International

Why Do We Even Listen to New Music?

Why do we even listen to new music anymore? Most people have all the songs they could ever need by the time they turn 30. Spotify, Apple Music, and YouTube can whisk us back to the gates and gables of our youth when life was simpler. Why leap off a cliff hoping you'll be rescued by your new favorite album on the way down when you can lay supine on the terra firma of your "Summer Rewind" playlist?

Not just in times of great stress, but for all times, I genuinely ask: Why spend time on something you might not like? It was a question that Coco Chanel, Marcel Duchamp, and the rest of the Parisian audience might have asked at the 1913 premiere of Igor Stravinsky's *The Rite of Spring*, an orchestral ballet inspired by the Russian composer's dream about a young girl dancing herself to death. On a muggy night at the end of May, inside a newly constructed theater along the Seine, those who chose to bear witness to something new experienced a piece of music that would presage a new world of art.

<https://www.leidd.fr/Culture/tribune-engageons-nous-tous-pour-la-scenefrancaise-3970160>

Southbank Centre joins the call for urgent government action to save the UK cultural sector

London's Southbank Centre is the latest UK arts organisation to call for urgent government support to help safeguard the country's cultural sector as it navigates the COVID-19 shutdown. The venue complex says that ongoing measures to restrict the spread of the coronavirus means it risks being closed until at least April 2021, which will put "crippling financial pressure" on the charity that runs the centre.

In parts of Europe there are now dates in the calendar for allowing events of a certain size to resume, while some European festivals are still confident that they can go ahead with an albeit reworked version of their events in 2020.

<https://completeupdate.com/article/southbank-centre-joins-the-call-for-urgent-government-action-to-save-the-uk-cultural-sector/>

Warner Music Group launches IPO, as firm readies flotation on Nasdaq

Warner Music Group's IPO is underway. The New York-based company has today (May 26) confirmed its intent to float on the Nasdaq stock exchange via an [amended S1/A filing](#) with the US Securities & Exchange Commission. WMG owner Access Industries is making 70 million shares of Class A common stock in the music company available. The firm says: "We anticipate that the initial public offering price will be between \$23.00 and \$26.00 per share." That would make a successful IPO of those 70m shares worth between \$1.61bn and \$1.82bn, but WMG said in a press release it would not receive any of the proceeds.

<https://www.musicbusinessworldwide.com/warner-music-group-launches-ipo-as-firm-readies-flotation-on-nasdaq/>



Nouvelles de l'Industrie - International

Good News: \$99 Million Released Early by the Film Musicians Secondary Markets Fund

The Film Musicians Secondary Markets Fund has distributed \$99 million to American Federation of Musicians (AFM) members and their beneficiaries more than a month earlier than planned, owing to the fiscal strain brought on by the novel coronavirus (COVID-19) crisis. The sum will reach about 17,000 of the AFM's approximately 75,000 members, virtually all of whom are earning less as a result of widespread film and television production shutdowns. Historically, the Film Musicians Secondary Markets Fund has released its payment once per year, at the start of July. At the time of this writing, the Encino, California-based non-profit organization hadn't addressed the early payment release on its official website. However, the organization did announce the move [on social media](#), and several users expressed their support for and appreciation of the unexpected step. <https://www.digitalmusicnews.com/2020/05/22/film-musicians-secondary-markets-fund/>

Saudi fund adds Disney, Facebook to entertainment stocks

Saudi Arabia's acquisitive sovereign-wealth fund added investments in leisure and media giants including the Walt Disney Company, Facebook and Marriott International in the first financial quarter of 2020, according to newly revealed US regulatory filings. According to the *Financial Times*, the Public Investment Fund (PIF) – which made headlines last month after [buying half a billion dollars' worth of Live Nation shares](#) – spent nearly US\$8bn on US and European blue-chip stocks in the first three months of the year, as the Gulf kingdom seeks to benefit from low prices on stock markets spooked by the coronavirus pandemic. The Live Nation share purchase, along with an earlier buy of Carnival Cruise Line stocks, were picked up by industry and financial press at the time, as the value of the deals (relative to the size of the companies) required that the US Securities and Exchange Commission (SEC) be notified. <https://www.ig-mag.net/2020/05/saudi-fund-adds-disney-facebook-to-entertainment-stocks/#.Xs1VN8ZCeRv>

The Music Industry's Next Five Growth Drivers

The risk with trying to imagine what the future might look like is to simply think it is going to be a brighter, shinier version of today. At this precise moment in time, this has perhaps never been truer. The COVID-19 lockdowns were a seismic shock to the economy, one which will take months, possibly years to recover from. Entertainment consumption patterns have been transformed, with some need states becoming void states in an instant, while new ones have filled their place. Whether COVID-19 goes for good in the coming months or whether it is with us for years to come, some behaviour patterns have changed for good, creating new opportunities, many of which (e.g. virtual events) have yet to be properly monetised. So at a time when it seems that the whole world is creating music forecasts, it is now the time to think about what comes next rather than just predicting how big the long established revenue streams will get.

https://www.midiaresearch.com/blog/the-music-industrys-next-five-growth-drivers/?utm_source=MIDIA+Research+Newsletter