The British Music Market

in Comparison with the French Music Industry

comprehensive study undertaken by the French Music Bureau, 2002/2003
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also available on CD ROM and on www.institut-francais.org.uk/music

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Foreword

WARNING: this study is a work in progress!

The study was officially kick-started in the Spring of 2002 by the French Music Bureau in London, in a bid to provide French professionals with a tool to understand the British market. Support from the French Ministries of Foreign Affairs and Culture and Communication enabled the commissioning of contributions from British professionals. The study's preliminary results were presented at Music Works 2002, in Glasgow, during a well-received panel. Feedback from that panel proved the importance for such a comparative study. One hundred copies were distributed, and a .pdf version made available on French-music.org/uk was accessed by a number of professionals, in particular French independent labels. This enabled time for amendments and validation from professionals and industry organisations. Notably, this prompted the addition of an entire chapter on **distribution and retail** highlighting the most recent changes in the British market, in the wake of the industry downturn. Due to the nature of the industry, there is some information that is repeated between chapters.

The research is more focused on the British market. A comparison encompassing an in-depth analysis of the French market would have required more time and more investment from the various institutions. It was necessary to publish the research before the 2001 figures were too dated but then it was not possible to up-date all of them; so **the first chapter, General Features**, is presented as an overview not only with the main comparative aspects which are referred to in more detail in the text, but also with a global view of the markets' recent evolution and of the global strategies set up in each country to beat the crisis within a European framework.

Due to the complexities entailed in a comparison of the intellectual property systems in France and the UK, we prefer to have more time to work on an official presentation in agreement with the collecting right societies. Legal issues are tackled in various chapters including the one on Artist Status and Contracts as well as France's Support for the Music of Today.

We have also compared **trade figures**, from the *BPI* and *SNEP*, for 2001 and received valuable advice from *IFPI*. It appears that some data is quite difficult to compare as they are gathered differently or are corresponding to different vocabulary and cultural conceptions.

Know-how on **marketing records in the UK** is compulsory information for French professionals vying to launch a record in Britain, one of the most competitive and marketing-oriented territories in the world. It was written in the summer of 2002 by the British professional who was instrumental in achieving some of the best French success in the UK - Mark Anderson, Virgin UK GM at the time of Air, Daft Punk, Stardust and Cassius (and now Executive Director of The Arches arts, concert and club venue in Glasgow). The subchapter 'Marketing on a Shoestring' was added by Pat Carr from Remote Control, the marketing specialist now running the UK label management for French labels F.Communications and Atmosphériques. To make the information concretely useful, we have included media listings with audience share and circulation figures.

The **live and club scenes** are a key area as they seem to be one of the greatest assets of each country; France is very supportive of its performers, venues and festivals. Great Britain enjoys a strong festival scene and has become increasingly more specialised in the club arena. It has proved difficult to source national figures on those industries, but the few we unearthed speak for themselves. A description of the

British club scene is necessary for the French, who tend to recognise their own dance talent only after scoring success in Britain. The French club scene is now rapidly growing, and is increasingly the market many British independent labels first turn to.

Public and trade organisations: this chapter presents basic information and contacts essential to anyone stepping into either market. We have conducted a particular study about French policies towards music because a lot of people were requesting it. We expected to tackle something similar on the British side as the French have a lot to learn from the Brits' entrepreneurial attitude. We have listed and described most British and French professional and governmental organisations as they are mentioned throughout the research.

Also included are details of various websites, books and professional research that can be referred to for further information.

What this research provides is an elementary tool that points out some of our differences, and equips French professionals with an appropriate introduction to the UK market

Please accept our apologies if you don't find everything you might have wanted in this research. We would welcome any constructive feedback.

Marie-Agnès Beau, July 2003
Manager, French Music Export Office in London

BUREAU EXPORT de la MUSIQUE FRANÇAISE à LONDRES
FRENCH MUSIC BUREAU

The French Music Bureau was set up in May 1999 at the *Institut Français du Royaume Uni* in London. It is a unique collaboration between *the French Government* (Ministries of Foreign Affairs and Culture, AFAA) and *the domestic music industry*, which recognised that a London-based office was an essential tool in increasing the profile of popular French music in the UK as well as in other international markets. They equally share the Bureau's operational budget.

Its aim is to **consult** and offer **assistance** in the development of artists from all genres of popular contemporary French music. By maintaining constant interaction between the media, the music industry and numerous educational fields, the French Music Bureau helps to boost awareness of a rich multicultural and highly creative musical youth culture in France.

The office is an essential **source of communication**; this includes **co-ordination, advice, promotion** and **information** for British and foreign media, as well as French and British music professionals (i.e. distributors, agents, PRs, promoters, managers and artists). It is also building a strong cultural and professional underground network with various Francophile music outlets around the UK. And it intends to tighten links between French and British professional and institutional organisations. Besides its efforts to create an **extensive databank**, the Bureau offers the following tools:

- **Tour support** within a professional framework and collaboration with both French and British record companies. The Bureau spends an average of £60K per year on a variety of concerts, tours, festivals and clubs – in all, 50 acts and more than 100 gigs.
- Information on all French releases in the UK, and up-to-date news on all concerts, clubs and media performances of French acts - notably with the bi-monthly **newsletter "French Music News in the UK"**.
- A **website updated** weekly with fresh music news.
- A **resource centre** for both French and British music professionals (including directories, CD, videos, press, contact listings and thematic files).
- **Invitations to British professionals** to attend major French festivals and concerts.
- **Organised workshops in schools and universities** aimed at discovering language and music as well as the music business, by meeting and interviewing artists (a part of their career development in the UK).
- **Market research "The British Market in Comparison with the French Music Industry"**.

The time when many people in the UK viewed French music as a source of amusement is now history. Hits are blooming and musical styles are flourishing, acknowledging France's ability to discover new talent and enrich popular music with many fascinating influences. The French Music Bureau feels privileged to be part of this fantastic period of France's musical evolution, whose repercussions can be felt and appreciated worldwide.

The Team : The office is managed by Marie-Agnès Beau who ran **the French Music Export Office in Paris** between 1993-1999. The 'Music News From France' magazine was her brainchild, and she also clocked up ten years service in the music business before joining the Export Office. She is devoted to supporting the French music industry and its indigenous youth culture. Vanessa Cordeiro and Laetitia Moynot are her right hands in the London Office. DJ Christine Indigo is also part of the team working on the website, the Newsletter and advising on the dance scene.

INTRODUCTION

Why comparative research between these two markets?

To some, it might seem arrogant for the French to compare their music industry to Britain's. Britain has arguably the strongest music market in Europe in terms of sales per capita, media impact, effect on lifestyle and global influence. And France is probably as much influenced by British music as it is by American music. The international impact of the British market is such that French music professionals lean heavily on their British counterparts and/or on the French Music Bureau to work their acts. Even if sales expectations are very limited, especially in a niche market and when compared to the costs of marketing, a UK release and a buzz in British clubs and press are crucial for the French.

Yet while it is one of the most attractive and influential markets, and one of France's closest neighbours, Great Britain is still *the* most difficult market for French acts to crack. Countless French artists, as well as those based and signed in France, enjoy a strong global following yet are not given proper UK releases. On the other hand, the French would not even have discovered their own dance music if Britain did not flag up the so-called French Touch sound in the 90s.

The main aim of this research is to hand out keys to French music professionals who dream of unlocking the gates to the British market, to help them understand how different the UK market is from theirs, and give them an inkling of how it works here. The good news is that French sales in the UK have increased by 55% in 2002, so it's worth the effort! And, judging by the volume and variety of requests about the French market the London French Music Bureau receives from British professionals, there is also a demand for reciprocal information. Indeed our attempts at providing this service has proved helpful in garnering support – namely time and information – from a few key public and professional British institutions.

In the current recessional climate, research of this kind makes sense. Within less than two years the industry's performance has dramatically changed, and it is not possible to analyse the whole impact of these changes including widespread job losses and budget cuts. In this context, French professionals will today find it even more difficult to break into the British market. France and the UK were the only two markets in 2001 to buck the global downturn, while 2002 saw the French market steam ahead and the British one run out of puff a little. This French success in 2002 stressed the ability of its industry to strongly develop its domestic production, and also improved the industry's ever growing positive image among the British professionals. As a usual latecomer, in 2003 France finally caught up with the global downturn. The close working relationship the French industry enjoys with its government shows one way a country can boost domestic talent's performance on the global arena. In Britain, the government encourages entrepreneurship and risk taking which can be critical to the success of any business.

In this context, this research can be an important tool for both British and French professionals. In highlighting the strengths of each market and the main cultural differences, it will prepare us for better understanding, better cooperation and a more fluid exchange of resources and techniques. Surely there is no better time for the European Union to embrace and support its biggest cultural industry.

Although France and Britain are geographically close, many characteristics of their music markets are very different, some even contradictory. Music is viewed as a cultural industry in France and in the UK, as one of the most competitive national businesses there is. These differences can be the source of misunderstandings and can effectively lead to deadlock in professional collaborations. Experience proves that the specificities of a new or unknown market are difficult to grasp if outlined as a static picture. But if described within the global context of the industry and local culture, and compared with our own references and habits, then it becomes more intelligible.

The two countries have similar-sized populations, of around 60 million. But Brits spent 67% more on music in 2001 than the French. Local repertoire sales dominate in both countries (although the popularity of particular genres differs); indeed the robustness of domestic sales may contribute to the relative strength of both markets. This study outlines how much consumer habits are driven by domestic culture. See for instance the popularity of French language music in France - which doesn't cross over in the UK - and of the impact of each country's media landscape as well as the live and club scenes.

Both markets are particularly interesting on the global arena. Although it seems more and more influenced by American music, the UK continues to be an international musical trendsetter, while France has particularly carved a niche with cultural fusion/world music and shows particular ability to improve its local French talents, not only in quality but also diversity. This bilateral research could even be expanded to become a tool for industry professionals around the world. Comparative data on the German market might be added leading to a report encompassing the three largest European music markets. Basically we hope that it will encourage the Brits and the French to set up joint ventures to exchange their various abilities and qualities that are beneficial for each other.

Why is this study in English?

It is not going to be that easy for some French professionals to read it in English, even though the study was primarily made for them. First of all, one of the aims of the study is to facilitate the exchange of information between the British professionals and institutions as we always need to gather more information and contacts about the British market. Furthermore we are glad to give both French and British professional a working tool – and a promotional compilation as well - encouraging cooperation between both countries.
However a good knowledge of the British language is obviously necessary to understand and try to break the market.

Terminology note, beware of the faux-amis !
These 'false friends' are all the words that look the same in French and English, they might even sound the same, but have a different meaning. To avoid any major misunderstandings, here is a list of dangerous siblings:
. PRODUCER = In the British music business, a producer is someone involved on the artistic level with the creation of a piece of music which in French would be called "réalisateur". In the French music business, the producer is putting the money in the production, not necessarily with any artistic involvement. He/she is what we would call in English an executive producer.
. PROMOTER = In English: Someone who is organising, producing an event therefore promoting it, he/she is involved financially. In French he/she would be called "promoteur" but more generally he/she is known as a "producteur de spectacles".
. AGENT = In France the tour agent is also called "tourneur", agent is still also the official status of an artist's manager. In the UK, an agent deals with various contracts not just live performances one.
. SAMPLE = In French, this word denotes a digital copy of a sound to be used in production, but basically, in English, a sample is an "échantillon".
. GENIAL = In English, genial means cordial (same word in French and English), in French it literally

means ‘of a genius’ or great, brilliant, fantastic.
. STAGE MANAGER = In English, he is strictly a “ régisseur de scène” while in French the “régisseur” is responsible for the whole technical team (on stage and on the road) but also can take care of the sound and have tour manager duties.
. SECRETARY OF STATE/MINISTER = A French minister can be considered as the equivalent of the British Secretary of State (top of the hierarchy) while the French « Secrétaire d'Etat » is the equivalent of the British minister.

And more...

Le Soundtrack

The CD-Rom technology allows a mix work and pleasure, research and promotion, business and art. Here is a compilation of French tracks that are being promoted on the British market at the time of release. Thank you to the labels and artists for their quick and positive response to be part of this tool.
The user can easily
. control the sound
. identify the track and the artist
. be linked to the artist website
. pick up a specific track
Enjoy the music !

Sorry for those who only have the online version, we cannot afford the copyrights.

What do they think about it ?

(industry people statements)

With a view to adding credibility to the study, and to further illustrate the study’s major points, key players in both the British and French music scenes have provided straightforward responses to the following question: In your experience, what are the major characteristics/differences/challenges between the French and British markets, and, would you have any good tips to give?
The answers we received deliver a lot more than simple confirmation of what we tried to outline in this research: We received very rich and sometimes quite long and detailed answers full of quite subjective cultural, political and artistic issues, of a type that we were not able to highlight in order to stay as neutral as possible.
Thanks to all of these music business VIPs who gave us their time and who expressed their belief that we can improve our collaborations. Sorry if we have not been able to find room for all your thoughts.

I GENERAL FEATURES

	population	Pop. under 25	GDP	Internet penetration	Music market ranking	Piracy market	VAT On records
France	59.4 m	32%	2.00%	26.00%	5th	-10%	19.6%
UK	59.8 m	31%	2.20%	38.00%	3rd	-10%	17.5%

	UK	France
% world sales	**8.3% (n°3)**	**5.4% (n°5)**
% change of sales by value between 2000 and 2001 **- Singles** **- Albums**	**+ 5.3%** **- 10%** **+ 7%**	**+ 10.8%** **+ 3%** **+ 10%**
% change of sales by volume	**+ 3.1%**	**+ 7.3%**
% of local artists in top 10 selling albums	**70%**	**90%**
Repertoire origin split	**56%**	**59%**

Source: SNEP/IFPI (2001)

A) COMMON ASPECTS

- Same sized populations
- Only two countries in the world to show increased record sales in 2001
- Similar percentage of local repertoire sales: around 50%
- Similar percentage of back catalogue sales: 1/3 of unit sales
- Same number of people employed in the music industry: 130,000
- Daytime radio play-lists are centralised by one music programme director, with little independent choice for DJs
- Growing urban music scene
- The record industry is centralized and its people consider their city – be it Paris or London – as the industry hub
- Sales concentration in the charts Top 20 encouraging escalation of marketing
- Huge success of talent reality TV shows and related singles

❖ Same certifications for album sales:

Album	UK	France
Silver	**60 000 sold**	**50 000 sold**
Gold	**100 000 sold**	**100 000 sold**
Double Gold	**200 000 sold**	**200 000 sold**
Platinum	**300 000 sold**	**300 000 sold**
Double Platinum	**600 000 sold**	**600 000 sold**
Diamond	**1 million sold**	**1 million sold**

B) MAIN DIFFERENCES

❖ British people buy more **records per capita** than the citizens of any other nation, while the French are ranked 7th in the world according to their record buying habits.**(see purchase per capita. III-A-1-b)**

❖ **More than twice as many records are released in the UK than in France**: over 20,000 new CD albums were released in the UK market in 2001 and less than 8000 in France (including compilations but not new editions of back catalogue)!!! The number of major record company releases in the UK are almost double that of France: 2670 in France and 5000 in the UK. These evaluations from BPI and SNEP show how competitive the British market is and how strong the independent sector is in the UK compared to France.

❖ **Pop music in the UK is a national entrepreneurial business** and is part of the economic fabric, with around half of the population making an album purchase in 2001. 90% of the music businesses are small or medium enterprises.

❖ **The French music industry is a "cultural industry"** linked to a cultural concept more than to a private business and therefore benefits more from trade and government support, especially for the live scene and non mainstream music. Artists are creating "works of the mind" and benefit from the most highly protected status in the world **(see "intermittents du spectacle" and recording contracts in Artist. II).**

❖ Although it might not been as influential as it used to be, the British music industry is still a worldwide prescriber and all major record companies' head offices are based in London. But, the last few years have seen more and more French professionals – even a lady! – move into the UK and take European or worldwide responsibilities (EMI worldwide, EMI continental Europe, Warner Europe, Labels Europe, A&R Sony International) or manage British companies (Virgin UK, Ruffnation UK).

❖ France has a thriving **live scene** supported by the government and professional organisations. England has a large **festival scene** as well as a strong **club scene** (with probably a lot more DJs than musicians per square meter than anywhere else in the world). **(see Live and Club Scene. III- B.).**

❖ **Distribution**: France's music market is more and more dominated by the supermarkets' distribution representing 42% of the whole market. This narrows the musical diversity and gives more strength to the major distribution companies. In the UK, supermarket distribution has risen to 18% but is still largely dominated by the specialist chains at 49%. In France major companies dominate distribution even distributing on behalf of many independent labels. In the UK however whilst the major companies dominate distribution there is still a buoyant independent distribution sector. **(see Trade. III-A-1-d + Retail. III-A-3)**

❖ **Record companies' share:** the independent record companies play an important part in the British market (20%). In France, the indies represent only 5.7%. In both countries Universal claims the largest market share (28.5% in England, and 33% in France).

❖ The British **charts** generally drive the market, responding quickly to upcoming releases **(see Marketing a record. III-A-2-b)**. In France it takes much longer to get into the charts, but once there, a record can expect to linger a while.

❖ **Marketing:** strong competition within the British record market, the high volume of press that results in the dilution of information, along with the commercial race to the charts make marketing expenditures absolutely necessary. An intensive marketing campaign is THE essential tool required to be competitive or even get onto the starter's block in the UK. **(see Marketing a record III-A-2-b)**. In France, an artist's success can grow slowly from one media source or a live buzz. In both countries, success depends on the basic audiences' respect, which is obtained very differently according to local culture. Although music is the second most heavily advertised product on French TV, after cars, socio-cultural issues can have an impact compared to the strictly commercial tools. In France, for instance, the message in a song can be as important as the artist's image.

❖ **Radio** :

. No pirate radios in France since 1981 and more local radio stations than the UK. In the UK pirate radios can be instrumental in launching musical trends and new acts **(see the promotion plot. III-A-2-b)**.

. In France, radio stations must abide by the domestic Quota Law **(see France's support for the music of today. IV-B-2-c)** which has encouraged investments in national production and strengthened the local market. But radio charts can be dominated by international repertoire when the sales are often in favour of domestic artists.

. In the UK, professionals are now lobbying in favour of more British music and more diversity on radio **(see industries lobbies I.C.2.a)**.

❖ The **youth market** drives the British music industry, which benefits from a large music and teenage press sector **(see introduction. III-A-2 + Press appendix. III-A-2-d)**, as well as more music TV channels and dedicated programming than in France. This teen and even pre-teen British trend, currently led by "Boy bands" and reality TV, has influenced the French market. France is now becoming more youth oriented and is seeing single sales grow.

❖ **Singles**
Certifications

Singles	UK	France
Silver	**200 000 sold**	**125 000 sold**
Gold	**400 000 sold**	**250 000 sold**
Platinum	**600 000 sold**	**500 000 sold**
Diamond	**1 million**	**750 000 sold**

France is the only country where single sales grew in 2001 (+10% = + 1million) within a global single sales regression, due to a 14% rise in domestic single sales (while international single sales declined by 13%) thanks to the success of TV-generated hits from Star Academy and Popstars. Nevertheless, the UK is still the second largest singles market in the world after Japan.

❖ **Music genres**: Even if Pop in Great Britain and '*Variété'* in France lead the markets, they do not represent the same types of music **(see figures and definition of '*variété*'. III-A-1-a**). The British market is very segmented. In France, music categories are much broader because people are used to hearing various fusions of styles and cultural influences. Therefore, it is impossible at this stage to compare the figures of the music genre categories. This is also why it is difficult to get the French blends fit in the British market's strict categories.

It is possible to note a different evolution of music genres in each country. In France rap/hip-hop was very strong in the mid-90s but is decreasing in favour of R'n'B. Overall however urban music is making a major impact in France, especially on the radio. In the UK both rap/hip-hop and R'n'B have been growing in recent years and 2001 saw both genres achieve their highest shares yet.
Rock is becoming the #1 genre in the UK with albums sales overtaking pop in 2002 (31% vs 30.3%); but rock is just starting to grow again in the French underground.
Dance peaked in the UK in 2000 and is now growing in France.
Reggae music has become a big niche in France, quite commercial and diverse. Jamaican artists are all willing to come to France to play big venues, and French reggae acts still believe that England is the second home of reggae after Jamaica.

❖ **Compilations:** In the UK, compilation sales have significantly contributed to the overall growth of the British market, outpacing the growth of CD sales threefold. This is mainly due to the expansion of TV-advertised compilations. **(see licensing/compilations. III-A-2-b)**
In France, compilations used to smack of low-budget out-of-fashion mainstream product for supermarket shelves. A new phenomenon of trendy places' compilations (e.j. Buddha Bar) has been so successful the format has struck accord with a larger audience than the urban**,** fashion scene and has also sold well outside France.

❖ **Press**: The British press is huge compared to France, especially the teen press and tabloids, and devotes more space to music **(see Press appendix. III-A-2-d)**. While major British specialised music mags, initially much more numerous than in France, are disappearing (Muzik, Seven), some other ones are just starting in France: after the recent arrivals of US Rolling Stone and The Source, now come Trace and Mojo, and maybe Q.

❖ **TV**: Although the number of people with access to cable and satellite TV has increased rapidly in recent years - up to 12 million in 2001, it still has little impact in France compared to the UK **(see TV appendix. III-A-2-d).** The French music industry invests a lot on TV advertising which has a great impact on the top 20. The influence of MTV France is small (0.2%) compared to music channel MCM (0.7%) which airs more diverse programmes. National channel M6 (8.8% audience share) has 30% of airtime dedicated to music. UK's Top of the Pops was launched in France in the autumn 2002 and is now the only regular musical event on TV at prime time. .

❖ **Export**: within the last 10 years, French exports - once limited to French speaking countries - have steadily grown to reach the million units mark for many acts. In 2001, Daft Punk, Manu Chao and St Germain led the exports field. Other strong export sellers include Air, but also many acts who are not necessarily known in the UK: Cheb Mami, Patricia Kaas, Era, Anggun and the French musical Romeo & Juliette.
A major income for the British music industry used to come from sales of British artists in the US, but these have dramatically declined from 32% of market share in 1986 to 0.2 % in 1999 and back to 8.8 % in 2001 thanks to the Beatles '1'.

❖ **Contracts** in France are based on the Labour regulation associated with the Civil Code, the Penal Code and the Intellectual Property Code. In the UK, contracts are subject to a common agreement between parties based on negotiation, uses and precedents. **(see II-B)**

❖ Some **managers** are so powerful in the UK that they are now the ones who can invest in artist development. In France they are still fighting for a full professional recognition rather than be simply deemed an agent. **(see II-B-1)**

C) RECENT DEVELOPMENTS AND STRATEGIES

1- Recent evolution of the market in France and Great Britain

a. Global sales

Rampant piracy, weak economies and competition from other leisure products such as DVD, mobile phones and computer games have dangerously increased the record industry recession. The expansion of the broadband market obviously coincides with the record business' crisis.
In 2002, as the worldwide market shrunk by 8% in volume and 7% in value within a year, France is proud to be the only market to still register an increase (+3.5% in volume). It outperformed Germany, which recorded a sharp decline (-10.3%), and become the 4th market behind the US (-8.1%), Japan (-9.9%) and the UK (-2.5%). The crisis finally reaches France in the first three months of 2003 with a fall of 6.8% in value against -13.2% in the UK. It is ironically fortunate that "France is always late to follow the musical trends".
. Diamond Albums : In GB, 7 albums have sold more than 1 million copies in 2002 including four British artists, all the others being American. In France, just 5 albums have been certified platinum in 2002, but all of them were French.

Dido is the only British artist to reach the million mark in France (cumulated sales 2001-02).
. singles : on a worldwide scale, singles sales have regressed by 17% in volume and 5% in value.
In France, singles sales have fallen down and then again stabilised in May 2003. It is now driven by a few titles only and largely driven by francophone pop.
In the UK, only a dozen singles sales awards were certified by the BPI in 2003 against 24 in 2002 and 43 in 1999.
Some people think that the phenomenon of **TV talent stars** is creating a counter reaction encouraging both the public and the media to listen to different music: in the UK, hard rock or guitar driven bands, and in France, more intellectual chanson harmonising the tradition and the contemporary sounds and techniques.
. DVD sales: Without the strong development of video supports, the market would regress even quicker.

b. Piracy

In the UK, piracy has increased dramatically by 81% in 2002 from 2001 and three times the figures of 1999. 60% of CDRs bought in the UK are expected to be used to burn music. 40% of UK households will have a CDR or rewritable hardware in 2003. (Source BPI)
In France in 2003, more than 25% of French households have net access, and an average of 15% has a CDR writer. Also, the French youth (12-24 years old) transfers 35% more datas than the British (Source Nielsen/netRatings in L'Actualité du disque – SNEP).

c. Mobile phone industry

The music industry first saw the mobile phone as a competitor product to the record among the youth, but is now quickly developing it as a new major income source with ringtones and more sophisticated content. Major companies are now making deals with mobile service providers and network operators. UK was traditionally very early on the mobile market but this time France has been a pioneer to find a new outlet for music.

d. Growth of the live scene

UK figures are quite significant, the less records are sold, the more concert tickets are sold. In France, the live scene is traditionally strongly supported. **(See Performers. II-A-2 + France's support for the music of to-day. IV-B-2)**.

e. Impact of the euro currency

Euro currency got a direct impact on UK export sales. Because the British pound is still trading higher than the euro (at the date of writing), UK companies are struggling to export to Europe. Prices are too high compare to countries such as Holland, Germany… It is good news for France who can export cheaper to the UK market. However, UK companies can buy American CDs cheaper, directly from continental Europe before the UK release date therefore parallel imports are increasing.

2- National and global policies

a. Industry lobbies

- **Radio**: both French and British industries are fighting for more diversity on air.

In the UK, the pan-industry lobbying group Music Business Forum has achieved its first major victory in getting new radio proposals to be discussed at the Houses of Parliament to promote musical diversity.

Lobbyists themselves are amazed of this approval for changes in radio licence ownership or station formats.The campaign for more diversity and more British music on the radio was initiated in 2001 by urban underground label Grankru Records on their return from a French tour where it realised how much urban music had been supported in France by the quota law.
In France, an agreement has been signed in May 2003 between the record industry and radio stations to promote maximum diversity in the play-lists, to ban pay per play and to keep watching over advertising and broadcast of records co-produced or co-published by media. Cultural diversity is an old French lobby anyway.

- **Anti-piracy**

In the UK, the increase of piracy is such that Anti piracy teams run by the BPI and MCPS and other copyright organisations have been strengthened to meet the challenge. The government is well aware of the damage that piracy causes to the legitimate economy and is involved supporting the industry in various ways:
. Liaison via the umbrella group of the copyright industries called the Alliance against Counterfeiting and Piracy.
. Increasing penalties for counterfeiting offences via the Copyright etc and
. Trade Marks (Offences and Enforcement)Act 2002.
In France, in June 2003 a round-table organised by the ministries of Industry and Culture has decided:
. to set up a law project within the next six months
. to launch with the professionals a public campaign about copyright and Intellectual property protection
. to set up a cooperation between access providers and right owners
. to improve the directive project on the respect of intellectual property.

Since three years, CLIC, a liaison committee gathering various creative industries (music, visual arts, books) led by the music sector, has worked in this direction.
Private copy: In France, private copy is legal as an exception to the right of copying and is strictly restricted to personal and family use. As a compensation, a levy is imposed on the sales of blank CDs and tapes and redistributed to copyright owners **(see 1985 Law - IV.B.2.a).** The funds gathered are significantly growing every year and are indeed a great support to the whole sector. In the UK, there is no right of private copying under UK law and no move either from the industry or the government to change this. Private copying weakens the reproduction right particularly in the context of digital downloading.

- **Export**

In the UK, the Music Export Group gathers the ministries of Culture and Media, Industry, the Foreign Office, the British Council and the trade associations to work on various issues, including the creation of a US office. Trade Partners UK and the main trade associations, BPI and AIM **(see British Organisations. IV-A)** have appointed an export promoter, Phil Patterson, to work with TPUK and the industry to help develop international business opportunities for the industry.
In France, The French Music Export Office has celebrated its 10^{th} birthday and its 10 offices worldwide at Midem with the first French Export Awards **(see French Organisations. IV-B-1+2).** But because of the strong recession worldwide, the Office has to refocus its policy with less funds and less outlets. Priority is made on:
- Tour support for live acts with strong export strategy and support to promotion
- Synchronisation

- **Live scene**

In the UK, the Licensing Act is a recent law representing a fundamental reform of liquor and entertainment licensing that will have significant implications for the performance of live music. Generally, with some exemptions or with the non imposition of certain licensing conditions all live music is to be regulated by local authorities. Will this deter venues from putting on live music? The government thinks not, the Musicians Union and folk and dance groups think it will. The impact of the Act will be closely monitored, regulating public entertainment and imposing a license from local authority to the venues.

- **Retail**

In France, the Secretary of State for Culture and the Minister for Small and Medium Enterprises just signed an agreement to support small cultural local shops, including record shops.

- **TV**

In the UK, the BBC Charter is up for renewal in 2 years time. This is already generating immense interest from many quarters - in particular the music industry for which the BBC is a vital resource, source of employment, and professed champion of British music. It may need some instruction but not destruction.
In France, a think tank about music on TV is starting in September 2003 at the Ministry of Culture.

- **IFPI and IMPALA**

IFPI - International Federation of the Phonographic Industry - and IMPALA - representing the independents - (**See IV.C)** are actively supporting all their members in their various lobbying actions, nationally as well as internationally, especially on the anti-piracy and VAT fronts.
Among various initiatives against piracy are:
. A guide to teach manufacturers how to spot and refuse the pirated products is now circulating in plants in over 70 different countries. It is an updated version of *Good Business Practices for Optical Disc Mastering and Manufacturing Plants* initially published in 1998.
. Educational brochures have been sent to administrations, enterprises and universities about copyright protection, intellectual property and internet piracy.
IMPALA is also one of the strongest defenders of **cultural diversity** in Europe.
A controversy is occurring at WTO level (World Trade Organisation) around the GATS agreement and **trade liberalisation of audiovisual services** (including record distribution, licenses, etc.). It is pushed by IFPI and mainly GB and the Netherlands but strongly fought against by most of the other countries with major support of Impala.

b. European policies

80% of regulations affecting the European music industry and creators are now decided in Strasbourg and Brussels at various levels: cultural, industrial and commercial policies, competition, and information society.

- **Culture 2000**

The European Commission has launched a unique cultural support programme called "Culture 2000" - covering the 2000-2004 period and extended until 2006 - providing financial support to trans-national cultural co-operation projects in all heritage, cultural and artistic sectors.

In order to facilitate implementation of this programme, the European Commission (Directorate-General for Education and Culture) has set up Culture Contact Points in EU member states, in the countries of the European Economic Area and in the 10 applicant countries of Central and Eastern Europe to provide technical assistance and guidance to potential candidates of the “Culture 2000” programme.
Projects for 2004 are now awaited with the deadline of 30.10.03 for an annual event (involving at least three different countries) and 30.11.03 for a pluriannual event (with five different countries). The priority theme will be given to patrimony projects but there are still twenty projects on performing arts that will be accepted.
Contact for France: Relais Culture Europe, tel. +33 (0)1 53 40 95 10, e-mail: info@relais-culture-europe.org, http://relais-culture-europe.org

- **European Music Office**

The EMO in Brussels **(See International Organisations. IV-C)** is a professional platform lobbying the European Commission to get popular music recognised and supported within a specific program for creative industries, especially as a new one will be set up for 2007 following Culture 2000. In this context and in cooperation with the national music offices (Export offices in some countries, music information centers in others), EMO is presenting to the commission a pilot project including programmes for performing arts, music business training (with IMMF) and export outside Europe.

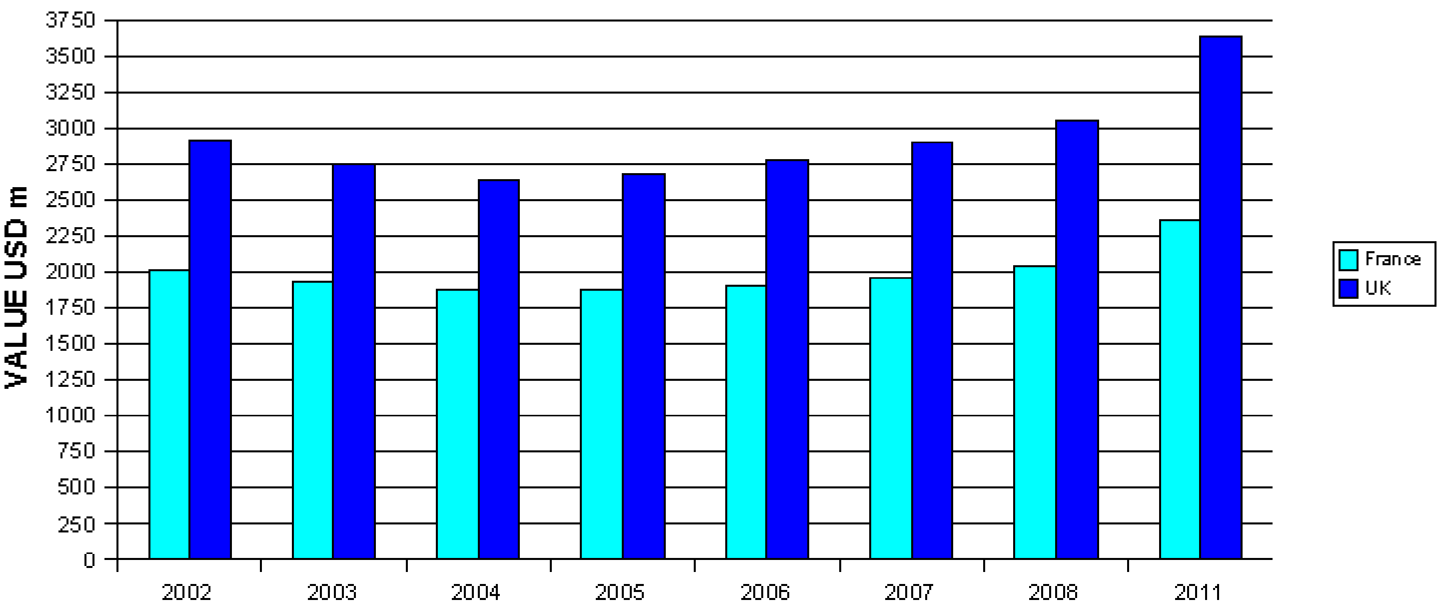
- **Major European legislation**
  - Two major European directives have been agreed in the last couple of years
    . one about Authors rights and neighbouring rights
    . one about e-commerce
  - An inforcement directive is now discussed to set up the implementation of the above and another directive is proposed to fight against piracy and counterfeiting.
  - The new European Constitution is being prepared to fusion all treaties and grade their jurisdiction. It is agreed that cultural diversity will appear as a major objective of the constitution. It can also justify an exception to the rule of the majority's decision.

- **VAT break**

France has been championing the VAT campaign since its first VAT break in 1987 appeared to be very successful. It organised a day of meeting at Midem 2003 and sent a mission representative in all European countries to convince each government to accept to put the record in the list of products that can benefit from a reduced VAT rate **(See IV.B.2.b)**. A European professional coalition led by IMPALA has also been lobbying with the brochure "Give Music A Break". This is not solved at the time this report was written. In the UK, it appears difficult to get a proportional reduction from the retailers, when in France a commitment had been made by the retailers.

3- Forecasts

- **Global Music Sales Forecast** *(Source : World Music Report 2003)*



- **E-commerce:** The income of B-to-C (business to consumer) e-commerce in Europe is expected to nearly double in 2003 (up to 60.7 billion Euros) compared to 2002, and grow by 60 billion Euros per year over the next three years. B-to-B (business to business) commerce in Europe should triple within three years, and grow from 314 billion Euros in 2003 to 1,000 billion Euros in 2006. Scandinavian countries (Denmark, Finland, Norway and Sweden) are among the best prepared for the e-business era.

II ARTIST

The principle of subsidiarity dominates the cultural context within the EU, with each member state having the sovereign right to decide on its own cultural policies without interference from other countries or the EU. Indeed, tax, social welfare policies, artist status and way of proceed are widely divergent, particularly between France and the UK. The relative difficulties to define a specific efficient status for artists and to co-ordinate at Community level as regards to the choice of linking the artist with the existing status of employed worker or self-employed worker weakens the level of social protection such people could expect. This might affect their mobility within the EU. The relative socio-economic instability of musicians could discourage some of them from working outside their own countries. It is also noted that when an artist is invited abroad, he often demands high fees and star treatment.

The French artist is privileged:

- Authors and composers benefit from one of the best status in the world, giving them extensive rights related to the use of their works and remuneration for this. As creators, their moral rights are inalienable.
- Performers enjoy the advantages of having an employee status, giving them rights to social benefits, and an artist status, giving them rights related to the use of their work (neighbouring rights).
- Contracts in France are based on the Labour regulation associated with the Civil Code, the Penal Code and the Intellectual Property Code.

The main principles of intellectual property existing under French legislation are also found in UK law, but rather than protecting a "creation of the mind", UK law protects the first physical copy of the work.

- Authors receive copyrights.
- Performers were also granted neighbouring rights in 1996.
- In the UK, contracts are subject to a common agreement between parties based on negotiation, uses and precedents.

However, labour law does not play such an important role, and non-property rights (or moral rights) granted to authors are limited in the UK.

A) ARTIST STATUS

1- Composers

Because they are creative artists, composers are entitled to protection of and remuneration for their work. The French law related to *the Intellectual property of literary and artistic works* ("Loi 1957") grants rights to authors over the reproduction and the performance of their work. This has two aspects: the right to authorise or forbid exploitation, and the right to receive royalties on the sale of

records and the broadcasting of their work on radio or TV.
Composers and record producers in the UK have been granted similar rights, which were enshrined in the *1988 Copyright, Designs and Patents Act* ("1988 CDPA"). In this, record producers enjoy a recognition, which their French counterparts have only partly gained through neighbouring rights.

2- Performers

Thanks to the French *Loi de 1985* **on neighbouring rights** **(See "Loi de 1985" IV-B-2-a),** performers were first given neighbouring rights, which allow them to authorize or forbid the copying (but not performance) of their work, and entitle them to remuneration. Similar rights were granted to record producers. Performers rights are managed by ADAMI (*Société Civile pour l'Administration des Droits des Artistes et Musiciens Interprètes)* if their name is featured, and by the SPEDIDIAM (*Société de Perception pour l'Administration des Droits des Artistes-Interprètes de la Musique et de la Danse)* if they are not featured.
In the UK performers do not receive a compensation for private copies but the PAMRA *(Performing Artists' Media Rights Association)* and AURA *(Association of United Recording Artists)* collect monies on their behalf. **(See British and French Organisations. IV-A-B).**

In France, musicians and performers' fees benefit from a specific status since 1936 known as '*Intermittents du spectacle,'* or periodic worker in the performing arts, which gives them social security, unemployment benefits and holiday entitlement and reduced rates for the calculation of social security contributions. The annexes 8 and 10 of the UNEDIC convention (*Union nationale interprofessionnelle pour l'emploi dans le commerce et l'industrie*) grants them social rights similar to any French employee if they can prove they work a minimum number of hours in a year. But to reach the set minimum (which is less than that for other temporary workers) *les intermittents* still need regular fees obtained from different employers. The convention, which is renegotiated every three years by a commission which includes all workers' and employers' unions, and which has then to be approved by the government, is currently the object of much controversy: it was signed in June 2002, doubling the creative industry's national insurance contributions, but re-discussed in June 2003, not without difficulties.

In the UK there is no such status. Most British artists are self-employed, and, especially when they are not very well known, they are paid in cash. Very few fall under the PAYE tax system – Pay As You Earn – which is the system of taxation for most employees in the United Kingdom, from which deductible expenses are very limited. Self-employed people, including most artists, are registered with the Inland Revenue Department and pay tax according to the amount they earn. If they don't earn over the threshold (about £4,500 per year), they won't pay tax and are entitled to social benefits – free health care, unemployment and housing benefits. Employed performing artists can deduct fees paid to an agent up to a limit of 17.5% of their taxable income.
Self-employed people also have to pay for health care via National Insurance Contributions (NIC), separately. The advantages of self-employment for artists include receiving substantially greater tax allowances for business expenses. Those who do pay Class 2 NIC are entitled to a state pension. Those who do not may have to pay into their own pension scheme to receive even a basic pension. Self-employed DJs are also not protected under any employer schemes for sick leave or redundancy.

However the Musicians Union seeks to offer financial services, pension schemes, insurance services (instruments & equipment, vehicle & liability) as well as various benefits including maternity cover, life insurance and medical assistance (through the British Performing Arts Medicine Trust -BPAMT).

3- DJ status

To understand the DJ status, one must understand what his/her artistic contribution involves: this ranges from simply playing records, arranging them in an orderly fashion which will have some artistic and musical consistency, to “mixing” records so that the output constitutes a brand new work, where the mixed elements are sometimes not easily identifiable because they have been “sampled out” from their original environment (typically, a “killer breakbeat” or riff).
In any case, rights holders of original records and samples need to authorise the adaptation, performance or copy of their work, and get remuneration for them. As blanket licences are paid by the venues or radio stations where the DJ is performing, the DJ usually need not worry about previous owners of performing rights.
One of the main differences between the DJ business in France and in the UK is that a French DJ can register at Sacem as a musical arranger even for a club mix. As a recording artist DJ, French legislation grants protection to “derivative works” (*oeuvres dérivées*), which integrates elements from pre-existing works. In the UK, DJs are not recognised as composers or arrangers. Also, the UK has historically a very strong club scene with loads of DJs who often get many bookings for various parties on the same night, which is very rare in France. On the same club night in Britain, there are many different DJs performing one after the other. Consequently, the volume of bookings is also much higher in the UK than in France **(See club scene. III-B)**.

In the UK, most DJs are self-employed as are musicians and other artists. There are some UK-employed DJs who are taxed under the PAYE system (see above).

As performing artists, there are roughly three categories of DJs in France:
. **DJs hired by their clubs**: there is a majority of so called “generalist”or mainstream clubs, better known as *discothèques*. These non-specialised clubs hire their DJs, only have one DJ playing every night or most of the nights, and who work more as record players than real DJs. These clubs are mostly non specialised, playing “variétés”. These DJs are generally employed under the “contract with a limited duration” scheme (*“Contrat à Durée Déterminée”* in French). They receive a 20% tax allowance for business expenses.
. According to a market study led by the French company Baseline about French DJs & their social status, most DJs work as **periodic workers**, *“intermittents du spectacle”* (see above) but are not producers. Indeed, there are very few specialised DJs who are employed full-time by a club.
Those DJs need to tour a lot to increase their fame, as they do not produce any music: they are only known as good musical arrangers, and so they need to be on stage two times a week at least, if they want to keep their fame at the highest level.
This way, they have no choice and need to take every booking proposed by a promoter, even if the fee is not declared at all. Although it is illegal in France to pay somebody in cash (without paying taxes), this situation happens a lot in clubs, as it costs quite a lot of money for the employer to give an official fee and to meet the basic declared fee of 12 hours, even if the set is only 2 hours long.

The proportion of declared gigs in France is one third for this category and DJs need to do 43 gigs per year to be entitled to all their rights as a periodic worker. Therefore this category of DJs very often makes more than a hundred bookings per year.
. **Self-employed Djs**: they are mostly producers who do not, from a financial point of view, need to take every booking. Also, these DJs can declare their work more easily as self-employed, especially as they can edit an invoice from their label for their sets and the promoters as well.
According to the success of their productions, the level of their fees is very often higher than for DJs in the second category. They are proposed most of the declared gigs in France from promoters who can afford those fees and who rely on the artist's promotion to attract the crowd.
They would have to register with the “trade and companies register” to bill promoters their fees. If they don't, they are considered as salaried people. French labour regulations are very clear on that point.
This way of work is not widespread in France. Yet this is an easier system and more profitable for promoters and DJs. Nevertheless, DJs must be sure to work enough to pay social security contributions during the first few years. DJs must register with a redundancy aid fund for company managers in case of health problems. Finally, the registration has the advantage of allowing DJs to carry on some other activities in the company other than basic DJ activity.

Finally, **there is a great paradox between the statuses of French DJs playing in the UK & UK DJs playing in France.** A French DJ must not expect to get a fee for a gig in the UK: he/she must feel honoured to play in London for nothing; whereas UK DJs get higher fees than the ones they get in the UK, when they come to play in France. The local British DJ would not have any travel or accommodation costs, and would invite all his friends who would bring in a good income to the venue by drinking a lot at the bar. A French DJ has to be known through his productions to expect a proper fee including transportation and accommodation. It is quite easy to get known in a specialised niche if a record company generates a minimum of club and press promotion.
Another reason for this paradox comes from UK DJ agents, who asks for a higher fee, as they consider a booking in France at a normal fee a loss of money, because they can book their DJs many times on the same night in the UK, and hence get more booking fees. They don't consider the promotional aspect of a DJ set to raise his/her image in France, as a chance to sell more records.
This paradox puts a real brake on developing the exchanges between UK and French DJs.

The French DJ status has been analysed by ***Yannick Requis from Baseline - www.agencebaseline.com***

B) <u>ARTIST CONTRACTS</u>

Artists are supported in their quest for public recognition by a number of agents, who will organise, manage, produce or promote their work. Artists are therefore at the centre of a web of contracts, which hold the music industry together.

1- Management

If the role of the manager is well understood in the UK, thanks to high-profile figures such as Brian Epstein (The Beatles) or Simon Fuller (Pop Idol, Spice Girls), managers in France have still no recognised status in the industry. Thanks to the input of British founded organisation Music Managers Forum **(See MMF IV-A + B),** French managers are now gathered under a union working on their recognition among the whole industry and legalisation of their status.

The Music Managers Forum is a professional organisation of Music Managers around the world, with each individual territory having its own Secretary and board, allowing it to address local issues directly. In the UK there are a very large number of "managers", but only members of the MMF carry some sort of seal of approval which encompasses high ethical standards. Unfortunately, because there are potentially very large amounts of money to be made many of the "managers" in the UK do not abide by these standards, so care should be taken when finding and choosing a Manager in the UK.

In the UK the manager has a higher commission (around 20% commission, but it can easily reach 30%) and much more power. However, if you are a well-known band with a good track record and high profile, this can fall to 15%. All commissions are generally paid on gross with both the artist and the manager supplying quarterly financial statements. His/her commission is not applicable to tour support, recording or video promo costs. What happens to the commission after the term of the agreement can be discussed and set under the "Sunset clauses": it is generally accepted that the manager should only be entitled to "commission on records released or copyrights published during his/her term of office but not on future records or songs, even if they fall under a record or publishing agreement he helped to negotiate" (Source: *Musicians Union*). In the UK, a good manager will and should be treated like another member of the band. Although he/she will have no artistic input, he/she will take care of all dealings for and on behalf of the band with labels, PRs, pluggers, promoters, merchandisers etc etc etc. the list is endless!! Upon signing a management agreement with a UK manager, it is generally standard practice for a bank account to be opened jointly in the names of the artist(s) and manager, with one representative from each party being a signatory to the account.

British managers can make any decision on behalf of the artist, (although any ethical management contract will not allow the manager to make certain decisions without first consulting the band), and are involved at all levels of the artist career. A good manager should be primarily concerned with preserving and maintaining the longevity of the artist's career. Many good managers take on unsigned bands speculatively and in the early part of career development will become the primary investor in the artist's career and they are more and more becoming the first and often only professionals to take the risks and build on the artist development. Most managers will take a global rights on an artist(s) which allows for continuity in developing an artists career. In most instances however, the manager will not work with the artist directly in every global territory, but will instead, enter into co-management agreements for and on behalf of the artist in individual territories. When this happens, the manager, relinquishes some of his/her commission at no additional cost to the artist. For example, if a manager in the UK is on a 20% commission with an artist, he/she will generally choose to directly manage in Europe. A co-manager may be sought for the USA though, and in this instance, generally, the manager will work a 15%/5% commission split in favour of the co-manager. If the co-manager or territory is of particular importance to the artist, this may increase to 17.5%/2.5%.

In France, Managers have no recognised status in the industry. The 1986 regulation *Ordonnance #86-1286* tried to put a stop to this by requiring from managers and agents who are mandated by three or more artists to obtain an agent licence from the Department of Employment for one year tacitly renewable. (See Live; legal aspects: promoters and agents). However, managers and agents have complementary functions. No licence is needed for less than two artists but then the manager is considered as an artist secretary. The manager cannot himself be a performer, broadcast producer or radio programmer to avoid situations of conflict of interest. An artist can have only one manager. The length of the contract is usually between 3 and 5 years. His commission is capped at 10% by the law and his expenses are limited to 5% of the artist's income.

2- Recording agreements

A recording contract consists of several elements:

- Recording sessions: remuneration, costs
- Rights related to the sale of the recording
- Merchandising, personal appearance of artist on other records, on TV…

Due to the concentration of the music industry and under the influence of Majors, recording contracts in the UK and France contain more and more similar features. However, a major difference is that labour law plays a much more important role in France, which tends to ensure a better protection of the artist.

- Producers' obligations*: (*Note that the person referred to as "producer" below is the record company, not the producer in the sense of sound engineering.*) Producers are required to record material by a certain date, pay for all recording expenses, promote and "sell" the record.

Recording sessions in France are the object of a work contract. The remuneration received by the artist is considered as a salary, the main consequence being that any costs related to the recording sessions and paid by the producer cannot be recouped from the artist's future royalties. If the artist somehow contributes to the recording costs, he automatically and proportionally becomes co-producer. This is a notable difference from the situation in the UK.
The obligation to promote includes costs related to making a video, which can be recouped both in France and the UK on the artist's royalties.
As for the obligation to sell, producers will have to prove they made every effort to ensure the success of sales, including getting a distribution contract or marketing the record to retailers. Under this obligation, a Major with its natural leverage will therefore be expected to achieve much more than an independent label.

- Artist obligation: the artist enters an exclusive agreement, whereby he/she agrees not to work with any other producer.

The scope of the exclusivity can vary from main performance on a record (allowing the artist to be featured as a backing singer on another record for example), to all recordings made. It can be extended to personal appearance in videos or participation in a televised commercial. Merchandising and

*Beware of the faux-amis (**see Introduction**)

publishing are handled as separate contracts, even though they may be signed with the same producer. The length of the exclusivity is usually limited to the recording of a certain number of tracks or albums. The contract can be renewed either on the single-handed decision of the producer, on presentation of demos for example, or in the occurrence of an objective event like the number of albums sold. It is also possible that the producer may have to match any new offer made to the performer if he/she wants to renew their exclusive contract. Exclusivity on tracks can sometimes be agreed, and last beyond the term of the general recording agreement.

- Payment of advances: it is a generic rule that advances are recoupable on future royalties, but not returnable. In the UK, advances are recoupable release by release, but “cross-lateralisation” is common: this is when producers recoup their costs across several releases. The danger of this practice is that when the first releases are not successful, the costs to recoup are so high that by the next release, the by-then negative advance of the artist can lead him/her to bankruptcy, even if his/her record starts to sell. Advances to recording artists in France can be considered as salaries by the URSSAF (*Union de recouvrement des cotisations de sécurité sociale et d'allocations familiales*), as per art. L762-1 Code du Travail. This means that the producer would have to pay all relevant social contributions. This is why advances to artists are generally more limited in France than in the UK.

- Royalties: 10-14% of Retail Selling Price (“RSP”) is about average for a new band in the UK. However, one must deduct VAT from the RSP, a percentage of the packaging costs, some retail discounts and sometimes promotional costs such as TV advertisement. In France, the BIEM basis (*Bureau international de l'édition mécanique*) includes a deduction of 9% on Published Dealer Price (“PDP”). Royalties vary from 5% on PDP (usually more for solo artists) to 25% on RSP depending on who the performer is, minus BIEM deduction, and sometimes packaging costs.

3- Publishing agreements

Publishing agreements are strictly regulated in France, while contractual freedom prevails in the UK.

- Obligations of the publisher: the publisher doesn't exploit the sound recording, but the musical work itself, which means he should find new opportunities such as inclusion in a commercial, adaptation as a ringtone etc…

He should actively participate to the promotion of the work. In France, this will include participation to the cost of a video.

- Remuneration of the author: in France, it is a legal requirement that the publisher get 1/3, the composer 1/3 and the lyricist 1/3 of performing rights. However, the split on mechanicals is usually 50/50 between songwriter and publisher. In the UK, the rate is only contractual, and is usually of 60/40 for the songwriter. This includes performing and reproduction rights.
- Advances: they are usually recoupable on mechanicals only. SACEM does not encourage songwriters to agree to a recoup on the totality of their rights
- Sub-publishing: this usually takes place to ensure the exploitation of publishing interests abroad. SACEM strictly forbids the original publisher from allocating to the sub-publisher more than they themselves are entitled to (i.e. more than 1/3 of total performing rights, more than 50% of reproduction rights). The length of the sub-publishing cannot be less than 3 years (CISAC regulation).

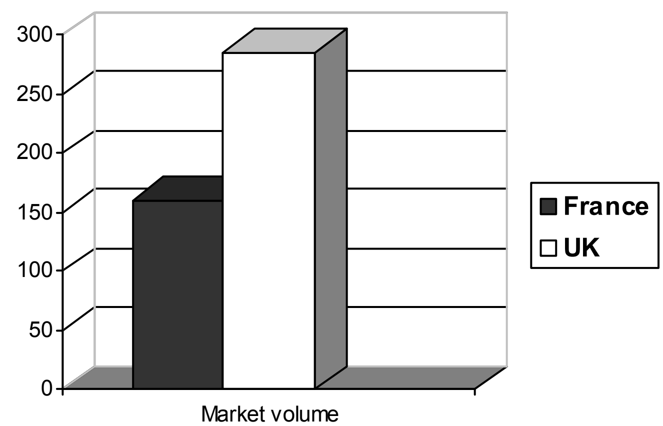
III MUSIC INDUSTRIES

A) RECORD INDUSTRIES

1- Trade

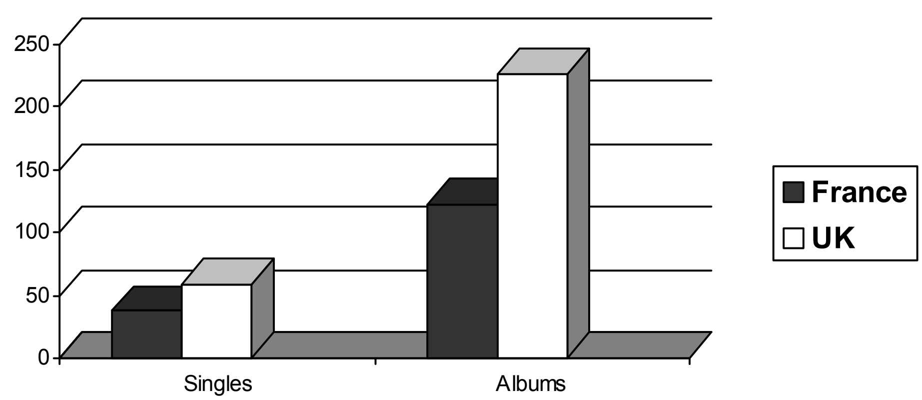
a. Volume

Market volume in 2001 (albums and singles)
France: 160.4 m units
UK: 285.4 m units



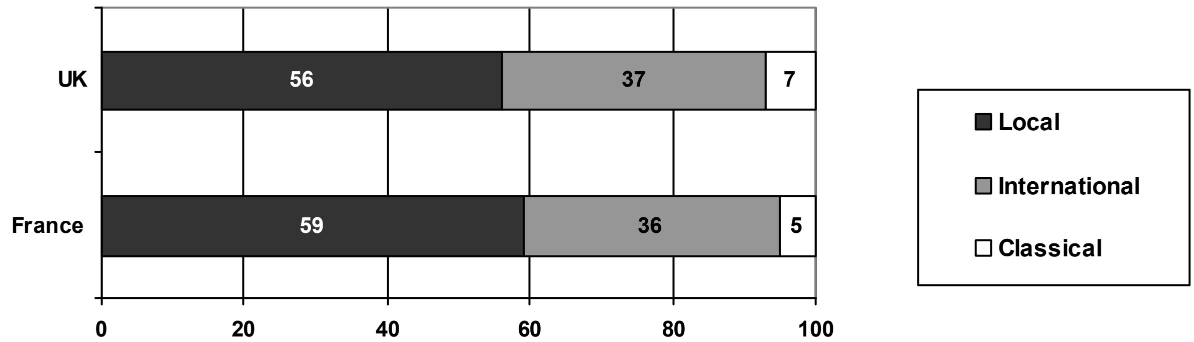
France: Singles: 37.5 m units
Albums: 122.9 m units

UK: Singles: 59.5 m units
Albums: 225.9 m units



Source: BPI / SNEP

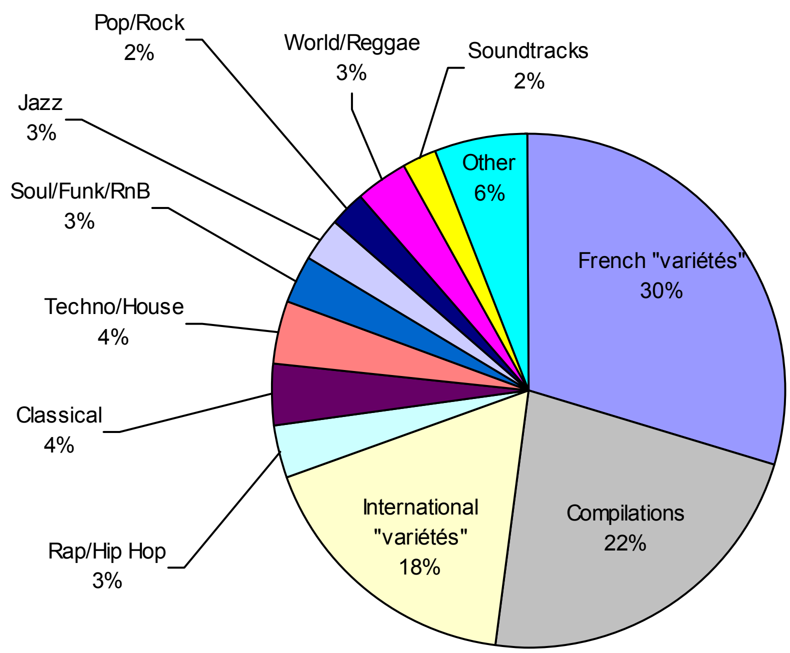
French and British signed repertoire in 2001



Repertoire origin is defined as the country where the artist is originally signed. American artists can be signed in the UK, African artists are signed in France and some British artists are signed in France…
France is the leading European country, apart from Russia, in terms of the strength of local repertoire sales. Between 1995 and 2001, the percentage of domestic sales in France increased by 12%, from 47.1% in 1995 to 59% of total sales and 62% of "variétés" in 2001. The French market is led by sales of its domestic music, and income grew by 15% in 2001.
In the UK, local music sales accounted for about 50% of the whole in 1995, and hovered around 52% in 2001 and 56% if all artists signed in the UK are included.

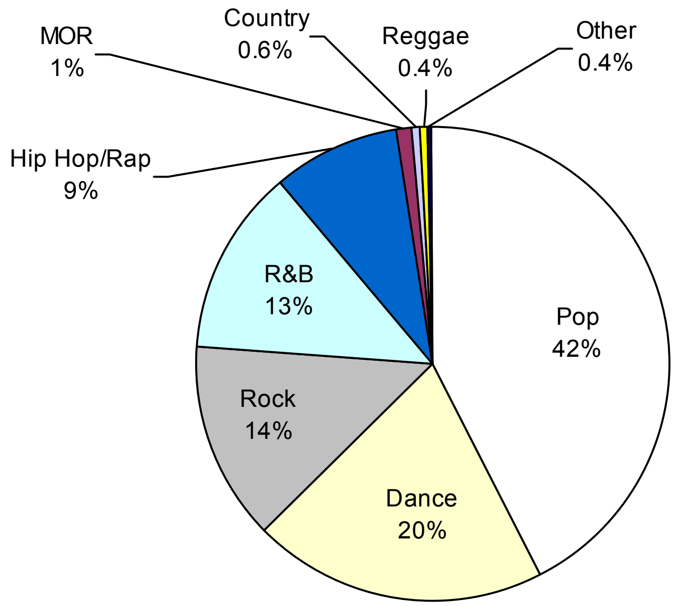
Sales by genre
It is impossible to compare the figures of the genres because they don't represent the same type of musical styles. In France, artists mix a lot of different styles when in the UK the market is a lot more segmented.
This is why in France the genres are wider, especially the "variétés" category, which is used both for French and international repertoire, meaning mainstream pop and including some mainstream rock, R'n'B, hip hop and even world music, plus MOR (Middle Of the Road). When a hip hop track, for instance, becomes a big hit and is not politically incorrect, it is then categorized as "variétés". The other genres are the ones representing specialist music and mix domestic and international repertoires. Also, world music in France can include various types of genres, some sounding more commercial, others more clubby or urban, but it does not mean exclusively traditional ethnic music. In the UK, it has taken a long time to accept that world music might not exclusively be ethnic but also include contemporary and urban instruments and sounds. The "Other" section in the French figures can include country, children, folk, spoken word, new age (although we doubt country music and spoken words may reflect any significant sales in France). Blues in France is included in the jazz section. But in the UK, jazz that would include world and urban flavors would not usually be recognized as pure jazz.

Sales by genre for all formats in France in 2001



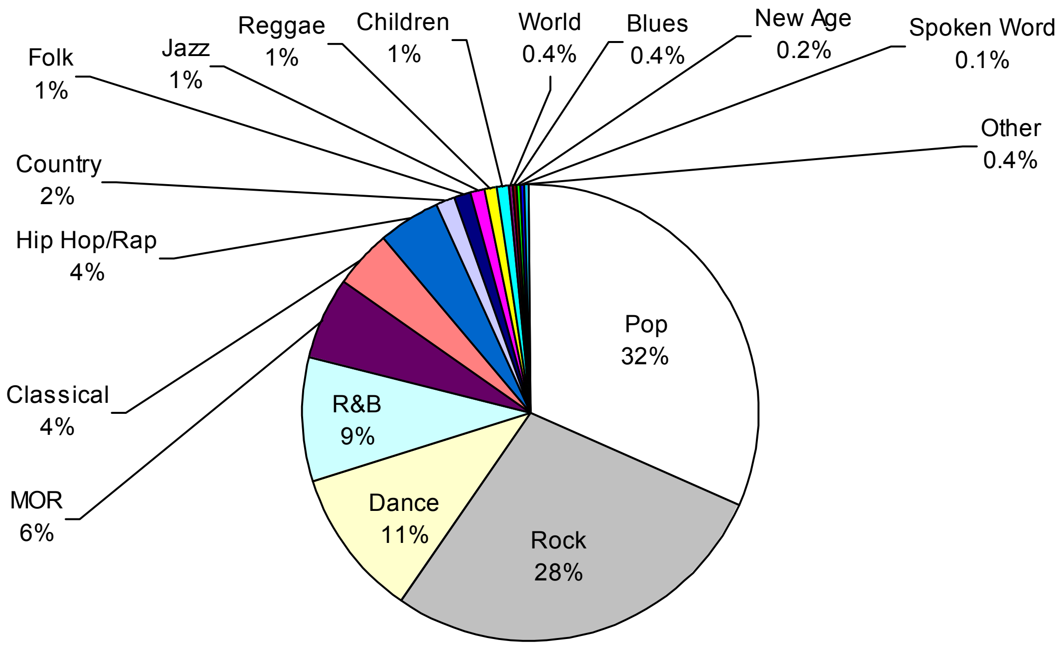
Source: SNEP/IFOP-TITE LIVE

British single sales by genre in 2001



Source: BPI

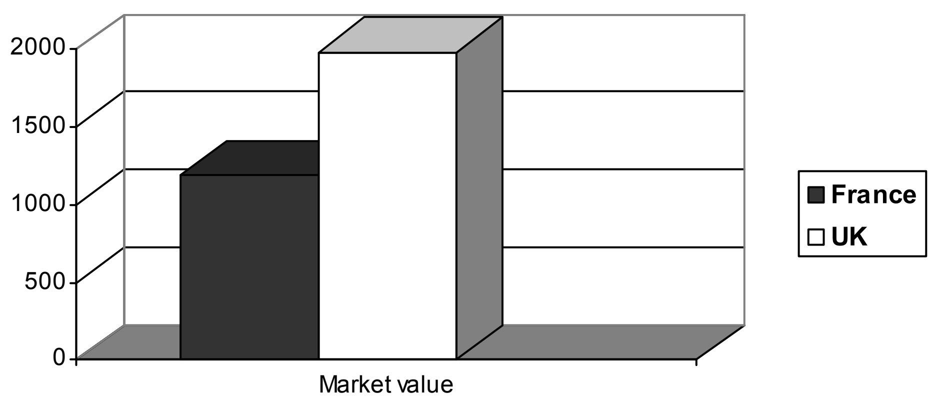
British album sales by genre in 2001



Source: BPI

b. Sales

Market value in 2001(single and album sales in France and the UK)
France:∈1,187.4 m
UK: ∈1,983.5 m
(Conversion rate used: £1 =∈1.61)

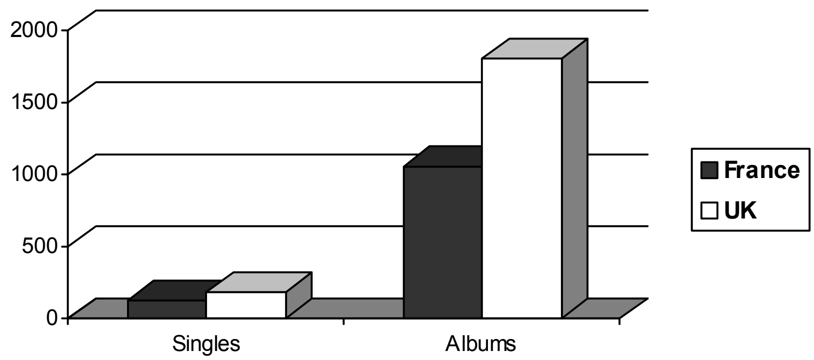


Source: BPI / SNEP

The value of the UK market is ∈796m - 67% more than the French market, though they have roughly the same-sized populations.

Value of sales according to format in 2001

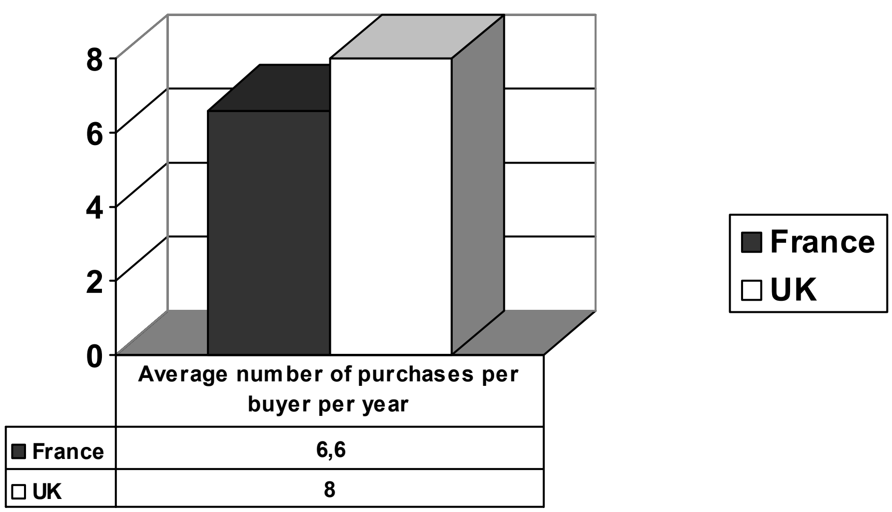
France:	Singles : ∈128.7 m	-	Albums : ∈1058.7 m
UK:	Singles : ∈176 m	-	Albums : ∈1807.5 m



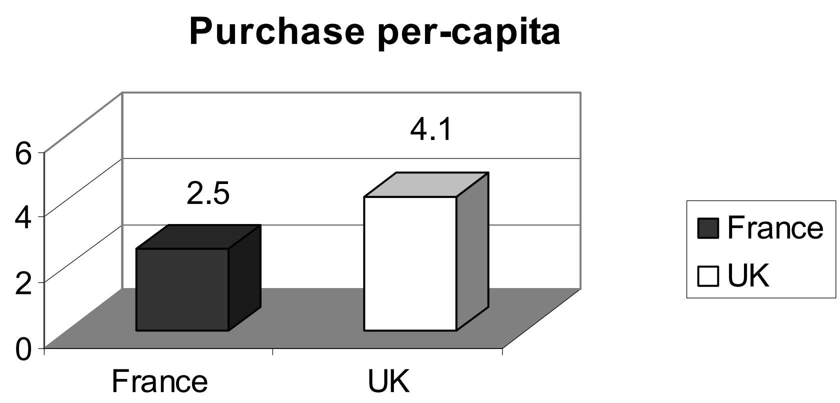
Source: BPI / SNEP

If we compare sales according to the formats, we can see that the key difference in the value of the market comes down to album sales rather than single sales. Whereas single sales in the UK are 1.3 times stronger than French single sales, the sales of albums are 1.7 times more important in the UK than France. The UK garners 70% more value from album sales than France.
However, between 2000 and 2001 single sales in France rose by 1.3%, while in the UK, single sales fell by 10% (Source: SNEP / IFPI). Furthermore, between 1995 and 2001, single sales in France grew by 17%, while in the UK, the value of single sales dropped by 16%.

Average number of purchases of albums per buyer per year in 2001



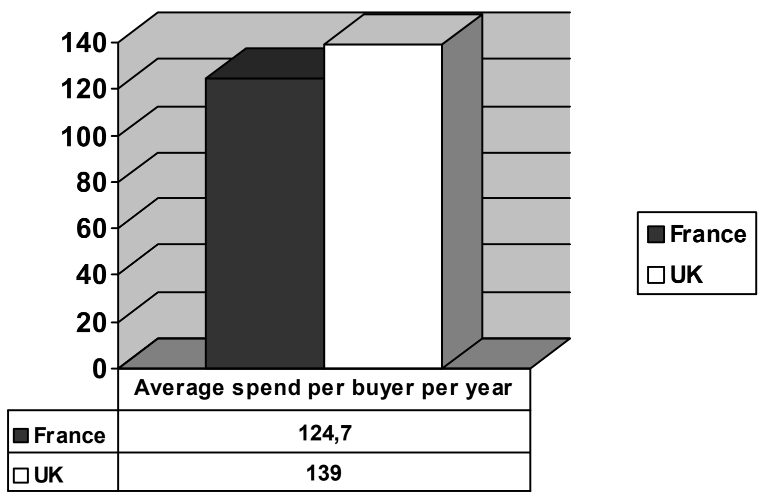
Source: BPI / SNEP



Source: BPI/SNEP

In units per-capita the UK is 60% higher than France whereas the difference of number of purchases per buyer is much less at 20%. This means that buyer penetration is lower in France, meaning not only do French people buy less records but a lot less people buy records in France.

Average spend on albums per buyer per year in Euros in 2001

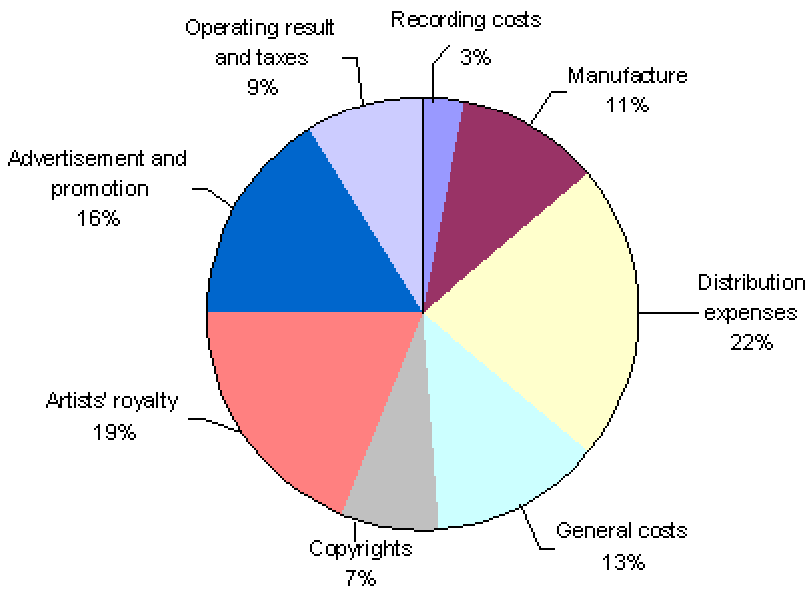


Source: BPI / SNEP

c. Price

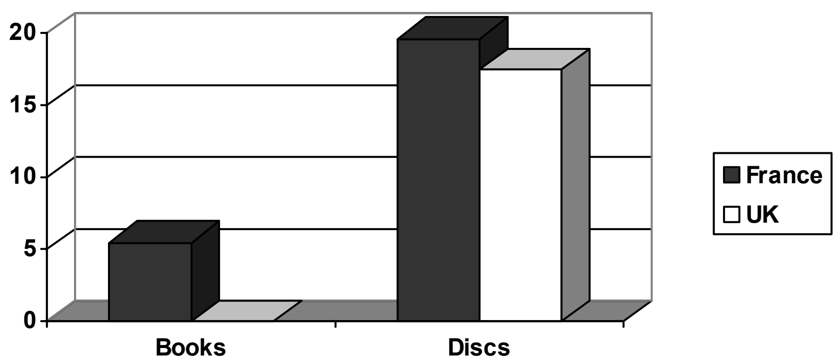
Average breakdown of the costs of a record in France in 2001

Although we don't have similar information for the British industry it's worth looking at the costs share of a record in France.



Source: SNEP

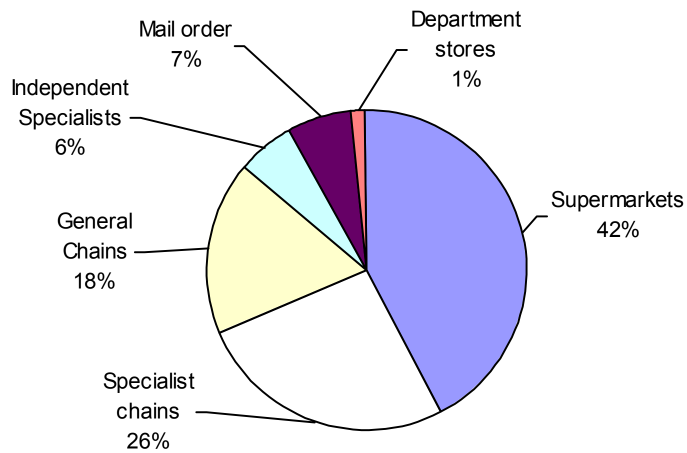
Rate of VAT on books and records in France and the UK in 2001



Books:	France=5%	UK=0%
Records:	France=19.6%	UK=17.5%

d. Distribution networks

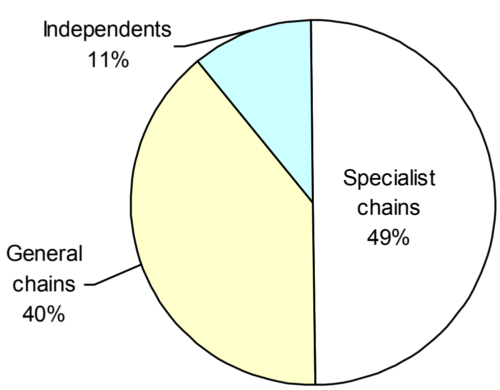
Sales by distribution networks in France, all formats in 2001



Source: SNEP/ IFOP

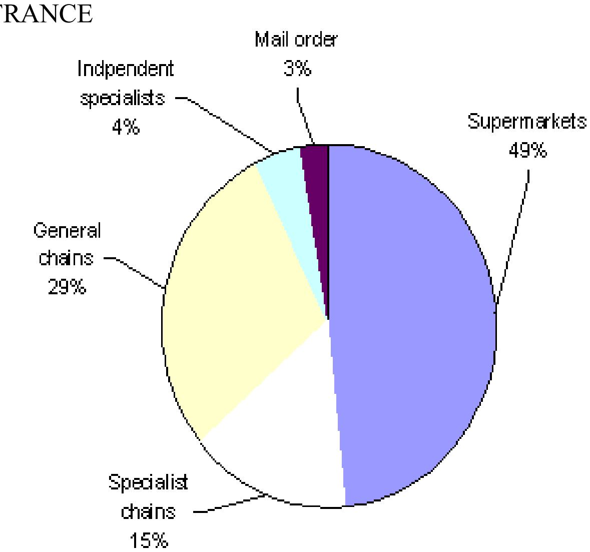
Singles sales by type of retailer in 2001

UK



Source: BPI

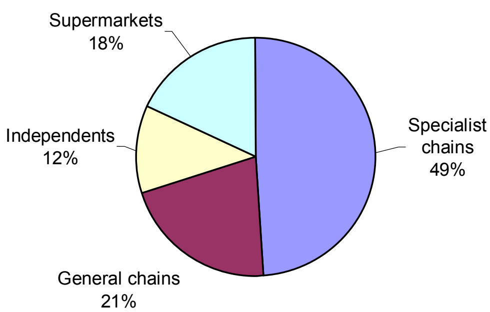
FRANCE

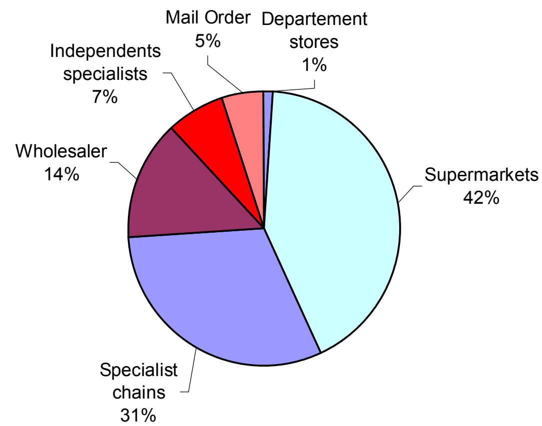


Source: IFOP + IFPI

It is interesting to note that no singles are sold in British supermarkets and more singles than albums are sold in French supermarkets.

Total album sales by type of retailer in 2001





UK

Source: BPI

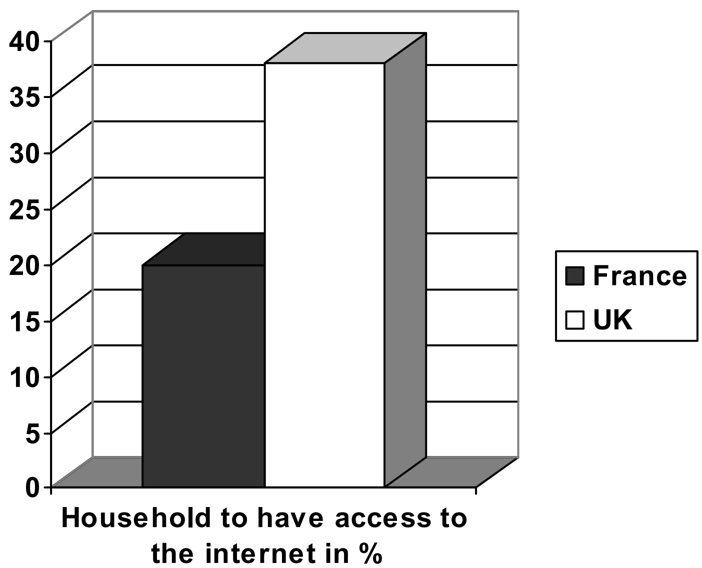
FRANCE

Source: IFOP + IFPI

In the UK:
(See updates and details in Retail. III-A-3-a)
- Specialist chains = HMV, Virgin, etc
- General chains = Woolworths, WH Smith, etc
- Supermarkets = Sainsburys, Tesco, etc

In France : Specialist chains are dominated by FNAC which represent 22% of total sales and 76% of the specialist chains. Virgin is growing with 4.6% of total sales and 20,1% of the specialist chains. Independent retailers are developing to get back to their level of 1997. Mail order is also growing, due to the development of sales on-line. France, like some other European countries, is selling records in department stores (1%), which is not the case in the UK. Also the French survey company IFOP is including General Chains such as Madison and Nuggets in the term "wholesalers". As per IFPI advice and to allow the comparison with British figures, we decided to call this section General Chains and to include department stores in them. The domination of supermarkets in France has been growing for the 8 last years. In the UK, the supermarket's growth is more and more important and has doubled over 5 years.

e. Internet



Source: SNEP/ BPI France = 20% UK= 38%

France is quite late to embrace the internet market, as it is with cable. French people benefited from an information network on screen, accessible by phone, called Minitel, before Internet was even accessible, which slowed down the change over process. E-commerce in France exploded in 1999 and slowed down in 2001, but is still growing at an annual rate of 110%. Records represent the most important sector of retail on line : 38% (clothes= 28%- services= 9%). Specialised chain FNAC's website is the most visited e-business site in France.

2- Marketing the UK

"Music is the soundtrack to our lives" – whoever coined this phrase, and whenever it was first prophetically announced, probably didn't expect the impact of UK record buyers to be quite as powerful as it is in the new millennium.

How many British industries are worth £4 billion a year and generate employment for over 130,000 people? Over £2.1 billion of that is retail spending giving the government over **£300 million of VAT from the sale of almost 300 million units**, with Britons buying more units per capita than in any other country in the world!

And how many British industries can claim exports approaching twice the level of imports with overseas earnings of £1.3 billion and net earnings of £500 million? This makes the UK the **2nd** most important provider of repertoire in the world, behind the USA.

The value of UK shipments hit a record high of £1.23 billion in 2001, a 5.3% increase on the previous year, and bucking the global downturn of 5%. This is despite increasing competition for disposable income from DVD and computer games, not to mention the growth in recordable CDs (CD-R) and the downloading and swapping of MP3 files from the Internet.

Album shipments increased 7%, whilst singles fell by 10%, but it is worth noting that singles account for **less than 10%** of the UK market and are generally seen as loss leaders. The factors contributing to the singles decline have been the eroding price difference between singles and albums, the increasing speed with which singles are appearing on compilation albums, and the growth of digital downloading.

However, the lucrative albums market saw value increase by 7% to £1.1 billion, making the UK the third largest international market, with an 8.3% share of world sales, behind USA (39.9%) and Japan (15.6%). France is 5th with a 5.4% share.

With around **5,000 singles** and **20,000 albums** released each year, UK signed "local" repertoire accounted for the major share of sales, at **55.6%.** However, for example, this figure could include sales of an American artist signed to a UK record company. If we look at sales by artist nationality UK artists still account for the majority, at **44.5%** of singles, and **47.4%** of albums, with American artists next on **31.9%** and **39.2%** respectively.
Around 25% of all singles and albums are bought on a Saturday, with **over 70%** of albums bought for personal use, and **over 26%** bought as a gift. Around **40%** of all albums are sold in the last 3 months of the year, and with December alone accounting for **over 23%** of sales, the Christmas gift market is a hugely important one for the music industry, with the key artist album releases generally scheduled for release in that final calendar quarter.
And it isn't just teenagers who are buying all this music, although they are by far the heaviest purchasers of singles, with nearly half **(46%)** of all expenditure made by 12-19 year olds. This age group also account for **22%** of albums expenditure.
These shares heavily outweigh teenage representation in the UK population as a whole, and this fact underlines the importance of music in the lives of young people.

Album sales are distributed more evenly between the ages of 12-49, with **over 80%** of expenditure coming from this age group. Men spend far more on albums than women do (63% v 37%), but single sales are more evenly divided between the sexes, with men accounting for just over **51%.**

But let's not forget the ***pre-teens***, with children as young as 6 years old willing to experiment with new music more than ever before. Certainly, at the peak of the Spice Girls success their core audience was pre-teen, and this opened up to record labels a **new awareness of a target market** that was historically used to being introduced to music via their favourite TV or cartoon character (e.g. Teletubbies/Tweenies/Bob The Builder) – enter Britney Spears, S Club 7, even S Club Juniors. Young audiences are also being introduced to new music via the Internet, compilations, and even at school. With promotions companies opening up access to primary and secondary schools in recent years, labels now have the option of sending new acts on a schools promotional tour ahead of the record release, where a performance will be put on in the assembly hall at lunchtime, and kids can then meet the band, get a signed photo, and sign up for regular information updates – the all-important database marketing.

It is widely acknowledged that the success of Take That, who blew the UK boy band market wide open during the 90s, was partly attributable to a **database** of fans in the hundreds of thousands. These fans were galvanised for every release with a "personal" mailing from the band, thus creating a loyal community who were virtually guaranteed to go out on the week of release and put their favourite act straight in at the top of the charts.
And it is because of developments such as these that today's youth are more marketing and advertising literate than their parents were at the same age. Consequently, companies have to be cleverer and more creative than ever before to win the hearts, minds and pockets of their target demographic.
In the last in-depth survey of youth culture in the UK (Roar), findings revealed that listening to music was the second most important interest they always made time for, coming second only to spending time with a girlfriend/boyfriend.
So, there is a UK music market for all demographics aged 6 – 60 (Although nearly **7%** of all albums expenditure in 2001 was by 60+ year olds – that must be John Peel!)
The Roar survey also underlines how often people listen to music while doing other tasks, reading a newspaper or magazine, for instance.

Music remains a key element in the lives of Britain's population – it *is* the soundtrack to our lives.

a. A proliferation of outlets for all kinds of music

Musical genres

Album Sales by Genre 2001 ***(see III-A-1-a)***

Pop	*31.6%*	*Folk*	*1.1%*
Rock	*27.9%*	*Jazz*	*1.1%*
Dance	*10.5%*	*Reggae*	*1.0%*
R&B	*8.8%*	*Children's*	*0.6%*
MOR/Easy Listening	*6.0%*	*World*	*0.4%*
Classical	*4.2%*	*Blues*	*0.4%*
Hip-Hop/Rap	*4.2%*	*New Age*	*0.2%*
Country	*1.5%*	*Spoken Word*	*0.1%*
		Others	*0.4%*

The three biggest selling genres, Pop, Rock, and Dance accounted for 70% of all album sales in 2001. Behind those came R&B on 8.8%, a genre that has grown in recent years.

At retail, Rock has recorded its highest album market share since 1995, with nearly 28% of all album sales, and second only to the perennial top-selling genre, Pop, at 31.6%. The main source of Rock's resurgence is the success of North American **Nu-Metal** bands such as **Linkin Park** (whose **Hybrid Theory** album was the genre's best seller at around **800,000** copies in the UK), **Limp Bizkit, Staind, Alien Ant Farm, and Sum 41.**

After two years of strong growth, Dance music's market position fell to 10.5% (13.3%). Dance compilations sold especially well over the year, due in part to the success of "Chillout" titles, but the effect of a hugely successful artist album like **Moby** in 2000 was not repeated in 2001. The **Urban** genres of **R&B** and **Hip-Hop/Rap** continue to increase as their appeal broadens, with shares of **8.8%** and **4.2%** respectively, their best showings yet.

Of course, the main difficulty in analysing market share by genre is the categorising of artists that could fit into more than one category, or those who do not easily fit into any. Also, in any given year, specific artists can dominate particular genres of music e.g **Eminem in Hip-Hop**, and **Shania Twain in Country**.
More than ever before UK consumers today seem permanently exposed to all kinds of music…

Commercials/Synchronisation
Long before the day when Levi's jeans started using a timeless, classic song as the soundtrack to their hugely successful commercials, big-brand named companies have realised that not only do they need to get their product right, but they also need to get hip - the right music in their ad helps sell the product. British labels and publishers are known for their creativity and ability to work with advertising. They have promoted French music very well in this way: Mr.Oizo's Levi's ad, and also French rap and chanson through the Kronenbourg ads. Even if MC Solaar's or Aznavour's voices were not recognisable to most people, these ads had an impact, getting them to discover and appreciate music sung in French.

In today's market, where physical music sales are weak, the importance of publishing revenues is growing. Labels and publishers are more and more pro-active in "plugging" advertising agencies, making sure that advance copies of albums are with creative directors almost before anyone else in the media has had access. Most publishers have a Film and TV specialist who explores each and every potential synchronisation opportunity.

The licensing or "synchronisation" of a piece of music to a global (or local) ad campaign can reap huge dividends. The Nike/Elvis Presley campaign is a perfect example - it spawned a global hit, including a massive UK Number 1, and exposed Elvis Presley to a potential whole new generation of fans. It is often also an opportunity for cross promotion and an alternative way to get to your audience. Labels/publishers realise how important it is to quickly put together a real strategy including a record release and its global campaign.

Music supervisors work with very tight deadlines. To secure a synch deal one of the most important criteria is how quickly the label/publisher is able to clear the rights when a track is requested. Also, the record label or publisher shouldn't be too demanding when negotiating the deal and should take into account the exposure the track will potentially receive. Some ad agencies even believe that music should be made available for free. If the label/publisher doesn't react quickly enough, or asks for too much money, the ad agency or film production company can easily get made a cover version made cheaply by professional musicians. There is no payment rule for deals - the charges vary wildly.

Music agencies are a useful link in the licensing chain. They not only suggest tracks but also act as cultural translators between the various industries. They help clear tracks and alert either side to the spin-off promotional opportunities that may be available.

So, commercials are not only important for creating hits, but are an increasingly important medium through which to generate significant music publishing revenues. The global publishing business has three main sources of revenue: sales of records, performance revenues, and synchronisation
.

Labels, as right owners, also get their piece of the cake. Synchs have a central place in the business of music companies and are increasingly important, in both financial and marketing terms.

The synchronisation of music in computer games provides another platform for the promotion of artists, particularly in Electronic/Dance and Rock music.

Movies

Movies have also increasingly used songs at strategic points in the film to help make that emotional connection with the audience, and with cinema going demographics almost identical to those of music buyers, the soundtrack album market can be an important, albeit uncertain one, dependent on the strength and profile of the music within the context of the film, and obviously, the popularity of the movie. However, a huge box-office success such as the recent **Bridget Jones's Diary,** with its dominant musical soundtrack, can create a multi-platinum selling soundtrack album.

Outdoor - Posters/Street Teams

One can't walk down the street without seeing the latest single or album advertised on posters either **legally;** at bus stops, on the side or back of a bus, in the tube, on a roadside poster holding, etc, or **illegally** plastered over walls, buildings, railings – anywhere there is space! The illegal outdoor activities of labels large and small are the source of many creative campaigns, with **stickers, stencils, graffiti, fly posters, and railing boards amongst the "street (or guerrilla) marketing"** used to gain credibility and raise awareness, particularly where "underground" music is concerned.

Increasingly, labels and dedicated independent promotion companies are utilising the services of college kids as **"street teams"** who not only site posters and stickers around their local town or community, but are generally paid with upfront music, t-shirts, and gig tickets to distribute amongst their peers. This empowers them and they play an important part in the promotion of new releases, which require a credible set-up.

Shops/Bars/Cafes

Apart from the obvious record shops, clubs and pubs, most "high street" shops trade to the sound of a pounding dance beat, or a compilation of current/recent chart hits, or in some cases soon-to-be chart hits. This extends to bars, cafes, and hairdressing salons etc, where the "programming" has scope to be slightly more esoteric. In fact, record labels regularly mail out albums ahead of release to a tailored **"tastemaker list"** of shops, cafes and bars to help create upfront awareness of a project, and thus create another avenue of demand on release. Most of the time they use specialised companies to do this for them.

Magazines/Newspapers **(see Press appendix. III-A-2-d)**

The fanaticism of UK music buyers is underlined by the buoyancy of the music magazine market – no other country in the world offers the choice of weekly and monthly journals and fanzines to cover every imaginable genre, from Americana to Jazz, and stopping at all points in between. Literally hundreds of thousands of music magazines are sold each week in addition to the music itself.

Circulation figures can fluctuate depending on what's hot and what's not, and it's fair to say that music magazines rely on musical movements, and access to superstar artists in order to maximise sales.

So, a teen pop title such as Smash Hits needs successful boy bands (or girl bands, since the Spice Girls) to keep their young female audience interested, whilst a serious weekly like NME has suffered declining sales since the mid-90's when Brit-Pop packed up it's guitar case. Since then, **Rock as a genre has enjoyed a fashionable resurgence, and Rock weekly Kerrang! recently overtook NME for the first time as the biggest selling weekly music magazine in the UK.**

In addition to the specialist titles, the magazine generalists also offer a regular diet of music coverage and reviews. That of celebrity dominates popular culture in the 21st century. We crave, and now expect, the most mundane of information about celebrity lives to be made public property, and the publishing world revel in delivering the goods – it sells copies.

And, of course, open your daily newspaper, particularly the tabloid press, and you cannot miss the music coverage, whether that be album/single reviews, a CD promotion, or particularly the latest photos and gossip. Even the financial pages like to carry the latest ups and downs of music industry share prices.

CD Giveaways

In recent years magazines and newspapers have increasingly fought to attract readers with **cover mounted CDs**. These giveaways offer labels an opportunity to promote artists at no expense, with the magazine or newspaper paying production and mechanical fees, although the artist has to waive any record royalty because of the "promotional value".

For niche artists who don't make music for a mainstream audience, having their music featured on a compilation CD given away by a specialist music magazine, which is also likely to cover them editorially, is generally accepted as a good promotional vehicle to reach an audience hungry to discover new music that isn't easily found on Radio or TV. The success of a magazine like Uncut, which features a cover mounted CD each and every issue, and whose circulation has reached a new monthly high of 83,487 (ABC Jan 02-Jun 02), is testimony to this.

However, analysis has proven that any such giveaway with a national newspaper, only usually involving one established artist at a time, has helped the newspaper sell many thousands more copies, yet incremental album sales are negligible for the featured artist.

The UK's biggest selling daily newspaper, **The Sun**, with a circulation of close to **3.5m,** is the best example of this, and industry opinion is very much split on the merit of these promotions to the artist involved, and moreover, to the industry in general by the public's perceived value of music.

In the Roar youth survey, when asked how they obtain information on new music, ***78%*** of respondents said their main source was magazines, ahead of radio at ***49%***, TV at ***48%***, and the Internet at ***47%.*** (National newspapers came in at ***24%***).

However, these figures change when, in a Music Week/NOP survey among UK 15-44 year olds, consumers are asked the factor which most influenced the last CD they bought - radio clearly leads the way at ***23%.***

Satellite/Cable/Digital/Interactive TV **(see TV appendix. III-A-2-d)**

Good news for the music industry is that penetration of digital TV in European households is increasing. **In the UK, 35% of households now have interactive TV, and this is forecast to grow to almost 40% by the end of 2002. France has penetration levels of over 12%.**

Kerrang! magazine has also recently expanded the brand with it's **Kerrang!TV interactive digital music channel**, a round-the-clock diet of Rock videos, voted for by the public. Media owner EMAP, who also publish Q and Smash Hits, have similarly extended those brands to TV, and they have all become good barometers of sales potential, given that telephone votes from the public decide the video rotation.

Conversely, popular music TV shows such as Top Of The Pops and CD:UK have extended their brands successfully into the magazine market.

But it doesn't end there, as EMAP, owners of one of the biggest commercial radio groups in the UK, have also extended their Kiss and Magic Radio brands to TV, offering a diet of Dance/Pop and MOR videos respectively.

The most popular of these interactive music TV channels, also owned by EMAP, is **The Box**, which averages around 19k viewers at any given time, and it's Top 10 videos on any given week offer a good indication of future chart hits. In fact, some retailers look to The Box chart position before deciding whether to stock certain singles.

Cleverly, this brand extension programme by EMAP not only offers consumers their favourite brands across different media, but more importantly, it offers record companies the opportunity to specifically target an audience by genre, whether that be Rock, Pop, or Dance.

These newer music TV channels offer intense competition to Viacom and their established **MTV** and **VH1** brands, but particularly **MTV** who have also fragmented into several channels offering choice by musical genre – **MTV Base for Urban/Hip-Hop, MTV 2 for Indie/Rock, MTV Dance, MTV Hits**, etc. **Sky TV** has now moved into this area with the launch of three new genre based music video stations **The Amp**, **Flaunt** and **Scuzz**.

Sell-out artist tours have successfully been shown as **pay-per-view concerts** on satellite TV, providing an opportunity to reach even more fans.

Terrestrial TV **(see TV appendix III-A-2-d)**

Music on television has proliferated at a rate of knots with the advent of satellite, cable and digital TV – whether that is the explosion of music channels such as MTV, VH1, The Box, etc, or simply the extended coverage music enjoys on terrestrial channels these days, from magazine/performance shows, including the perennial **Top of the Pops (and TOTP2 which showcases classic archive footage and new releases more suited to an older audience),** to the phenomenon of series' such as **Popstars** and **Pop Idol.**

After three months or more of prime time viewing, **Popstars** yielded the group Hear'Say, whose first single accumulated the highest first week sales of a debut release to date, selling over 500,000 units. This was also repeated around the globe, and as a form of TV programming, this type of music TV looks here to stay.

The follow-up series, **Pop Idol,** attracted audiences rising above 10 million, culminating in a final that attracted media interest bordering on hysterical. Subsequent first single sales of the winner Will Young and runner-up Gareth Gates broke all previous records with multi-platinum ship-outs.

The explosion of reality TV shows like **Pop Idol** and **Big Brother** has made celebrities role models for many young people who now see fame, and the lifestyle associated with it, as something they can aspire to and achieve. As Andy Warhol once said, anyone can have their 15 minutes of fame.

Saturday morning children's TV has been traditionally strong for programming music, and the success of ITV's **CD:UK,** which devotes an hour each week solely to music, has prompted TOTP to reschedule from Friday night to Saturday morning in competition. With **25%** of all music bought on a Saturday, these programmes provide a timely and powerful means of reaching a young audience who are likely to be shopping for music on a Saturday afternoon.

Radio **(see Radio appendix III-A-2-d)**
Radio listening in the UK hit all-time high in 2001, with more people listening to radio than watching television for the first time in many decades.

Similar to TV, radio now offers so much more choice since digital broadcasting began. Even without a digital receiver many people can access these new stations via TV, or the Internet, with increasing numbers (11% of radio listeners) now listening to radio via their PCs. So, if your taste is **Rock**, there's a station for you. If your taste is **Soul**, there's also a station for you. Likewise **Country, Classical**, etc.

However, with the exception of Classic FM, broadcasting nationally on an analogue FM frequency, these niche, genre-based stations are exactly that, and lack the critical mass listening to alone create enough sales demand to make any real chart impact. In order to reach a true mass market and challenge terrestrial radio, Internet radio needs to be made available on more platforms other than the PC – portability is a severe restriction, although there may be a real opportunity via the new generation of mobile phones. Ultimately though, these niche stations can provide cheap, highly targeted media to add to the mix of any marketing campaign.

Whilst serious digital radio penetration is still some years off, it is on the battleground of analogue that the fate of most singles are determined. Many argue that the increasingly consolidated commercial broadcasters make it more and more difficult to break new artists. As virtually all these stations utilise the tried and tested American method of **"callout research"**, where households are called at random from the phone book and played a 30 second hook from a track currently on rotation, it leaves little room for "free-play", or experimentation, as most people generally respond best to what they know and are familiar with. Critics argue that commercial programmers doggedly believe there are only two kinds of songs their audience wants to hear – old hits and new hits, with only the ratios changing as a knee jerk reaction to their latest research figures. This means that risks are rarely taken and most stations will look to their nearest competitor to see what's been added to the playlist.

In turn, music TV channels such as MTV are increasingly looking to the radio plot development before considering adding new videos to their main playlist. However, their other genre-based channels are ideal starting points on the road to crossing a track over.

When you consider that **local commercial radio commands nearly 40% of the national weekly share of total listening**, and that just 4 groups –**GWR/EMAP/Capital/Chrysalis** – dominate this figure, it is hard to disagree with the argument that it is increasingly difficult to break new artists.

Ultimately, this means that record companies arguably have to deliver a compelling plot BEFORE radio or TV will consider playlisting. There are, of course, many ways this can be achieved – clubs/live/press hype/movie soundtrack/TV commercial/track record, etc – but surely one can't get away from the old adage, "it's what's in the grooves that counts"? Sadly, although a truly great song should (and often does) succeed on it's own merits, the music business is no different to any other in that a creative marketing campaign can make that difference.

However, whilst the commercial stations generally "play safe", the same argument can't be levelled at **BBC Radio 1**, who in recent years, whilst targeting their core target demographic of **15-24 year olds**, have championed new music (and chased credibility) to a declining audience. The decline has been steady since the mid-90s "Britpop" years, and the station currently has an **8.3%** share of total weekly listening.

If local commercial radio won't take risks for fear of disenfranchising their audience, and therefore the all-important advertisers, then the government funded Radio 1 should be lauded for supporting new music. Every week specialist programming showcases musical genres to suit all tastes – **Rock/Indie/Hip-Hop/Urban/Dance/Chillout/Breakbeat** etc – and rotation on these shows often leads to a spot on the highly coveted Playlist. In fact, rotation on these specialist shows has become a pre-requisite for Radio 1 Playlist consideration.

And these shows are very much reaching the **"tastemaker"** audience who play an all- important part in any marketing campaign – word of mouth. Research consistently highlights word of mouth as a key contributory factor in consumers' purchasing decisions.

And here mention must be made of the importance of **Pirate Radio** stations, generally operating out of major conurbations, and broadcasting illegally to the predominantly Dance and Urban underground music scenes. These stations are often the starting point for many cool records and are also a vital source of information for the club scenes that surround these cultures.

So, if the cognoscenti at grass-roots level don't embrace it, then it's not likely to go much further. Also, plays on these specialist shows actually become an initial plot to take to other media – it has to start somewhere.

Of course, a Radio 1 Playlist is still hugely influential when other stations and media are still considering an act. But gone are the days when Radio 1 support alone can guarantee a hit single. And, because you can't please all of the people all of the time, Radio 1 is under constant criticism (notably from media on behalf of the taxpayers) because of it's declining audience, widely blamed on a playlist

policy not accessible or representative enough of the tastes of the majority of the 15-24 demographic they aim to represent.
As Radio 1 continues to position itself younger, the disenfranchised older listeners, are increasingly moving over to the slowly evolving **Radio 2, which has cleverly altered it's Playlist policy to include artists no longer deemed suitable for Radio 1, and are seen as more "album-selling" type acts, appealing to a 25 years plus audience.**

This policy dovetails nicely with TOTP2, who along with Radio 2 played a major role in posthumously bringing Eva Cassidy to the public's attention and achieving multi-platinum album sales.

At the same time **Radio 2** has gained massive audience, gradually becoming the dominant force in the market place by breaking the mould of the chart format and reaching more than 13m listeners weekly, with a **15.6%** share of total weekly listening, nearly twice that of Radio 1. Both stations state they are happy with this evolution, and the labels can have no reason for complaint, as there are now logical homes for most acts across the two main BBC music stations.

Internet ***(see Online Retail III-A-3-d)***
With approximately half of all homes in the UK now having a personal computer, the Internet has seen exponential growth never witnessed before in a marketing medium. This offers labels a major opportunity - to reach millions of people globally and develop important one-to-one relationships with potential customers. Whilst there is still some way to go before critical mass is reached no self-respecting campaign is complete without a presence on the web, which in most instances means individual artist and label web sites.

With many magazines, newspapers, TV shows, radio stations, etc, extending their brands on the Internet, there are more opportunities than ever to have music, videos and performances exposed to new audiences.

Like street teams, **E-teams** can be highly effective in the **viral marketing** of artists on the web. By recruiting "tastemakers" from the database these fans create a buzz and spread the word, both on and off-line. Their enthusiasm on web message boards and in chat rooms creates a positive hype and can stimulate interest and demand for forthcoming artist releases, as well as helping build the all-important database numbers.

The Internet is also a highly cost-effective medium for **Direct Marketing**, particularly compared to the methods of old when physical mail shots could account for a large chunk of any marketing budget, particularly if you had a large database of fans and wanted to send samples of music on cassette or CD. In the digital era music and video samples can be uploaded, streamed (and, of course, downloaded) and listened to by anyone with a PC almost instantaneously. This can be particularly effective when marketing niche music that doesn't fit the playlist policies of the dominant Radio and TV channels. However, depending on which side of the fence you sit, the downloading of music from the web is either;

A fantastic promotional tool that allows consumers to discover and sample new music before buying.

or b) A threat to the future of the music industry as it allows access to free music.

In Europe, file sharers currently represent just **3.4%** of the population, and the fact that over half of **"peer-to-peer" (P2P)** users are under 25 years old means that they are not representative of the older, high-spending demographics that are key to sales of recorded music. **In 2001 nearly 60% of all albums were bought by people aged 30+.**

However, the increasing use of **recordable CDs (CD-R)** is not only broadening commercial piracy practices, but it is also driving the phenomenon of private **CD burning**, either disc-to-disc or via digital downloads from the Internet. This has been identified as a key reason for declining sales in several countries around the world, including Germany, and figures show growing CD-R sales in the UK in recent years.

But possibly the greatest threat to the music industry, both offline and online, is the diminishing perceived value of music among consumers**. A whole generation of music fans now expect online music to be free,** and this free music mindset is in danger of becoming permanently embedded in the digital generation of the new millennium, a generation that does not define itself by music in the way that youth did in previous decades. The Punks, Goths, and New Romantics have been replaced by computer games and snowboarders.
Jupiter Research forecasts that by 2007 just **44%** of on-line households will have broadband access in Europe. Although the huge popularity of file sharing shows that music fans can consume music in large quantities via narrowband, broadband is the key driver for paid services – people may be prepared to spend hours downloading music for free, but they will be reluctant to do this when paying for music.

However, at the time of writing, and according to figures released by Oftel, the telecommunications regulator, Britain passed the 1m milestone for the number of high-speed broadband Internet connections, giving it one of the fastest growing broadband markets anywhere in Europe.

The number of broadband connections has risen from half a million to 1m in six months, with new connections running at over 20,000 per week. This means that 4.3% of UK households have a broadband connection.

Further, according to the Jupiter European Online survey, as broadband net access takes off across Europe, so is the amount of music swapping, with nearly 40% of surfers using their broadband connection for downloading and sharing music on the net. This compares to just 18% for surfers with a dial-up Internet connection.

Perhaps even more worrying for the music industry is that 44% of net users admit that they do not want to pay for online music in future. But it is not all bad news, as according to the survey, double the number of people who had used illegal file-sharing sites would be prepared to pay for

music compared to those that had never used such services.

And it has been predicted by Forrester Research that digital music will be worth $2 billion – 17% of the entire industry – by 2007.

In terms of physical distribution, Internet retailers accounted for around 5% of album sales in 2001, up from around 3% in 2000 and just 1% in 1999.

Either way, no one can deny the potential power of the Internet as the global music business struggles to find a business model that rationalises this golden opportunity and ultimately reshapes the industry.

Mobile Phones
Even mobile phones now provide an opportunity to listen to music through **WAP technology**, and **SMS (text) messaging** is another example of new ways to develop those elusive one-to-one customer relationships. **Ring tones** and **logos** can be created and mailed to further promote music and raise artist profile.

b. Marketing a record...

Although labels practise similar marketing disciplines globally, **it is still the UK Singles Chart that predominantly drives the album market**, and what sets the UK apart from all other territories is the speed of the Singles Chart.

Every singles campaign is heavily front loaded with up to 6 weeks of pre-release promotion. Coupled with what is generally a cheaper week 1 retail price (and knowing the price will go up in week 2), consumer demand is usually peaking in the week of release.

The result of these front loaded campaigns is that singles have usually peaked both in terms of chart position **and** sales, and are dropping down the chart before the airplay peaks. This is because many radio stations only up rotation on a record once it charts, particularly the higher charting singles. In turn this can lead to extended positive audience research, often resulting in many weeks, sometimes months, of play whilst the track in question falls down the **Official UK** chart.

This trend has dominated the UK Singles Chart for the last decade, but prior to that you could release a single and gradually work it up the chart, finally peaking after a period of weeks where Promotion and Sales built in tandem **after** the commercial release. This is still how singles are worked in most other territories, including France, often taking many months of marketing and promotion before peaking.

Another main difference is that **the Official UK singles chart is totally sales based** (as France), compared to a mix of sales and airplay in certain other territories, notably America, where the Billboard Hot 100 Singles Chart is made up of **80%** airplay and only **20%** sales.

Many UK record executives would like to see a return to a slower chart and method of marketing singles, and this continues to be an area of hot debate as the various pros and cons are considered. However, those shouting for airplay to be taken into consideration need only look to America and how the **payola corruption of "pay for play"** has blighted their industry. At least the UK singles chart represents an accurate reflection of actual consumer demand.

The marketing campaign usually begins upon delivery of music from the **A&R** team, although an overall strategy will have been determined ahead of this, including the creative concept, from styling and photography to artwork. Strong imagery can play an important part in seducing the record buying public, and with the sleeve artwork likely to feature on all marketing elements, including Press ads and Outdoor Posters, there's real pressure on the designers to create an image that not only stands out, but can also stand the test of time.
The period of promotion on a UK single generally starts about 6-8 weeks upfront of commercial release, building Radio and TV airplay along the way, and with a marketing campaign unfolding in tandem.

Release Planning
A typical single release might be planned as follows –

- Week –8 Servicing of remixes to clubs/specialist radio & press
- Week –6 Servicing of video to TV
- Week –5 Servicing of single to radio & press
- Week –4 Retail sell-in begins
  Radio/TV Promotion continues
- Week –3 Initial stocks manufactured, based on forecast
  Radio/TV Promotion continues
- Week –2 Retail marketing finalised and orders placed
  Radio/TV Promotion continues
- Week –1 Main marketing campaign begins – Press/Posters etc
  Radio/TV Promotion continues
  Stock shipped to retail
- Week 1/Week of release – Marketing/Promotion continues
  Midweek sales/chart positions available
- Week 2 - Debut chart position
  Promotion continues

- Week 3 – Album release/where relevant: set-up begins approx.3 months upfront

Budget
Ahead of this, a marketing budget is set, based on a forecasted ship figure (i.e. the pre-sell quantity to retail), and is usually about **£1 per unit for singles and albums**. Of course, there are always higher exceptions to the rule, particularly where superstars and label priorities are concerned.

The 2 main areas of spend in any above-the-line marketing budget will generally be **Advertising (including Press/TV/Radio/Outdoor), and Retail.** This is the same for singles and albums.

Video
The marketing budget doesn't take into account the cost of making a video, which, at anything **from £3,000 to £300,000 and above** is the reason singles are generally deemed loss leaders, but is an essential tool if you want you want to seriously compete for audience on TV (and the Internet). Videos

also make valuable additions to any single package, in **CD-ROM** or **DVD** form, with fans able to play on their home systems.

Licensing/Compilations

The licensing of a single (or album track) to compilations is one way labels recoup monies invested in artists, and with the **compilations market accounting for over 23% of all album sales in 2001**, labels will factor in and rely on licensing income before doing a singles deal, particularly where Dance music is concerned. With the **Dance genre accounting for over 30% of compilation sales**, often a Dance track can appear on several compilations **before** it is released as a single, and this is an accepted means of promotion, whereby different mixes can work on different levels, including clubs, ultimately creating awareness and demand for a single, particularly if the commercial release has been freshened up with a brand new mix, which has usually been serviced to radio.

However, it's the big selling Pop compilations, dominated by the perennially successful "Now" series, which can provide healthy licensing income and help turn a single into profit.

Remix/Clubs

Another key tool generally not included in the marketing budget (as this is borne by A&R) is the remix, and it isn't just Dance music we're talking about. In order to reach just about every conceivable market labels look to provide mixes for clubs and also to suit the various radio formats. So, whilst a Dance track will inevitably be accompanied by several mixes, including the crucial radio edit, a Pop track could, for instance, be given an Urban mix and a House mix to help gain credibility, compete for play in these markets, and ultimately offer more choice for Radio.

The importance of the club scene in the UK is borne out by the fact that for the last decade there have been more singles released on 12" vinyl each year than on CD. 4,142 singles were released on 12" in 2001, nearly twice the 2,126 released on CD!

Radio/TV Promotion

Whatever the genre, a single is regularly remixed from the album to offer radio something more suited to their "rhythmic" formats.

With clubs usually the starting point for any relevant campaign at 6-8 weeks upfront, specialist radio kicks in around the same time, in the hope of building a head of steam, and that necessary "plot" to take to **Radio** proper, and **the vital playlist consideration, around 5 weeks ahead of commercial release.**

Music Control UK monitors all the main radio stations 24 hours a day and labels can follow the progress of their releases on a play-by-play basis, with the industry availability of the **Official UK Airplay Chart** a vital barometer of the ongoing performance and commercial potential of singles.

Also, in tandem, a TV promotional plot is developed with the starting point the **servicing of the video to TV channels for play-list consideration around 6 weeks upfront.** As important is the need to secure some performance TVs, with Saturday morning children's shows a key area of exposure, as well as the big audience "light entertainment" programmes which are crucial in the quest to cross any record over to a mainstream audience.

Outside of the mainstream there are shows that cater for an audience more interested in buying albums. The most notable in recent years is **Later with Jools**, where all acts play live and it is here you could find **World or Blues** music, or other niche genres, represented alongside the Rock acts.

Live/Touring ***(see Live & Club Scene III-B)***

The live arena is still a vitally important area in the development of any act, and of course, most new, traditional Rock acts are signed on the strength of their live performance as well as the quality of their music. Whilst it is possible to market a record into the charts without the artist ever having performed or sung live, the "authenticity" of touring, and growing a loyal fan base is the tried and tested way of virtually guaranteeing a level of singles and album sales, particularly in Rock, where there is no substitute for the visceral thrill of seeing your heroes live in concert.

For labels, **the cost of touring a new act is an expensive one, but it's generally a fully recoupable one**, and if the act develops successfully (to the point of self-funding touring), can become an extremely profitable one, as by this point the act is bound to be selling records in volume. To maximise artist development UK labels, agents, and promoters work closely together on touring/release strategies.

The strong **festival culture** of the UK means that every summer there are numerous outdoor events catering for all musical tastes - **World Music at Womad, Dance at Creamfields, Folk at Cambridge Folk Festival, Heavy Rock at Ozzfest**, etc. But the centrepiece of festival season is the prestigious **Glastonbury Festival**, the longest running festival in the UK, which over 3 days in June showcases every kind of music, and is now televised every year.

Another benefit to any successful touring act, but not the record company (although the recently negotiated Robbie Williams/EMI contract is the first major label deal to change that), is the financial rewards from ticket sales and merchandise. **A sell-out global tour on the scale of a U2 or a Rolling Stones show can see income far outstrip that from record sales.**

Press

Press coverage is an essential part of any campaign, and the healthy size of the UK magazine market coupled with the voracious musical appetite of our newspapers, allows scope for a press plan of news, interviews and reviews to unfold on most releases. And with most magazines and newspapers now also having an online presence the ability is there to reach even greater numbers of potential consumers.

Niche musical genres that don't get much support on Radio and TV can rely on a whole raft of specialist magazines and underground fanzines to reach a potential audience.

The trade magazine **Music Week** **(see details in Press appendix. III-A-2-d)** is published every Monday, and is an important read for industry professionals each week, featuring news, playlist and chart information, including airplay and specialist club charts. Inclusion in these published charts is often a vital part of the promotion plot, particularly where dance music is concerned, as it allows pluggers to use this information when presenting to Radio and TV programmers.

Independent Press and Promotion Companies

The importance of Press coverage, as well as TV and Radio airplay, has opened up the industry to independent Press and Promotion companies, and many artists, particularly the established acts, request these services even when labels have fully staffed departments responsible for these areas. In fact, many artists try to include the option of independent Press and Promotion as a clause in their contract.

However, **there are niche genres such as World, Classical, and Jazz where specialist knowledge is required, and this is where these independent companies can excel**, often providing long-standing key relationships at media not matched by major or independent label personnel.

These specialists are also vitally important for many "underground" music sub-genres, and strong competition within the numerous media plus the fast moving trends make a personal relationship with journalists even more valuable, especially as most specialist journalists are free-lance and work across different media. They may also often be passionate DJs who will promote the record in clubs, on radio, and within the "tastemaker" community.

For many foreign acts a release in the UK means local **and** international credibility. This is sometimes necessary to guarantee a release in other territories, even without a UK label deal. From abroad, these acts will often directly employ the services of independent press and promotions companies to work their product in the UK. In addition, **an independent Sales & Distribution company will manage the sell-in and shipping of product to retail**, and a successful release on import can often lead to a deal with a UK label.

This is the reason why it is absolutely necessary to use such PR companies when working a record from abroad, even before the record is made available in the UK. **Creating a buzz** within specialist media and clubs is the only way to start building some strong credibility and reaching an audience of potential fans who will spread the word and help create demand at retail, not just in the UK but also among specialist communities around the globe.

A few lines alone in the specialist British press might not be the most effective in the UK where so much more is required for success, but they can be very efficient on the international underground network. It is impossible to try to create this buzz directly from abroad without knowing the latest trends, pirate radio, fashionable clubs and DJs inherent to the local underground culture. This underground promotion is also a necessity to help the distributor sell to retail, or to convince a UK label to make a licensing deal. It is also important that the independent PR and distributor work closely together, maximising all opportunities around evolving trends. It is not always important in the UK to have a record in stores when starting a campaign, as the record buying public are aware that most releases are promoted in advance of the commercial availability, and it is this which creates the demand and helps retailers decide whether to commit to certain releases.

Independent Sales & Distribution

As they don't have the resources of the major labels, many small, independent labels rely on "out-of-house" services such as Manufacturing, Sales and Distribution, Press, and Promotion, and it's only the core creative areas of A&R and Marketing that are usually always handled "in-house".

The majors occasionally use independent Sales & Distribution when they want to create an "independent culture" for an act, or a boutique, subsidiary label. This is particularly relevant when developing business with specialist retailers in certain niche genres such as World and Classical, and can ultimately help maximise sales.

A foreign label can have different types of deals with an independent distributor depending on available budget for promotion and marketing, at least at retail level. A certain level of gratis "promotional" CDs and a special discounted rate off the gross price can encourage the distributor to motivate his customers and invest in independent promotion, advertising, or even tour-support. And by being able to respond immediately to what's happening on the underground, a specialist distributor can often have an advantage over the majors in reacting more quickly at retail.

Formatting

The formatting of any single release has become a bit of a science for UK labels, particularly as you are allowed **3 formats from CD, DVD, Vinyl, and Cassette, to qualify for the chart**. These can be most effective when an act has a loyal fan base that will buy all available formats, and generally in the week of release. The key for labels is to provide as many previously unreleased extra tracks/mixes as possible spread across all formats**. Chart rules allow no more than 3 tracks per format, including the lead track, up to a total of 20 minutes of music (or one title and any number of remixes to a maximum of 20 minutes), plus an interactive element on CD that could feature the video of the lead track.**

In terms of packaging, the days of free gifts with singles are long gone. The only allowances now are a poster, or a maximum of 4 postcards. These work well when marketing to a younger female demographic who follow boy bands and want pictures of their pin-ups.

In unit terms CD is the dominant singles format, accounting for over 68% of all singles sales (and nearly 97% of all album sales). Cassette has declined rapidly in recent years to around **16%** of single sales, whilst 12" vinyl is closing in at around **14%** and likely to be the second biggest selling format by the end of 2002, mainly due to it's Dance orientation, with the UK's "DJ culture" helping the format to thrive.

Most singles are priced at retail from £2.99 on week of release, and £3.99 thereafter.

The common practice of a few years ago whereby singles were sold at especially low prices in the initial week or release is becoming increasingly rare. However, the closing price gap between singles and albums - albums are much more frequently discounted nowadays making them cheaper in 2001 than the year before, but substantially cheaper than when they were initially launched back in 1983 – is highlighted as one of the reasons why **the singles market fell by 10% in 2001**.

In contrast, with UK music buyers being offered albums at increasingly attractive prices (multi-buy discount campaigns are omnipresent at retail these days) it is clear that this is a key contributor to the **7%** increase in album shipments and why UK consumers buy more albums and singles per head of the population than any other country.

It is worth noting that companies are continually looking for new formats to launch into, and reinvigorate, the market the way CD did when many consumers replaced their vinyl collections over time with CD. The rapid growth of **DVD** has made the format one of the most successful new consumer products in recent years, and within 4 years has claimed more than 40% of the total retail value of the video market. Although **music's share is less than 4% of sales**, the increased functionality and sound quality makes the format far more suited to music, and there is potential for serious growth in the future.

DVD Audio (DVD-A) and Super Audio CD (SACD) are two other "high-end" new formats with growth potential, but any new format's success very much depends on hardware penetration, and in these instances are still some ways off. However, they can possibly provide the industry with a solution to piracy, as an **"encryption"** process embedded in the disc can prevent copying.

Retail and independent sales and distribution ***(see Independent Retail facilities. III-3-c)***
Once the promotion plot has started to take shape it is critical to start the sell-in and get retail on board. This usually happens around **4-6 weeks ahead of release**. The retail landscape includes over **5,600** stores selling music; from small **independent specialist shops** to specialist chains such as **HMV** and **Virgin**, general mainstream multiples like **Woolworths** and **WH Smith**, and the sector witnessing the largest growth - **Supermarkets.**

The 25-44 demographic is becoming more comfortable purchasing music while shopping for food, and supermarkets are succeeding in attracting heavy music buyers (albeit of Top 40 chart artists and compilations) in a way they were unable to a few years ago, with nearly half of all music spend in the supermarkets coming from this demographic.

In 2001, the supermarket sector increased its share of album sales to **17.7%.** (It should be noted that only Asda and Tesco in this sector stock singles).

The specialist chains account for nearly half of all music sales, and, along with the independents, are acknowledged by the labels as being critical in the development and breaking of new artists, as they carry the widest possible range of stock. There are also greater instore marketing opportunities, including point-of-sale material, racking by genre, listening posts, and opportunities for live performances.

However, to cross an album over to a mainstream audience it is essential to be stocked in the general multiples and supermarkets, where sales can ensure chart success and campaign longevity. In fact, some supermarkets are now offering marketing opportunities more akin to the specialists, such as listening posts and live performances – perhaps one of the reasons why this sector continues to grow at the expense of the general mainstream multiples.
With over **800** stores and around a **25%** share of singles expenditure (plus **13.5%** share of albums expenditure) **Woolworths** are still one of the most important retailers of music in the UK. Although not impossible, it is extremely difficult to have a hit single in the UK without the support of **Woolworths.**

Around seven working days before commercial release, a single (or album) is **"call off".** This means that all orders from retail are placed in time to ensure delivery ahead of the release date. The size of the order, or indeed an order at all where the general multiples and supermarkets are concerned, depends on how well the promotion plot has developed, and how much consumer demand there may be. Most retailers use sophisticated chart analysis, taking into account artist sales history and market share, when considering releases.

Ahead of this, a discussion will have taken place as to how much marketing monies the label is prepared to invest with the retailer in support of the release. Most retailers offer instore merchandise opportunities, as well as **"co-op" (retailer branded) marketing** in Press, on TV, etc, and labels will usually allow a large chunk of any budget for retail, as positioning and visibility instore are critical to the success of most releases. **Spending "co-op" monies with a retailer will usually guarantee a higher level of stock commitment from the retailer, particularly where TV advertising is concerned.**

The specialist chains, who pride themselves on range of stock, with bigger floor space and racking by genre can usually accommodate most releases, with the independents also supportive of new artists and releases, but the general multiples and supermarkets require a very strong Radio and TV airplay plot before committing to stocking a single, and subsequently, singles success before considering stocking an album. As these stores are very much Top 40 driven, it's only the best performing artists each week who secure racking in these highly sought-after outlets.

Where new acts are concerned it is usually necessary to release 2 or 3 singles into the marketplace before releasing an album. This allows time to grow awareness of the act and hopefully develop an audience in anticipation of the album.

Of course, if that big hit single comes along sooner then it is often better to capitalise on the success there and then and quickly release an album, as consumers are often prepared to invest in a new artist album on the strength of one big hit single. It is important to be open to changes in plots that occur as a campaign evolves.

Conversely, however, the School Children's Attitude Monitor (SCAM) survey reveals that around half of the children surveyed said they needed to hear at least two songs from an artist album before they would make a purchase, and more than **60%** said they were buying fewer singles because it was cheaper to wait for their favourite tracks to be released on chart compilations, with similar numbers waiting until an artist album was discounted before purchasing.

Market Research

Market research is a necessary and essential tool for traditional marketers in FMCG, adopted widely by the movie business, and now increasingly being used by the music industry to try and determine upfront the potential of a new act, or even the track listing of a Greatest Hits album release.

Focus groups of core demographics are recruited to give opinions on everything associated with the artist, from the music to the styling, photography and artwork.

Whilst it can be dangerous to read too much into the opinions of as little as 20 people with no music industry experience between them, these people are consumers after all, and can provide a good barometer of unbiased public opinion. When you consider the hundreds of thousands (if not millions) of pounds invested in the launching of many new acts, it is a small price to pay at the set-up stage which could help avoid some costly pitfalls once the campaign is under way and perhaps even too late to rectify.

Advertising
The marketing budget is generally dominated by advertising, and the main areas of spend are – **TV, Press, Radio, Outdoor**. Record company advertising expenditure increased by **3%** in 2001. **TV now accounts for 71% of advertising spend, whilst Press is 15%, Radio 9%, and Outdoor 5%.** However, these figures do not include co-operative spends with retailers, which can also account for a large chunk of the marketing budget, and also doesn't include illegal outdoor spends, such as "Flyposting".

Although TV advertising accounts for the majority of annual record company advertising expenditure, it is the high capital cost of entry that puts it there. With over 20,000 albums released annually, only a small percentage of these are advertised on TV. **The cost of TV advertising is very much dependant upon a number of factors such as who is being targeted, the length of the commercial, the duration of the campaign, and the regions or number of stations being used.** For example, using a 30 second commercial, a one-week medium to heavyweight campaign, on national terrestrial TV in order to reach a large audience, can cost **over £100,000**. A major artist release, particularly in the competitive Christmas market, can easily cost **£500,000**, or more, on TV. Relatively, Radio is also expensive when targeting a large audience, and operates similarly to TV.

But with the increasing choice of satellite, cable and digital channels now available, it is possible to identify and target an audience more cost effectively, although the numbers you are reaching may be much smaller. However, this can be a good way of testing a release, particularly in niche genres, and if the results are positive can justify increasing spends to drive further sales, with the ultimate aim of crossing over to a mainstream audience.

Most campaigns will include Press advertising. With the vast choice of magazines (and newspapers) available catering for all genres of music this is the most cost effective way of targeting an audience, and can be adapted to suit all budgets.
An Outdoor profile can effectively back up a TV or Radio campaign by adding audience, but the large **48 and 96-sheet poster sites** can cost tens of thousands of pounds to cover the major conurbations, and are generally reserved for major releases. So, the smaller budgets still regularly look to illegal street postering, including **Flyposting**, particularly where "underground" releases are concerned.

Catalogue Marketing
"Back catalogue" provides an important source of revenue for record companies. It is usually extremely profitable due to the fact that the marketing costs are low compared to new releases and launching an act. Although definitions of back catalogue vary between labels, the definition used by the BPI is for albums that were released prior to the year before the current year. So, for 2001, that would mean that any album released before 2000 is back catalogue, and this generally covers the chart life cycle of most albums.

Back catalogue albums accounted for 32.2% of unit sales in 2001; in expenditure terms this represents 25.5%.

Back catalogue sales are very much orientated towards **male buyers who account for 72.1% of expenditure** and whilst spending is spread evenly across all age groups, there is a notable bias towards the older groups. **More than 46% of purchases are made by those aged 40+, compared to the 33% of new releases they account for.**

Back catalogue sales are heavily biased towards the specialist retailers who generally offer broader ranges of stock (whilst supermarkets claim an especially high share of new release sales, **20.2%** in 2001, compared to **15.5%** in 2000.

In order to keep artist catalogues fresh with the ability to sell year after year, labels regularly repackage albums with extra tracks, or remaster old albums in order to stimulate new fans, and often selling over again to the core fan base.

Of course, a constant stream of successful new releases is essential for labels to maintain a healthy catalogue of the future.

In recent years the escalating marketing and promotion costs for labels means that every pound spent has to be more carefully considered than ever before.
Obviously, there is no one-size-fits-all marketing campaign that can be applied to every artist, but with the continued proliferation of media in the 21st century it is arguably easier and more cost effective for music marketers to reach their target demographic.

The power of the Internet and the opening up of whole new methods of distribution means that the industry has to adapt to a new business model, but the potential to develop closer relationships with the consumer is here, and that can only offer greater business opportunities going forward.

What isn't in doubt is the public's voracious appetite in the quest to find music for the soundtrack to their lives.

Mark Anderson - October 2002

Sources – BPI/IFPI/Taylor Nelson Sofres/Rajar/Barb/ABC/AC Nielson MMS/Roar/Forrester/SCAM/ Music Week & NOP/Jupiter/GartnerG2

c. Marketing on a shoestring – entry level marketing for the smaller label

The smaller independent labels in the UK simply can not afford to compete with the deep pockets of the major companies and so, in the UK, a sub-culture has emerged. The smaller labels use a network of independent companies to create the underground buzz and fan base before stepping up to a fully on marketed release. A little extra attention to marketing in this area is increasingly important in the UK as there are so many publications and radio stations now that their effect is sometimes diluted. Extra marketing helps to re-direct the public's attention to a record that has had good reviews in the press or specialist play and can, for not much cost, help give the extra little bit that can make a difference. The retailers look for extra flair on releases and it can give an edge over another record. That said the expected sales of these smaller releases initially necessitate a higher than £1.00 per unit spend with a more long term view in mind.

This parsimony is borne out of necessity but there is no doubt that sometimes the « slowly slowly » basis can work through to set up the release of a record that can potentially break through to the charts. These tend to be at the specialist side of the market where the wooing of specific tastemakers is a strong indicator of the potential success of a record and where these tastemakers will judge a release on the quality of the music not the size of the advertising budgets. As it is very segmented, the UK market is certainly at entry level (but often beyond that) very NICHE based and the key to starting a campaign is to find the influential « champions » in the specific area you are working in who will love your record and tell people about it.

At radio these tastemakers vary per genre but a John Peel play on Radio One can do wonders for an indie act ; Breezeblock or One World for more electronic / dance music ; Charlie Gillett on various BBC stations for any world music release etc. These specialist shows tend to be the evening / late night shows. There are specialist « pluggers » who do not have appointments with the main producers at Radio one and the other stations but who plug only to these relevant tastemakers. While the mainstream independent companies can charge up to £3,000 a month retainer it is possible to use these companies who will charge less than £1,000 or even £500 for a single.

Again the same theory applies to the press, there are similar companies who service and talk to smaller sets of journalists. Often these are freelancers who write for many magazines and their enthusiasm for an artist or track can get coverage on online / student or local media. The Fly magazine for indies, the Update for dance music …. there are many specialist papers which will also feature reviews of new music on smaller labels.

There are various benefits of this targeted servicing. Often the majors and bigger independents will service 750 + copies of a single or album as a service to everyone on their list. The cost of manufacturing promo records to send to media who will not write / play / listen to a release can be prohibitive and can be better spent elsewhere. Also labels can build up a selection of fans and positive reactions that will give subsequest releases more weight when approaching « bigger » media. Many of the journalists who write for specialist magazines also have their own relevant radio shows or DJ in the clubs. Consequently you can double up on a smaller service and really make it count.

The same can apply to strategic marketing. The pages of Muzik magazine and the NME are filled with page advertisements from big selling artists on major labels and many UK labels place very few, if any, adverts in the mainstream media. Many of the street marketing / Student marketing independent companies if they feel that an artist will appeal to their audience will work on first releases on the « what can you do for £500? » basis. They then hope that they can keep working with the act in the long term and gain long term better paid work with them. The credibility of these companies depends on them being the first to give new music to their contacts. There are SO many new releases being serviced and talked about to media and record buyers alike it is increasingly important to do an extra bit of marketing in order to make people listen to your record instead of the next one in the pile. It is not enough to be good – you have to be noticed!

Companies that do this sort of work are mostly listed in the Music Week Directory but in order to find the best companies **your own research is invaluable**. Look out for artists that you think are similar to yours and find out who works on those artists. Word of mouth with other similar labels often proves the most effective way of finding the best companies as many do not feel part of the mainstream industry and also the biggest advert does not always mean the best service for new acts.

There is however a commensurate drop in the potential sales and the ship of records marketed like this. Even the smaller retailers are wary of taking records that do not have much profile. The independent distributors are experienced in selling these sorts of releases and the key is to build the artist up and sell over a period of months. Rough Trade and other shops country wide are a great basis to kick off retail sales and often stock self released EPs by unsigned bands. These sales can be broadened out to other areas and stores relevant to the ongoing activity.

A lot of small labels are making some of their single releases ‘promo only’. Servicing to the media with a proposed release date and then only making a few available to the shops. While this can deprive the label of income it may save money in manufacturing and distributing a small amount of singles and dealing with returned stock etc. Obviously plans like these are revisable according to the amount of promotion gained. The UK is used to release dates changing according to the success or not in the promotion of a record.

There are many labels that survive and indeed thrive in the independent sector in the UK market. It is an area where arguably the industry is looking for the most innovative music to come through. It can be the most exciting side of the UK industry and the challenges that limited budgets can give to creativity can often lead to the creation of new ideas.

Pat Carr / Remote Control – June 2003

d. British Media Appendices

Music TV Channels - *Source: TargetNMI, Katie Freeman, TV Executive 8th October 2002*

MTV - total weekly share of viewing - 0.19%

MTV: The original music video channel, it invented the bite-sized style later copied by BBC2 and Channel 4 for its youth programming. Home to a diverse selection of music, including the prestigious Video Music Awards and the popular Unplugged series. Also gave birth to Beavis and Butthead, Jackass , The Osbournes and, in the Real World, the first reality show. Weekly share: 0.04%

MTV2: Companion to the main channel, mainly music video based. Has a younger demographic and tracks trends such as nu metal and UK garage. Weekly share: 0.02%

MTV Base: Launched last year to concentrate on black and urban music and capitalise on the popularity of rap, garage and R'n'B. Share: 0.04%

MTV Dance: Another brand extension, focusing exclusively on dance music. During the summer many of the programmes are broadcast from Ibiza. Share: 0.01%

MTV Hits: Unashamedly populist video jukebox of chart hits, launched to head off the challenge of Emap's The Box and Smash Hits channels. Share: 0.03%

VH1: Mix of classic music from the 80s and 90s and acclaimed documentaries such as Behind the Music. Share: 0.03%

VH1 Classic: Music video nostalgia. Share: 0.02%

EMAP - total weekly share of viewing - 0.17%

Kerrang!: The latest Emap music channel launched to ride on the back of the success of the rock and nu metal magazine, which is now the biggest selling music weekly in the UK. Share: 0.02%

Kiss: Dance music, based on the popular London radio station. Share: 0.03%

Magic: Easy listening and golden oldies, based on the radio station. Share: 0.03%
Smash Hits: the latest boy bands and teen friendly pop, based on the iconic pop magazine. Share:0.03%

The Box: Emap's first music channel, which introduced the video jukebox concept and first challenged the supremacy of MTV. Share:0.04%

Q: Leftfield music videos and artist features, designed to appeal to readers of the long running rock monthly. Share: 0.02%

Radio Target Audiences TARGETnmi

station	Ending Jun 2002		
	reach	location	target
100.7 Heart FM	938	Birmingham	women 25+
102.4 Severn Sound FM	119	Severn Estuary	ads 15-40
102.8 RAM FM	153	Derby	ads 15-34
103.2 Power FM	288	Portsmouth	ads 15-30
107.6 Juice (was Crash FM)	97	Liverpool	ads 15-24
1170 - Swansea Sound	112	Swansea	ads 25-44
2-Ten FM	285	Reading	ads 15-34
2CR FM	159	Bournemouth	ads 20-44
96 Trent FM	382	Nottingham	ads 15-34
96.2 The Revolution	89	Manchester	ads 15-34
96.3 Aire FM	196	Leeds	ads 15-34
96.4 FM The Wave	157	South Coast	ads 15-34
96.9 Viking FM	323	Hull	ads 15-34
963/972 AM Liberty	27	London	women 25+
97.4 Rock FM	385	Preston	ads 15-34
97.6 Chiltern FM	209	Chilterns	ads 20-40
B97 Chiltern FM	122	Bedford	ads 15-40
Beacon FM	294	Wolverhampton	ads 15-34
Beat 106	393	Central Scotland	ads 15-34
Big AM (was 1458 Lite AM)	66	Manchester	ads 20+
BRMB 96.4 FM (Birmingham)	682	Birmingham	ads 15-34
Broadland 102	237	Norwich	ads 15-20
C.FM Radio	103	Carlisle	ads 15-34
Capital 95.8 FM	2,760	London	ads 15-34
Choice FM London	290	London	Black ads 15+
Classic FM	6,683	National	ABC1 ads
Clyde 1 FM	691	Glasgow	ads 34+
Clyde 2	421	Glasgow	ads 15-34
Essex FM	361	Essex	ads 15-34
Forth AM	146	Edinburgh	ads 25+

Forth FM	287	Edinburgh	ads 15-34
FOX FM	203	Oxford	ads 15-34
Galaxy 101	351	Bristol	ads 15-40
Galaxy 102	431	Manchester	ads 15-24
Galaxy 102.2	308	Birmingham	ads 15-24
Galaxy 105	961	Yorkshire	ads 15-24
Galaxy 105-106	530	Newcastle	ads 15-24
Gemini FM	193	Exeter	ads 15-34
GWR FM	421	Bristol	ads 15-34
Hallam FM	450	Sheffield	ads 15-34
Heart 106.2 FM	1,663	London	women 25+
Hereward FM 102.7	141	Peterborough	ads 20+
Invicta FM	430	Kent	ads 15-34
Jazz FM 100.4	345	Manchester	ABC1 ads 25+
Jazz FM 102.2	679	London	ABC1 ads 25+
Key 103	824	Manchester	Manchester
Kiss 100 FM	1,489	London	Ads 15-34
LBC 1152 AM	361	London	ABC1 Ads
Leicester Sound 105.4 FM	172	Leicester	Ads 15-34
Magic 1152	173	Newcastle	Ads 25+
Magic 1152	143	Manchester	Ads 25+
Magic 1161	97	Middlesborogh	Ads 25+
Magic 1170	82	Hull	Ads 25+
Magic 1548 AM/MW	104	Liverpool	Ads 25+
Magic 828	147	Leeds	Ads 25+
Magic 999 (was Red Rose 999)	76	Preston	Ads 25+
Magic AM	96	Sheffield	Ads 25+
Magic FM	1,091	London	Ads 25+
Mercia FM	191	Coventry	Ads 15-34
Metro FM	600	Newcastle	Ads 15-34
News Direct 97.3FM	415	London	ABC1 15+
Northants 96	166	Northampton	Ads 15-34
Northsound One	141	Aberdeen	Ads 15-40
Northsound Two	75	Aberdeen	Ads 30+
Ocean FM	245	Southampton	ads 25+
Pulse	243	Bradford	ads 25+
Radio City (was 96.7 City FM)	591	Liverpool	ads 15-34
Real Radio Yorkshire	348	Yorkshire	ads 15-34
Red Dragon FM	316	Cardiff	ads 15-34
SGR Colchester	57	Colchester	ads 15-34
Signal One	280	Cheshire	ads 20+
Southern FM	367	Brighton	ads 15-34
Surf FM	42	Brighton	ads 15-24
talkSPORT (was Talk Radio)	2,401	National	men
TFM	251	Middlesborough	ads 15-40
Vibe FM	314	Anglia	ads 15-24
Virgin 105.8 FM London	1,012	London	ads 20-44
Virgin Radio AM (UK)	2,492	National	ads 20-44
Wave 105 FM	343	South Coast	ads 15-34
XFM	366	London	ads 15-24

Source: TargetNMI, Adam Hopkinson, Head of Radio, June 2002

British Music Main Press List and Circulation

Please note that the British classification by genre is not exactly the same than the French classification. Even if they belong to a particular category, most of the magazines feature all styles of music. For example, a magazine classified in the "rock & indie" section such as NME includes also other musical genres. The British classification is more "behaviour" orientated and is based on commercial trends/segmentations.

National Newspapers

Circulation

Daily newspapers

o Main titles	**Circulation Jan-Jun 2002**
The Sun	3,441,613
Daily Mail	2,419,792
Daily Mirror	2,127,115
Daily Telegraph	1,004,574
Daily Express	927,797
Times	709,061
Daily Record	567,270
Daily Star	654,544
Financial Times	486,074
Guardian	401,570
Independent	225,748

Sunday newspapers

Main titles	**Circulation Jan-Jun 2002**
News of the World	3,953,700
Mail on Sunday	2,351,224
Sunday Mirror	1,778,075
Sunday People	1,336,670
Sunday Times	1,416,679
Sunday Express	862,030
Sunday Telegraph	781,101
Sunday Mail	669,651
Observer	453,827
Independent on Sunday	232,006

Profile

Gender and age – Daily newspapers

Main titles	**Men**	**Women**	**15-24**	**25-34**	**35-44**	**45-54**	**55-64**	**65+**
Population	49%	51%	15%	18%	19%	16%	13%	19%
The Sun	57%	43%	20%	22%	20%	14%	11%	13%
Daily Mail	49%	51%	10%	12%	17%	19%	17%	25%
Daily Mirror	55%	46%	15%	16%	16%	16%	15%	23%
Daily Telegraph	56%	44%	8%	10%	16%	18%	20%	28%
Daily Express	51%	49%	9%	13%	15%	17%	18%	28%
Times	62%	38%	15%	15%	19%	20%	15%	17%
Daily Record	52%	48%	13%	18%	20%	17%	16%	17%
Daily Star	75%	25%	24%	25%	24%	12%	9%	5%
Financial Times	76%	24%	12%	25%	21%	23%	11%	8%
Guardian	56%	44%	14%	24%	19%	23%	10%	11%
Independent	58%	42%	15%	14%	24%	22%	16%	10%

Gender and age – Sunday newspapers

Main titles	**Men**	**Women**	**15-24**	**25-34**	**35-44**	**45-54**	**55-64**	**65+**
Population	49%	51%	15%	18%	19%	16%	13%	19%
News of the World	53%	47%	18%	24%	20%	14%	11%	13%
Mail on Sunday	49%	51%	11%	14%	18%	20%	18%	20%
Sunday Mirror	51%	49%	15%	17%	17%	16%	14%	21%
Sunday People	55%	45%	11%	16%	18%	17%	15%	23%
Sunday Times	55%	45%	15%	18%	21%	21%	14%	11%
Sunday Express	52%	49%	10%	14%	16%	18%	17%	24%
Sunday Telegraph	52%	48%	10%	12%	16%	18%	18%	27%
Sunday Mail	51%	49%	12%	18%	21%	18%	15%	16%
Observer	59%	41%	13%	21%	22%	23%	11%	10%
Independent on Sunday	58%	42%	18%	19%	28%	17%	11%	8%

Social grade categories - Daily newspapers

A= Higher managerial, administrative or professional
B = Intermediate managerial, administrative or professional
C1 = Supervisory or clerical and junior managerial, administrative or professional
C2 = Skilled manual workers
D = Semi and unskilled manual
E = State pensioners or widows (no other earners), casual or lowest grade workers or long-term unemployed

Main titles	**A**	**B**	**C1**	**C2**	**D**	**E**
Population	2%	18%	30%	18%	21%	10%
The Sun	1%	8%	25%	25%	5%	2%
Daily Mail	4%	23%	38%	17%	14%	5%
Daily Mirror	1%	8%	27%	24%	31%	10%
Daily Telegraph	11%	42%	32%	7%	4%	2%
Daily Express	3%	20%	37%	18%	17%	6%
Times	12%	45%	30%	7%	8%	3%
Daily Record	1%	8%	26%	20%	18%	5%
Daily Star	1%	5%	20%	31%	29%	11%
Financial Times	16%	50%	24%	4%	29%	16%
Guardian	6%	43%	36%	8%	6%	2%
Independent	8%	44%	36%	6%	4%	2%

Social grade categories - Sunday newspapers

Main titles	**A**	**B**	**C1**	**C2**	**D**	**E**
Population	2%	18%	30%	18%	21%	10%
News of the World	1%	8%	26%	24%	13%	4%
Mail on Sunday	4%	25%	38%	16%	28%	10%
Sunday Mirror	1%	9%	29%	23%	31%	11%
Sunday People	1%	7%	25%	25%	16%	5%
Sunday Times	10%	43%	33%	6%	6%	2%
Sunday Express	3%	22%	38%	17%	30%	11%
Sunday Telegraph	10%	40%	33%	9%	29%	16%
Sunday Mail	1%	9%	27%	19%	7%	3%
Observer	7%	43%	32%	7%	28%	14%
Independent on Sunday	6%	38%	32%	10%	9%	5%

General Music Interest

Main titles	**Circulation Jan-Jun 2002**	**Publication**
Q	180,168	Monthly
Mojo	100,138	Monthly
Wire*	30,000	Monthly

* Publishers statement

Dance Music

Main titles	**Circulation Jan-Jun 2002**	▪ **Publication**
Mix Mag	100,336	Monthly
Ministry	65,030	Monthly
Muzik	36,018	Monthly
Jockey Slut*	31,000	Monthly
7 Monthly*	28,000	Monthly
M8*	23,172	Monthly
DJ**	20,018	Monthly
7 Update*	10,000	Weekly

* Publishers statement
** Annual ABC Audit

Rock & Indie

Main titles	**Circulation Jan-Jun 2002**	▪ **Publication**
The Fly	105,791	Monthly
Kerrang!	83,988	Weekly
NME	72,057	Weekly
Metal Hammer	44,070	Monthly
Classic Rock	38,554	Monthly
Rocksound	32,074	Monthly
Guitarist	26,260	Monthly

Urban/ Specialist Music

Main titles	▪ Circulation Jan-Jun 2002	Publication
Touch*	37,000	Monthly
Blues & Soul*	37,000	Bi-weekly
Straight No Chaser*	24,500	Quarterly
Echoes*	22,600	Monthly
Hip Hop Connection*	11,000	Weekly

* Publishers statement

World Music

Main titles	Issue Circulation	Publication
Songlines*	15,000	Bi-monthly
Frootsmag*	12,000	Monthly

* Publishers statement

Style Press

Main titles	▪ Circulation Jan-Jun 2002	Publication
Wallpaper	131,075	Monthly
The Face	52,119	Monthly
Dazed and Confused*	48,059	Monthly
Arena	38,326	Monthly
I-D*	34,000	Monthly

* Publishers statement

Teenage & Pop

Main titles	Circulation Jan-Jun 2002	Publication
Sugar	346,449	Monthly
More	262,532	Bi-weekly
Bliss	250,370	Monthly
Top of The Pops	235,007	Weekly
B	193,807	Weekly
Smash Hits	190,177	Weekly
Cosmo Girl	175,237	Monthly
TV Hits	143,289	Monthly
Mizz	140,263	Fortnight
J17	131,114	Monthly
Shout	121,195	Weekly
19	107,286	Monthly
Blush*	100,000	Monthly

* Publishers statement

Source: Newspaper / Magazine Circulation Trends & Readerships Profiles Jan-Jun 2002, Virgin Records, by Media Campaign Services, 21st August 2002

Music Week

A weekly publication, this magazine is a key tool for everyone involved in the music business. It provides a wealth of information, from feature articles regarding the evolution of the market to reports on the various aspects of the business. Clear and straight forward, not looking for scoops to sell more or just please the record companies' bosses, it helps getting a distance and overall understanding among all the rumours and trends. From the 10,500 subscriptions, there are 1,500 coming from outside the UK and a total of 30,000 readers.

Chart section
The very comprehensive chart section and commentaries help understanding the various trends and how quick the British market is. It includes at the end:

- Various radios and TVs charts
- Top 75 Albums and Singles charts
- Independent Albums and Singles charts
- Top Compilations
- Specialist Charts (dance, R&B, rock, jazz, classical artists and compilations, budget, music video)

Retail and distribution
For anyone looking for a distributor in the UK, Music Week offers an extensive list of new releases, all featured with their distributors and contact details. Every week a specific independent store across the country gives an insight on retail (promotion angles, anticipated sales, style of music sold etc.). This section also includes the "In Stock" selection for the following week in all major chains such as Tower records, WHSmith, Borders, Virgin, HMV, Pinnacle Network etc. and their Top 10.

Other features
The magazine offers singles and albums reviews and various articles about international record company deals as well as specific news about the industry. It provides a list of jobs available across the board of the music industry. Music Week publishes annually a directory including all distribution companies, record labels, agents, promoters and studios.
It is getting more open to the international. The editors, journalists and sales managers are easy to reach, able to take some risks and initiatives and open to different kind of cooperation. In January 2002, for Midem, they offered the FMB to work with them on a special French booklet with a CD insert that was extremely useful to improve the credibility of French music in the whole music business and especially for the retail.

Music Week online
Music Week subscribers now have access to musicweek.com. The brand new website offers a broad spread of additional news and data, including charts, releases and directory, all available through useful search engines.

We cannot stress how valuable this publication is for anyone wanting to understand the UK market and find better ways of breaking into one of the hardest market in the world.

Music Week subscriptions (inc. free Music Week Directory): UK & N. Ireland £160, Europe & S. Ireland £190 (tel. 00 44 (0) 858 43889)

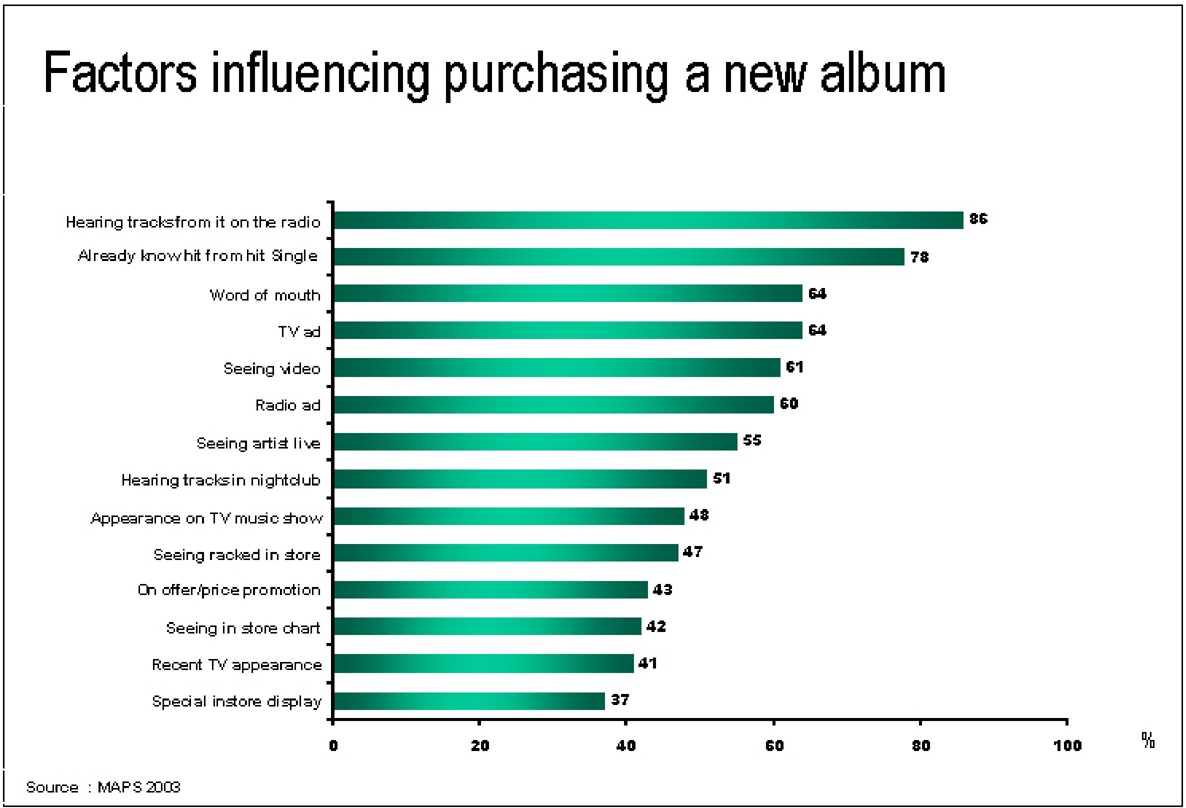
World Music Report 2003 is also published by Music Week: a 415-page overview examining each sector of the business and the world's Top 40 markets.

3 - Retail

Many factors can influence consumers purchasing albums or singles. Radio play, Magazines, TV ads, videos as well as word of mouth are the key reasons why people buy music nowadays.

After another year of contraction in sales during 2002, retailers are approaching 2003 with caution. These factors are influencing retailer's in their buying strategies. It is becoming hard to convince them especially when shelf space is still limited.

But a better understanding of both French and UK market will help to get a significant presence in the shops for new acts and catalogue range. Also a good understanding of retail processes will enable to workout a proper marketing retail plan for an artist.



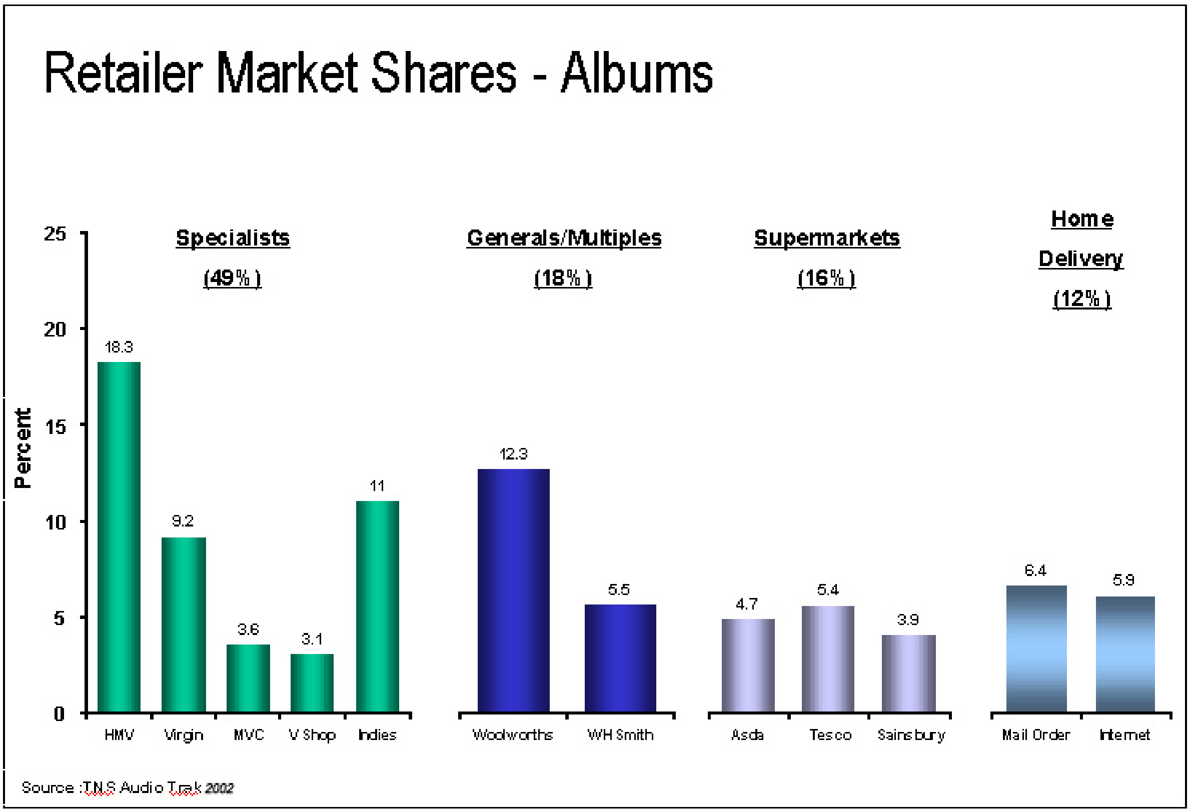
Radio play and word of mouth are the main reasons why people buy albums. Although, TV ads and videos are also key. The importance of word of mouth recommendations should not be underestimated. It is interesting to note that MAPS explains that magazines do not have as an impact as professionals think they have. Reviews are subjective and their impact on influencing purchasing a new album is less than other channels.

a. Market Information

Retail landscape in the UK

The retail landscape includes over 5,600 stores selling music in 2002 ; from small independent specialist shops to specialist chains such as HMV and Virgin, general mainstream multiples like Woolworths and WH Smith, Independents shops and the second market leader : Supermarkets.

Retailers market share album and singles



HMV remains the market leader with 18.3% market share, while the supermarkets 16% and Internet continue to grow.

SUPERMARKETS – GENERAL/MULTIPLES RETAILERS : **In 2001, the supermarket sector increased its share of album sales from 15% to 16%. It should be noted that only Asda and Tesco in this sector stock singles. However in France, all supermarkets stock singles, and the sector increased its share from 6,7% to 7,6%.**

With over **800** stores and around a **25%** share of singles expenditure (plus **13.5%** share of albums expenditure) **Woolworths** are still one of the most important retailers of music in the UK. Although not impossible, it is extremely difficult to have a hit single in the UK without the support of **Woolworths.** (Valid only for mainstream artists)

Advantage of this channel for distributors and major labels: To cross an album over to a mainstream audience it is essential to be stocked in the general multiples and supermarkets, where sales can ensure chart success and campaign longevity. In fact, some supermarkets are now offering the same marketing opportunities as the specialists (such as listening posts, charts racks…)

Specialist Retailers

Supermarkets and general retailers represent strong competition for HMV and Virgin and they slow them down in their market penetration. HMV just opened 20 new shops reaching a total of 164 outlets. Virgin split the V-Shop network with Sanity and re-branded half of them as X-press megastores. Multiples and bigger chains have been able to restructure their pricing and build on their catalogue business in order to withstand the threat of supermarkets.
It was not the case for Tower Records shops and Andy's chain which have to closed down, this year.

Independents
In 2003 independents have been hit the hardest. Even Indies specialist retailers are struggling to make their niche pay. With tight margin on traditionally-sourced product (ordered within the UK), and often limited amount of shelf space to expand their offering, for most small Indies, there is a very fine line between doing very well and losing it just like that!

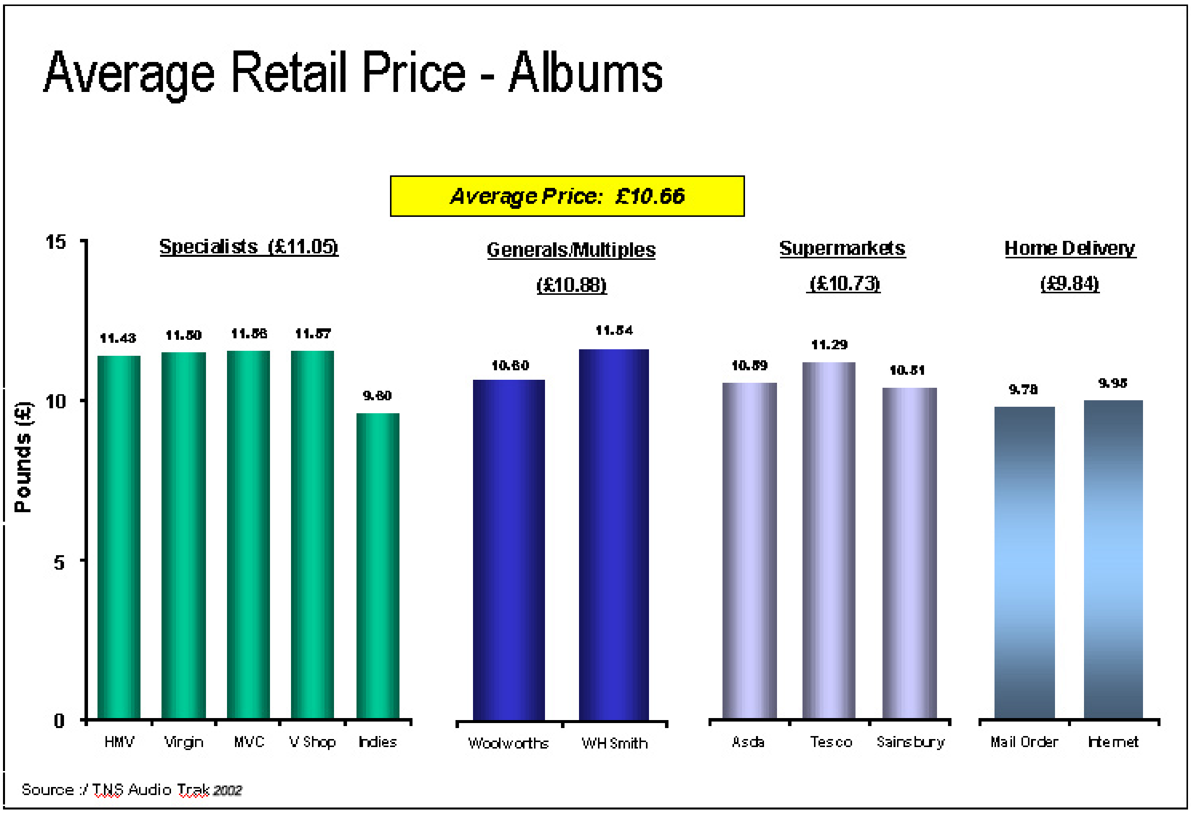
Indies channel is by far, the best channel for underground, developing acts and catalogue products. Marketing budgets are less compare to supermarket and general/multiples retailers (Woolworths, WH Smith). Therefore small Label will find easier to distribute their product through Independent chains, or through HMV and Virgin shops.

Advantage of these channels for distributors : The specialist chains account for nearly half of all music sales and, along with the independents, are acknowledged by the labels as being critical in the development and breaking of new artists, as they carry the widest possible range of stock. There are also better for in-store marketing opportunities, point-of-sale material, racking by genre, listening posts, and opportunities for live performances. (see Retailers Media and display packages available for reference at the French Music Bureau)

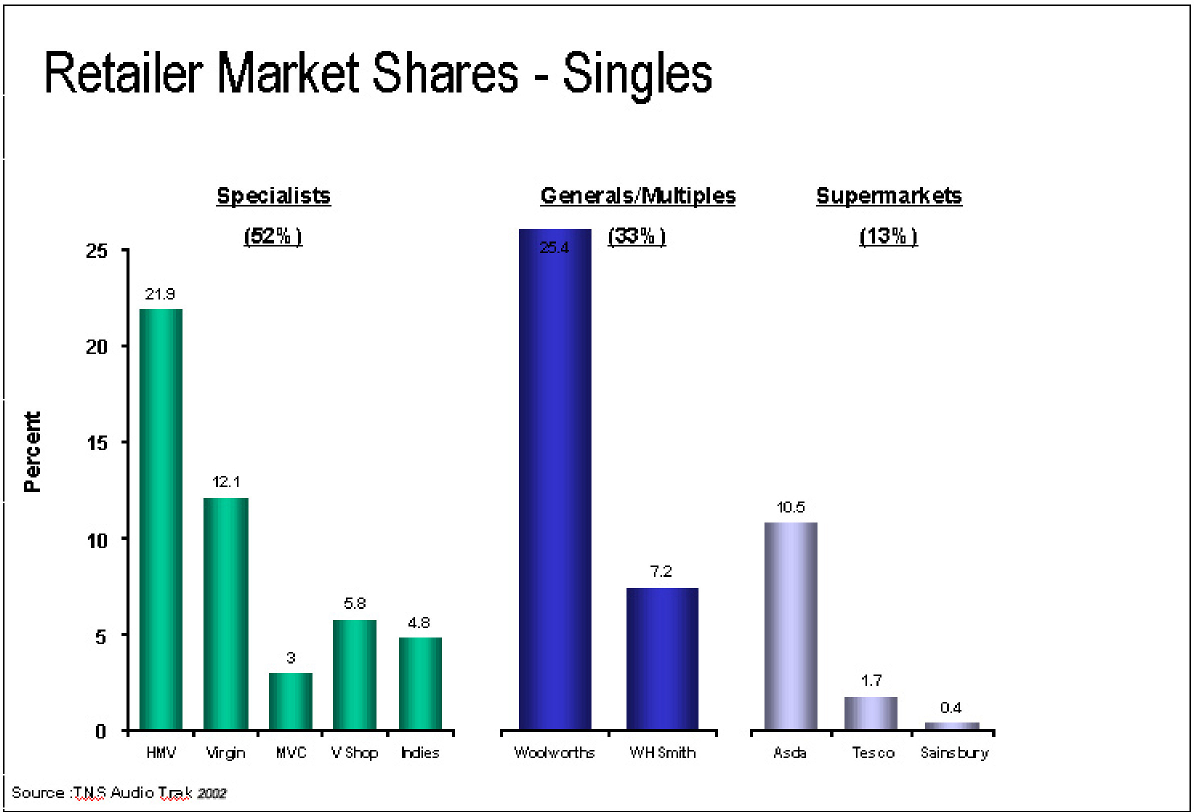
Retail prices in UK
The price paid for music in the UK has fallen steadily. In 2002, the average price of albums fell by another 2% to reach £10.60. The most drastic fall was for singles CDs. Prices fell of 3% from 2001 and 5% from 2000.

Average retail prices (Source: BPI 2003)

	2000	2001	2002	% change
All Albums	£10.98	£10.77	£10.60	-2%
All CD Albums	£11.11	£10.84	£10.64	-2%
Single CD Albums	£10.37	£10.18	£9.85	-3%
Double CD Albums	£13.93	£13.32	£13.37	0%



Specialists music shops tend to charge more for albums, but Indies have been forced to pull their prices down.



Average retail price singles: the majority of singles are bought in specialist music store. Woolworths has the biggest market share for singles.

Retailer album Shares by age – demographic

Retailer Album shares by age

	Total	12-19	20-29	30-39	40-49	50-59	60+
MUSIC/VIDEO SPECIALIST	42.0	59.0	49.9	34.8	30.7	37.9	31.6
HMV	16.0	24.0	19.6	14.5	10.8	16.1	11.7
Virgin	11.1	20.4	13.2	8.0	6.6	6.6	4.5
MVC	2.9	2.0	4.1	2.2	2.2	2.8	3.8
Our Price	2.3	4.0	2.8	1.9	1.5	1.2	1.4
V.Shop	2.4	7.4	3.5	1.4	1.2	1.0	1.4
Independents	6.2	3.2	5.8	5.7	7.0	8.4	7.9
SPECIFIED CHAINS/MULTIPLES	24.0	21.5	22.0	25.3	25.2	22.9	27.0
WH Smith	8.2	9.2	4.1	7.9	8.7	10.0	12.8
Woolworths	15.2	11.4	17.6	16.9	16.1	12.1	13.2
SUPERMARKETS	20.1	12.1	15.2	25.8	25.9	21.0	23.8
Asda	6.0	3.1	5.0	8.8	7.4	4.7	7.1
Tesco	6.8	3.9	3.9	9.2	9.1	9.0	8.6
Safeway	1.3	1.0	2.6	0.8	1.3	0.5	0.4
Sainsbury	4.5	3.4	2.6	4.3	6.3	5.6	6.3
MAIL ORDER	6.1	2.0	4.4	7.8	8.8	8.9	4.9
INTERNET	4.1	0.7	7.2	3.7	5.3	3.4	2.6

Source :TNS Audio Trak 2002

The highlighted cells show where particular stores have their core markets. Specialists attract more buyers aged under 30 and supermarkets more buyers aged over 30.

The 25-44 demographic is becoming more comfortable purchasing music while shopping for food, and supermarkets are succeeding in attracting more music buyers (albeit of Top 40 chart artists and compilations) in a way they were unable to a few years ago.

Back catalogue/new releases sales by type of retailer (Source: BPI 2003)

% expenditure	Back Catalogue	2001 Releases	2002 Releases	TOTAL
Total Market	27%	18%	55%	100%
Music Specialists	33%	20%	47%	100%
Chains/ Multiples	17%	15%	68%	100%
Supermarkets	13%	14%	73%	100%
Mail Order	40%	27%	33%	100%
Internet	38%	15%	47%	100%
Other	47%	17%	36%	100%

Back catalogue sales accounts represents only a third of the total market in chain store and supermarket. Not their strongest point.

Retail landscape in France
In France, 30 new music retail outlets opened in 2001. In the mean time, in UK, HMV was opening 20 new stores. The number of shops in UK is more important, compare to France. However the selling space remains the same, because there are more supermarkets and general multiple stores than specialists.

In 2001, conglomerate Lagardere Media bought the 16 French Megastores of the Virgin Entertainment Group in an A150m ($129m) deal that threatens the balance of power in French retail.

Lagardere distribution branch "Hachette Distribution Services" already owns "Extrapole" music chain, and is set to challenge the long term dominance of Fnac in the music and book sectors.

With the acquisition Lagardere gained the use of the Virgin brand for retail outlets in Belgium, France, Portugal and Spain. Lagardere will now re-brand its 20 "Ext rapole" outlets as Virgin, giving it a total of 38 music shops nationwide. It also plans to open six new Virgin shops in France before the end of 2003. In contrast, FNAC has 62 stores.

Virgin last year returned its first profit in France and claimed a 6% market share. Lagardere also gained distribution rights for Virgin-branded mobile telephones throughout France as part of the Virgin deal.

Fnac remains the most active chain, we can compare it to HMV in the UK. Fnac offer a deep catalogue range and organise lots af showcases and live performances in hops. This is something that supermarkets can not offer to consumer at the moment in France.

Independents managed to keep their core business despite supermarket expansion. Underground music, deep catalogue product or imports are kind of niches where Indies are good at.

b. Major retailers buying policies

Selling process
It's recommended to create a buzz around an artist, and get some press feedback (reviews) before presenting the act to retailers **(see Marketing a record III-A-2-b + c)**. Then you can run your retail plan.

- **Create a buzz:** showcase, club promotion for example.
- **Press promotion:** press release – 2 months a head from the album release date.
- **Presentation of the album to retail:** pre-sale via sales reps, national account or vans.
- **Marketing co-op:** press-ads, racking, playlist, and listening post…
- **Re-promotion:** depends on sales results.
- **Campaign:** album and/or single campaign.

Route to market
Most of the times, when you present an album you negotiate directly with a **General Chain Buyer.** Many titles can define the same position: head of music, campaign buyer, singles buyer, charts buyer, albums buyer, classical, specialist buyer. Another way, is to present your new releases directly to the **Store Manager.** This will help you to re-present your artist to the general chain buyer if your albums start to sell (a useful strategy to convince the buyer). Finally, it happens that a Retailer contacts directly the distributor to get information about new releases and promotion plan.

They will also try to get more marketing money from the labels by offering them recommended racking, co-op marketing ads, etc.

Retail marketing plan with major retailers

Two weeks before the commercial release, a single or album is called **"call-off".** This means that all orders from retail are placed in time to ensure delivery ahead of the release date. The size of the order, depends on how well the promotion plot has developed, and how much consumer demand there may be. Most retailers use sophisticated chart analysis, taking into account artist sales history, press features, reviews, advertisements and market share, when considering releases.

Ahead of this, a discussion will have taken place as to how much marketing monies the label is prepared to invest with the retailer in support of the release. Most retailers offer instore merchandise opportunities, as well as **"co-op" (retailer branded) marketing** in Press, on TV, etc, and labels will usually allow a large chunk of any budget for retail, as positioning and visibility in-store are critical to the success of most releases.

Spending "co-op" monies and offering 100% sales or returns with a retailer will usually guarantee a higher level of stock commitment from the retailer, particularly where Press promotion is concerned. TV advertising will also help to.

The specialist chains, who pride themselves on range of stock, with bigger floor space and racking by genre, can usually accommodate most releases. Independents are supportive for new artists and new releases. However, general multiples and supermarkets require a very strong Radio and TV airplay plot before committing to stocking a single, and subsequently, singles success before considering stocking an album. As these stores are very much Top 40 driven, it's only the best performing artists each week who secure racking in these highly sought-after outlets.

Where new acts are concerned it is usually necessary to release 2 or 3 singles into the marketplace before releasing an album. This allows time to create awareness of the act and hopefully develop an audience in anticipation of the album.

Of course, if that big hit single comes along sooner then it is often better to capitalise on the success there and then and quickly release an album. Consumers are often prepared to invest in a new artist album on the strength of one big hit single.

Deals

Major distributors are getting better deals from major retailers such as Virgin Megastores, HMV… This is mainly due to the volume of releases and importance of the catalogue they can offer to consumers. When these distributors are negotiating campaign, the key element of the deal is the volume of units not the marketing spends. They know that the distributor will invest in parallel lots of time and money to promote their acts.

A good strategy for Independent Label is sometimes to get a distribution deal with a Major distributor. They will be able to use the facilities of that distributor, but also they will get access to the same discount deal with retailers. A good example is Wrasse Records. On one hand, they use Universal Music sales force and warehouse to stock and distribute their products. On the other hand, they focus their budget on live performances and marketing promotion with retailers.

Retailers are not only focusing on Major distributors. Lots of Indies are also getting interesting deals with retailers. Of course, they will have to pay for racking and co-op adverts, but when the buzz is there and the demand starts to grow, retailers can be more flexible with their terms and conditions. They will use internal tools to promote the acts, such as recommended artists racks, a track on a play list compilation, or a presence on a listing post section. Bare in mind that retailers will always try to differentiate their offer from other retailers. By getting involved at the beginning when an artist starts to break through, will provide them with a good image and strengthened their brand. In other words, Indies are considered on the same level as major distributors. The differences are only the volume of sales and the price point.

To convince a retailer to stock a new release, it's vital to come with a press pack and maybe some club promotion feedback. A competitive price point - matching the product – as well as offering sales or returns and of course the quality of the acts will influence the buyer to do bigger scale out. Which means more space in the shops, and a better presence to get the consumer to buy the music.

How retailers see French acts in the UK? Their vision is restricted because of a lack of information. They mainly see French artists as very specialist catalogue and world acts. Generally French records are basically racked in the world music section. If we have been lucky to get some proper local promotion, then they might see them as easy listening, pop, world or Electro acts. They will have to be convinced by the promotion and the level of popularity of the artist in the country. They aim at finding an angle in the promotion, such as an anniversary retrospective or a compilation that appeals to consumers. Sometimes it happens that a buyer do not commit to an act, even if the artist is multi-platinum in France, only because the previous album didn't sale, or because the promo didn't really work and was limited to a simple showcase.

Retailers media and display packages

Racking

Recommended albums racks: this kind of racks is used to promote new music. It's also a great way to re-promote a priority artist product. Racking is generally guaranteed for two weeks. All titles need to be on sales or returns (100% SOR – see details below) Prices go from £1500 to £2000 per title. Additional week can cost around £300.

Singles Packs: singles are still the key point to promote and support an artist album. Retailers offer special pack dedicated to singles including listening post, posters, in-store magazine reviews. In-store chart rack will cost £1200 for one to nine titles.

Campaigns

Campaign flow: Major retailers are running on average 1 campaign a month. HMV and Virgin are presenting different campaigns for album CDs, such as 2 for £20 – 3 for £20 – 5 for £30. Regarding singles it is 3 for £10 – 3 for £12 or 3 for £15 campaign. We call these mechanics "multibuy actions". They are used for DVD and all catalogue range.

Mini Campaigns: These kinds of campaign are running in key locations. The campaign features around 24 acts. Mini campaigns are used to promote a range, genre, label or artists. This is the most common packages used by independent labels. Prices go from £1000 to £2000.

Listening posts: People are reacting to music when they heard a track. It's by far the best way to sell music. Listening posts are running for one week. All titles featured must be supported by co-op ads. It's not the case in Indies shops, because the listening posts are own by majors distributors or by independent chains (e.g. Chain With No Name Charts – see details below). In that case, the record label will have to negotiate directly with them.

Sales or returns (SOR) – Most of distributors are offering "sales or returns" for albums to get access to co-promotion with retailers. Even people who import product into the UK will offer sales on

returns in order to get the products in the shops. It's an important point to take into account, if you want a national presence.
Terms and conditions for display – all retailers rate cards and contacts are available at the French Music Bureau for reference**.**

Retail Price Structure (2003)

Retail margin 40 – 30%
Full Price CD £12.99 - £14.99
MID Price CD £8.99 -£9.99
CD Singles £2.99
12'' single £6.49– 12'' Imports £7.99 -£8.99
Vinyls Albums £13.99

c. Independents retail facilities

Some independent stores are coming back to compete with major retailers. They represent an attractive potential for up and coming acts. They are not only focusing on niche markets, but they come up with powerful ideas, new concepts & strong branding for 2003. The example of Fopp & Music Zone illustrates the new age of "Indies", and shows that independent stores are a useful tool in promoting budding, priority artists. Therefore small labels will find easier to distribute their product through these Indies chains, because they can offer accessible marketing facilities.

The offer

These shops have a wide range of offers with many products on special deals across CDs, vinyl, DVD and books. There are targeting music fans rather than relying on mass consumers. Facilities for distributors: Weekly chart, deep catalogue range, and proper promotion by genre of music on special acts. Additionally, window displays are free, labels just have to get the sale forces to distribute posters, and small display, or even stickers.

Street team are also used, Indies usually have fans coming to the shops who are ready to be part of a street team to get pre-release albums or limited merchandising. This is the case in Nottingham where kids are really into rock and after the school they just go to their favourite Indies shop get the promo and merchandise and start to spread the world to their friends.

Independents can also offer free promotion and selling space when they want to push an act. Fopp just set up an "un-sign acts" network. This concept is powerful, because retailers sign directly new artists and help them to build their awareness. Other Indies network offer deeper catalogue product for heavy lovers of music, people who want to really sample[*] different types of music form jazz fans or teenage nu-metal fans. They also try to get better prices from £12 to £10 for full price albums, and £8 to £5 for catalogue promotion. Current campaigns include promotions with independents labels such as Ninja Tune and Soul Jazz's Studio One , to name a few…. Imports are also a niche which can pay!

Independent retailers network

The 'Chain With No Name' (CWNN) is a British alliance of independent and specialist UK record shops with a desire to break new acts and labels. When many of these stores began to disappear due to the emergence of the big players such as HMV and Virgin (who could virtually get anything you wanted), dozens of these

[*] Beware of the faux-amis **see Intro**

independents set up a loose network.

The main advantage is that all stores involved have been able to keep their prices significantly lower than the major chains, and they now have the support of each-other for obtaining rare albums, imports, and for sharing stock. CWNN Distribution is ensured by Vital and is backed up by a comprehensive marketing strategy such as advance compilations, national advertising, in-store display boards, Indies charts…etc...

Other similar networks and Industry Groups: The Knowledge
Pinnacle's Network of Selecta Stores
Chain With No Name - Vital Stores Subterranean

MORE INFORMATION HERE http://www.roughtrade.com/docs/cwnn_intro.htm

d. Online retail

The Internet offers some substantial advantages to music consumers shopping online and also provides access to a higher proportion of older age groups than is usual for the record business. These factors in turn may also bring incremental business for the industry in the UK, rather than a mere shift in consumption habits.

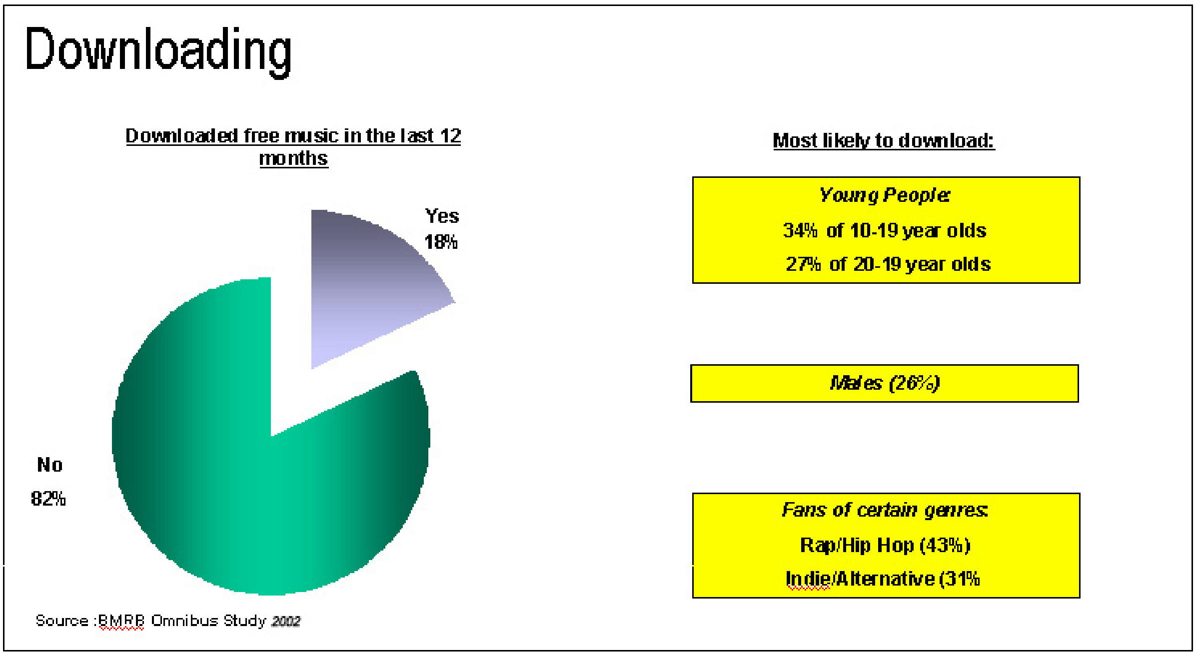
Online retail in France

The top web property in France in December 2001 was Wanadoo, with anaudience of over 4.4m. The second most visited portal, was Lycos Network, with an audience of more than 3m, ahead of Free with almost 2.8m. French web users averaged 14 sessions per month, visiting 44 sites. The total time spent surfing per month was just over six hours and 40 minutes, with single sessions lasting almost 28 minutes each, with an average of almost 24 minutes spent on each site, and 40 seconds per page.

Online retail in the UK

According to a study released by the UK's Office of National Statistics, the number of UK homes with internet access in the first quarter of 2002 was 10.7m, equalling 42% of the total population. This was up from 9.8m homes at the end of 2001. The report claimed that 48% of homes in the South East and London area had access, while the figure was 32% in the North East and 31% in Wales and Northern Ireland.

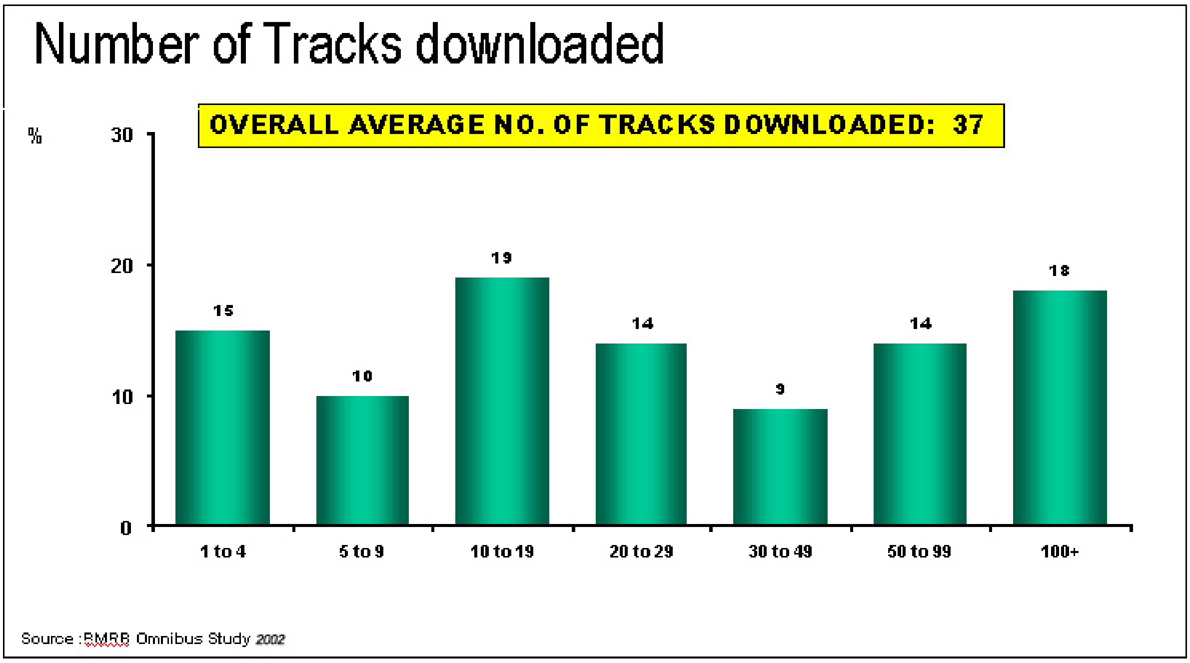
The main reasons for Internet usage were finding Information (75% of respondents); general browsing (38%) and purchasing goods and services (33%). Of the latter group, 20% of respondents said they had used the net for buying music or CDs. Although broadband uptake was slow to begin with, the UK has 1m broadband connections, according to official statistics released by Oftel in October 2002. The regulator for the UK telecommunications industry estimates that take-up of broadband services in the UK is now occurring at a rate of 20,000 connections a week. The number of broadband connections in the UK effectively doubled in the six months between October and May 2002, when Oftel announced that connections numbered half a million.



18% of music buyers have downloaded music from the internet over the last 12 months (this equates to 12% of everyone aged 10 and over). Downloading is most prevalent amongst 10-19 years old, males and fans of Rap/Hip Hop and Indie/Alternative (we already know that these are the biggest music buyers too).

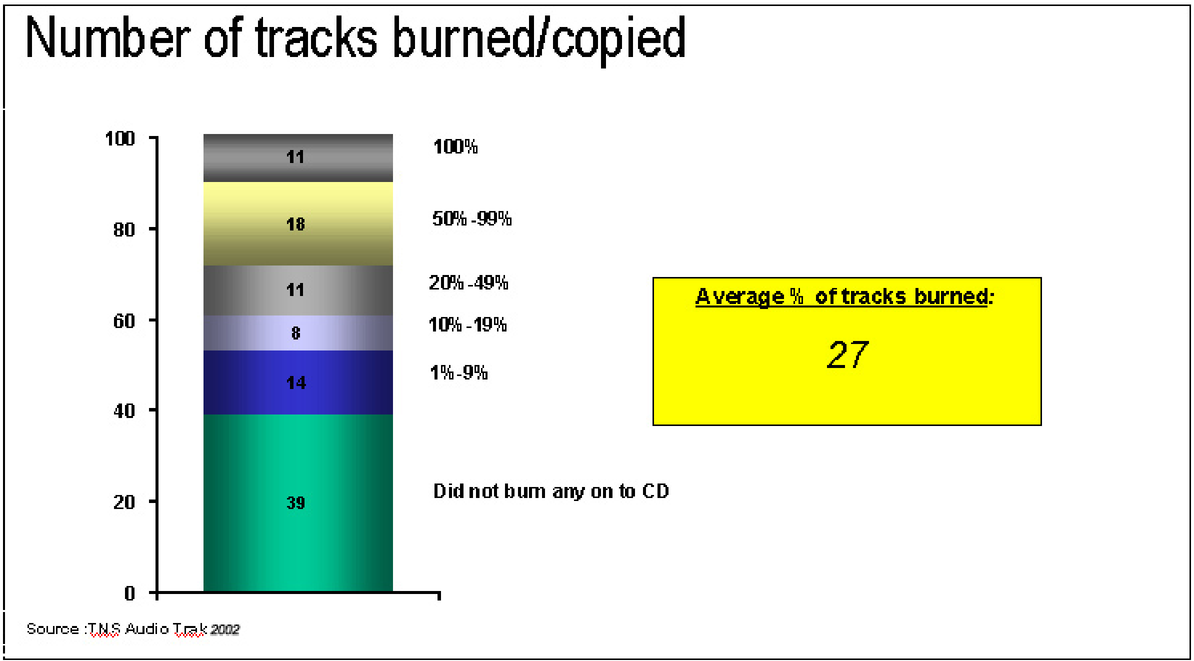
Number of tracks downloaded in the UK

On average downloaders downloaded 37 tracks in the last 12 months. This figure is inflated by the 18% who have downloaded more than 100 tracks because the majority downloaded less than 30 tracks.



Number of tracks burned in the UK

61% of downloaders went on to burn at least some of the downloaded tracks onto a CD. One in 10 (11%) burn everything onto a CD, although on average just 27% of downloaded tracks are copied in this way.



Online retailing advantages

- Reduction in costs of operations. Automatic access to a global Internet means no need to establish expensive network of stores for international presence.

- Direct digital delivery eliminates need to manufacture physical product.

- Possibilities for target marketing. The Internet lends itself perfectly to collecting consumer data making it possible to target promotions precisely.

- Full exploitation of catalogue. With no space restrictions, online retailers are able to offer a huge catalogue of titles. Consumers are less likely to be disappointed by not being able to find the title they want.

- Wider possibilities for sampling before buying. Internet offers the opportunity to store hundreds of audio/video clips for consumers to sample, offline stores are usually limited in this respect - by number of listening posts, for example.

- Convenient shopping environment. The easy and convenience of shopping on the Internet may also attract buyers who do not have frequent access to music stores or who do not like the record store environment (as is often the case with older consumers).

Changing structure of retail
There has of course been a lot of talk about the Internet supplanting traditional retail stores and the prospects of digital delivery completely eliminating the need for retailers at all. While it is likely that the impact of the Internet and other digital technologies will eventually lead to substantial changes in both distribution and retailing as we know them today, there still remains a need for central co-ordinators for large scale, efficient online services – whether they be physical or directly distributed.

Who actually fulfils this role – traditional retailers such as HMV, Virgin, Entertainment UK ltd (www.entuk.com) or FNAC (www.fnac.com) in France, record labels as EMI or online start-ups like Recordstores – is up for debate. However, running a successful online service requires more than just setting up a nice looking store. Customer satisfaction is crucial - which means their online shopping experience must be easy and quick; product selection must be wide and available and the after sales service (delivery of product and customer care) must be fast and efficient.

To satisfy such needs for a large, operation, considerable infrastructure is required – particularly as the majority of online sales are currently mail order. This is where many of existing stores and chain have an initial advantage – they already have established distribution & customer care services and are already well known to consumers. That's the case for FNAC in France, which develop is online business thanks the loyalty of the customers base. Or HMV, which now start to offer full albums to download.

Nevertheless, many of the larger retail stores have been slow in setting up Internet operations leaving the market open to new start-ups such as Recordstores . Retailers such as Amazon and CDNow have already made an impact on the market and have the advantage of being able to react quickly to online changes and tend to be more innovative and competitive on price than HMV, FNAC or VIRGIN. Even, traditional retailers, use sometime these websites to source product or to compare prices.

There has been a certain amount of backlash from traditional retailers who feel that the major labels are trying to bypass them by developing new online relationships and setting up separate Internet sales operations. Although this may not be true, retailers should be quick to establish their position online before their initial advantage fade. While most large businesses should be able to adapt to online selling, for smaller retailers it will be even more difficult to compete online than in the high street. Advantages such as location will no longer play a role and, with no restrictions on catalogue size, there may no longer be room for hundreds of small operations – unless they are able to distinguish themselves by other means.

Pricing
Pricing is one of the most complex and sensitive issues related to Internet retail. While traditional retail price differentials are determined to a large extent by different tax levels, royalty rates and industry practices in each country, these issues become blurred in the context of the Internet - where it is more complicated to determine which practices and laws apply.

Until standard legislation and trading practices are established for the Internet, the industry has little control over pricing - particularly as many of the Internet retailers do not source their product directly but via warehouse operations.

Heavy discounting is increasingly being used by many online retailers to attract customers. The situation is complicated further by the fact that customers from all over the world have access to different priced product - which in many cases is significantly cheaper than product available in-store in their domestic market (notably in the UK with Euros and US prices).

Prices advertised on European sites are invariably higher than those from the US and there are even price differentials between different sites of the same company. The only international operation surveyed which offered the same prices in the US and Europe was CDNow.

Generating Incremental Business from Selling Online
The most interesting question arising from the development of the Internet as a new sales channel is – how much of the revenues generated by e-commerce will be incremental and to what extent this will
drive world market growth? A figure recently published by Jupiter assumes that only 6% of total e-commerce revenues will be incremental sales. Should this figure be true, e-commerce will only contribute 0.1% to the 2.1% average annual growth forecast for total music sales over the next five years.

June 2003
Loïc DESVIGNES – Universal UK

B) LIVE & CLUB SCENE

1- Live Music

The available figures are not comparable but still shows the difference of level of the live scenes in both countries. French figures given by IRMA show details about smaller venues and British figures given by CPA concern major concerts.

In France, the live scene is very well supported by both the government on a national and regional scale and by professional organisations including record producers collecting societies: for 2001, 5 professional organisations have garnered 5,27 millions euros in 2001 for the live scene (Source SNEP) + CNV parafiscal tax representing around 12 million euros in 2002 **(See CNV. IV-B-1)**. Live music is considered as a cultural issue that should be available for every citizen. Each town can get support for its venue. Even the smaller ones, set up as non-profit associations, are considered as professional structures as soon as they respect the law and pay taxes for all the personal employed and therefore can claim for support. Performers and all related benefit from the unique status of "intermittents du spectacle" when their count of hours clocks up to 507 hours **(see Artist. II-A-2).**
As there is more money coming in, image and accomodation – and this is another aspect of French culture – are very important for French artists live: the quality of sound is a must including expansive backline and equipment, sophisticated light show, beautiful clothes, decor, good catering, perdiem etc.

700 promoters and agents. There are around 1000 CNV members and affiliates representing 80% of the live music business.
1500 venues (900 have gigs on a regular basis)
100 venues offer a capacity of more than 1200
350 venues offer a capacity of 400 to 1200

450 venues offer a capacity of less than 400
1000 festivals (450 big festivals – 10 majors)
1100 non-profit or governmental organisations

In Great Britain, 30 major promoters handle the greatest majority of the live scene, representing huge venues and festivals mainly financed by private sponsors. We have not been able yet to get an estimation of the level of support from professional organisations. The supporting organisations such as the Art Councils managing the Lottery funds work with those professional promoters **(see ACE + DCMS. IV-A)**. Smaller venues, mainly clubs and pubs, are paying musicians cash whatever they can. They are attracting loads of local bands who are used to take care of themselves and don't expect much technical comfort. This is where foreign unknown bands can try to compete with the local acts. The best they can expect - if they already benefit from a good buzz launched by a record promotion and word-of-mouth - is a global cash fee of £1000 including transportation, accommodation, backline, catering and even water to drink on stage! None is supposed to help finding hotel or picking the artists at the station or the airport.
On another hand, as subsidies are not as numerous as in France and managers have more power, agents have different roles: they don't feel responsible for finding funds and promotional tools to help the gigs happening, they don't communicate as much with the record company and have more a role of bookers.
CPA figures **(see CPA. IV-A)**:

- The CPA currently has 24 members and 6 associate members, responsible for an estimated 90% of the rock & pop events in this country.

- In 2000, 31 CPA members organised 18.649 concerts for a total audience of 19.981.300.
- 18 arenas in the UK offer capacity in excess of 5000 up to 20.000.

2-Club scenes

a. In the UK

The development of club culture in Britain is intimately bound up to the rise of a very different kind of youth culture and a decisive shift in social relations.

Margaret Thatcher's ascension to power in 79 created new economic and social conditions. Her ethics: to break free from the past, to promote entrepreneurial and consumer opportunities resulted in huge inequality between classes with mass unemployment and low pays affecting primarily the lower classes. Youth cultures were influenced by the ideologies of their times but appropriated the morality of Thatcher's ethos creating a vibrant underground economy from DJ careers, home produced records, rave parties to illegal drug making and selling. The new "chemical generation" became in a way a generation of outlaws.

For most of the 80s the rave scene was predominant in Britain, every weekend people could unite and share a unique experience fuelled by drugs and music most of the times for free and express their individuality. **By the end of the decade the whole dance scene became more organised and legalized.** Promoters realised they could make a lot of money by offering the "ravers" the same intense music experience but in a more 'refine' and secure environment: that of a club or a festival.

Although clubs existed pre-90s it is truly during this decade that the whole dance culture movement exploded. Super clubs such as Gatecrasher (Leeds), Cream (Liverpool) or Ministry Of

Sound (London) were born using sponsors to finance these music extravaganzas. These music meccas became the place where DJs reached superstar status and punters came by the thousand to adulate them. **This helped promoting French artists too, never before Daft Punk or Air could have achieved such level of fame over here.** However London has a unique status amongst the club scene. It is the place to get maximum exposure but paradoxically DJ fees are ridiculously small compared to what other clubs across England offer. In a word most DJs (even very famous ones!) will happily play for prestige rather than money.

T**he UK benefit also from a very healthy Festival scene**, with 1000 events each year showcasing all genre of music from rock to dance via jazz and world. Glastonbury - to name the most famous of them all - started with a few hundred people 30 years ago and carries on the hippies ethos of Woodstock, it attracts now thousands more each year. All Festivals have a very positive outlook there is no violence and comprehensive medical support.

The music press significantly flourished with over 24 main monthly publications as well as daily newspaper including a listing and music review section. **(see Press appendix. *IV-A-2-d*)**

The 90s has seen the rise of super clubs, superstars Djs, an unprecedented creation of cultural artefacts. But by the turn of the century, the whole club scene is facing a crisis for a series of reasons:

Where once diversity and multiple choices would have been regarded as a plus, the scene is now over saturated and doesn't offer anything new. People are blasé, ravers from the mid 80s are now in their 30s and 40s and the new generation of clubbers is less interested in drugs than the previous generation while clubs prices have soared.
Dance music is more readily available to everyone. A multitude of records shops mushroomed everywhere (in 2001 more singles were released on 12" vinyl than any other format – Source BPI). Radio stations such as Kiss, GLR, Radio 1, Capital are broadcasting dance music at peak hours. Music equipment is more affordable therefore everyone can produce music from home or set off as a DJ and many A-list DJs have lost their edge and enthusiasm and turned into business men.

In a word, the whole culture has fallen victim of its own success. Clubbers want to go back to a more organic approach to the club scene with smaller venues where the feeling of intimacy prevails, where the DJ is not a God but a friendly entertainer. The club scene still remains very fragmented with little opportunities for cross over between musical genres. Furthermore, the UK remains strongly influenced by the American music market often to the detriment of its home grown talents.

For the past few years a new form of social gathering has emerged, the **"Designer Bar"** where people can drink an overpriced glass of wine but do not have to pay to get in while listening to a DJ all along. The DJ has become a part of the furniture, he is more of a token than someone who is inspiring a whole new generation.

The turn of the century is by no means the end of club culture, with the tremendous fusion of creativity between performing artists and DJs, once again the dance scene is evolving and is as dynamic as ever. No doubt this will offer yet more opportunities and better exposure for French artists in the UK.

Christine Indigo 25-07-2003

b. In France

The French club scene has undergone considerable changes over the past two years. France's club culture has its own strengths and weaknesses that allow us to draw comparisons with the club scene in the UK.**(See also DJ status II-A-3)**

French club culture is witnessing the **rise and success of new superclubs**, while *discothèques* are evolving into dance music clubs with a loyal crowd dedicated to their DJs, music and anthems. In fact, several huge refurbished venues just opened in Paris: Studio 287 (capacity 2,000), La Locomotive (capacity 2,500, an ex-discothèque), The Red Light (capacity 1,200, previously L'Enfer) and La Scala (an ex-discothèque). The latter three are all under the control of the Wake Up Promotion Agency. More importantly, Le Metropolis, another ex-discothèque located in the Parisian suburbs, could be compared to Sheffield's Gatecrasher! It has turned into a Trance superclub where 3,000 kids wear fancy dress every weekend.

Various types of club scenes are growing fast: Electroclash, Hard House and US Garage are bigger than ever. Though, despite some very entrepreneurial attempts, Drum n' Bass and Trance Goa are yet to meet a receptive audience.
2002 has witnessed the emergence of numerous new **party concepts**: 7 till 1 for young professional workers, Nuit Blanche, eclectic electronic music festivals, Hip-Hop vs House music events, etc. Promoters do not tie their creativity exclusively to their club events either, they are diversifying: Open House Promotion launched the cutting-edge fanzine Inner, while Automatik, a club promotion with a seven year history, recently launched its first compilation.

In other words, the clubbing industry is booming. More and more DJs are going international (some of whom are yet to gather UK attention), and new talents are taking the place of older artists. And, reflecting the growing importance of the genre, the audience of Parisian club-oriented local radio FG jumped from 0.7 to 1.9% in 2002.

Compared to the Techno/House scene, the **Drum&Bass scene** is quite small in France. It is just starting to grow with very few professional structures and many non-profitable organisations (called "*associations*" in French). The French Drum&Bass producers are not known from the main audience, like the ones in the UK, and do not sell as many records as Techno/House producers. This results in French Drum&Bass promoters having to pay for UK artists to build an attractive line-up. Then, those promoters are faced with a paradox coming from the other side of the Channel: why do UK Drum&Bass artists ask for two till five times their normal fees in the UK, when they come to play in France, as they sell negligible quantities of copies in France?

Although, technically speaking, French hip hop DJs are considered as the best DJs in the world, and France being the second market for rap, the **hip hop club scene** remains small. This is due to bad reputation brought about by violence. The Birdy Nam Nam won the World DMC team Championship in 2002, Kodh & Netik are now multiple world champions in many categories. This way, people mainly hear hip hop DJs in R&B/Dancehall parties for the French West-Indies community, or during live shows/PAs with a hip hop group.
However, the Hip Hop club scene is now assimilated to the Groove/Dancehall club scene, which is quite healthy thanks to the regular attendance of the West-Indian, African, Arab and Indian communities. Whilst turntabelism is part the break-beat scene, which remains very small in France.

Finally, the **Hardtechno/Hardcore scene** has a good follow up in France and is developing now into the clubs, since the Mariani law forbids illegal free parties in France. Declared free parties still exist and draw tens of thousands of ravers, whenever their promoters manage to make it happen.

French promoters haven't yet grasped the full scope of building a brand. In 2002, however, there was evidence that some promoters are starting to market their brands properly. But still, it is hard for punters to make clear distinctions between each club and what it offers each evening. Or when the communication is clear, very often the branding for each promotion is poor and therefore less effective. Nevertheless, the arrival of imported brand promotions (in the form of club residencies) such as Pacha, Space Ibiza and Ministry of Sound - whose brand statements are very strong - has inspired many French promoters and club owners.
Another weakness is the gap between two generations of clubbers, and the difficulty that producers and promoters face in their bid to embrace both demographics. On one side are clubbers from the 90's: aged 30 and over, always on the out for arty stuff, live concerts and trendy parties. On the other side are the new generation of punters a.k.a. The Kids: ready to participate and fly the flag for a new type of club culture that mixes all people and music styles, The Kids need a different kind of communication strategy and image to the over 30s if they are to be drawn to the bigger events and clubs.

At first glance, the French and UK clubbing industries seem vastly different beasts if one looks at their sizes and their backgrounds. **The UK market is fully mature while the French club scene is still growing up.** Nonetheless, the two share many common features. Plenty of UK promoters, DJs and producers are working in France, and vice versa! Yes, the UK and French club cultures are merging, or more particularly, the Paris and London scenes are cross-fertilizing. Examples are numerous: Djulz is resident DJ at Fabric London, and Ivan Smagghe at Cargo/333. Some young UK promoters are doing fine in Paris: Alfie hosts Sundays and Mondays at Café de la Plage at La Bastille, while Lucia runs the famous Parisian club and bar: Project 101.
It is important to keep in mind that the success of one's club culture cannot be assessed by the quality of its supply, but only by its demand. There certainly is a great demand, and it's up to the industry players to exploit this to the full.

Laurent Sancier – Wombat – October 2002
Completed by Yannick Requis - Baseline - July 2003 – www.agencebaseline.com - *Baseline is an international agency specialised in developing the activities of Drum&Bass labels in France and DJ bookings.*

The French Music Bureau recommends Martin James' book 'French Connection, from Discotheque to Discovery' published by Sanctuary in 2003.

3-Legal Aspects: promoters and agents*

When gigging within the European Union, nationals do not require a work permit, which is not the case when European nationals tour the US for example. As Great Britain is not part of the Shengen Agreement, non-European artists based in France or in the UK and willing to tour in the neighbour country need a visa and a work permit.

In France, promoters must obtain a licence from the local DRAC (regional authority in charge of cultural affairs). The licence is personal, not assignable, and valid for 3 years. Agents are registered to the Commerce Chamber and get their one year licence from the Ministry of Work. If given to an agency, the licence will be in the name of its director. The agent is solely responsible for the artist, in

*Beware of the faux-amis **see Introduction**

case of accidents and therefore cannot put up a performance or sell a gig without paying all relevant taxes. The fee owed to performers is regulated by collective conventions **(See II-A-2).**
Performers whose presence is necessary for the performance to take place, are paid a syndicate minimum fee of between €65 and €128 a performance, depending on the number of performances per month and the size of the venue. Complementary musicians are paid between €68 and €100. On top of that, all social charges are being paid by the employer (agent or promoter) which can double the whole cost of the band. It can be avoided to pay some of the social charges if the promoter in the UK signs the E301 form available from the Assedics (French dole office) attesting that he is paying for the taxes in the UK. Most musicians playing for quite well-known artists are paid between 300 and 500 euros net per fee.

In the UK, the De-regulation & Contracting Out Act 1994 removed the requirement to obtain a licence from the Department of Employment. Two different types of agents are defined, a same agent being able to be one or the other, from one gig to the next:

- The employment agent: the agent is in charge of arranging for an employment agreement between a venue and an artist. He is then entitled to a commission, usually between 10 and 15% excl. VAT, payable by the party which he represents (generally, the artist). As the agent is not party to the employment contract, he is not responsible for the cancellation of the gig for example.
- The employment business: the agent employs the artists and sells his performance to the venue. His profit will be the difference between "buying and selling" price. The venue will pay VAT on top of the fee. The promoter, who is a party to the employment contract, will be responsible before the artist for any cancellation of the gig.

C) INTRODUCTION TO THE SCOTTISH MUSIC MARKET

1- Mapping the music industry in Scotland

Following a few years of genial* collaboration with the Scottish Enterprise, we are proud to present here their overview of the Scottish music industry. Scottish Enterprise commissioned "Mapping the music industry in Scotland" at the same time as this research was launched. It is a comprehensive and accurate 155-page economic report which deliberately excludes media and education. We are very thankful to the report's commissioners - Scottish Enterprise, Highlands and Islands Enterprise and Scottish Development International - for allowing us to present the research, and we especially thank its authors, John Williamson (Queen Margaret University College/Sano Management), Martin Cloonan (University of Glasgow) and Simon Frith (University of Stirling) for the amazing body of work they have produced. It will definitely encourage us French professionals to come and work with their Scottish counterparts and strengthen the Gallic link with musical joint ventures. This report along with a valuable directory are available on the Scottish Enterprise website in the Publications section at:
http://www.scottish-enterprise.com/sedotcom_home/sig/sig-creative-industries

*Beware of the faux-amis **see Introduction**

The directory includes the following listings:

- Artists, composers & orchestras
- Live music industries
- Recording industry
- Media
- Other creative industries
- Ancillary services
- Education
- Retail

a. Executive Summary

● The music industry in Scotland currently generates in the region of **£106 million** annually in sales of music and services. This figure can fluctuate greatly within any given year due to such things as release and concert schedules.

● In addition, the public sector in the shape of the Scottish Arts Council, local authorities and the Scottish Enterprise Network contribute around **£18.8 million** to the music economy in Scotland.

● The industry is made up of approximately **2 040** full time employees **and 2 003** part time workers. Additionally, hundreds of workers are employed on a short-term basis for events such as festivals and large outdoor concerts.

● Within Scotland there are personnel working in all the major sectors of the music industry, although several areas (notably distribution and management) are severely underrepresented.

● The advent of devolution has changed the political oversight of the industry and offers a range of opportunities for future developments. One aspect of this has been an apparent new willingness to work across musical genres and across the public/private sector divide. This approach has the potential to be expanded more fully in relation to the other creative industries.

● Scotland shares many of the challenges faced by music businesses across the developed world. These include those created by the internet and new technology, the consolidation of major companies in the recording, radio and live music industries, increased competition from large multinational companies and the decline in the number of artists being signed by the “big five” major labels.

● While investment by the major labels in Scottish artists has declined, investment by international companies in the Scottish live music scene has increased. This is indicative of the fact that live music is one of the most successful sectors in the music industry in Scotland.

● The retail sector is also buoyant, with Scottish consumers spending in the region of **£330.9 million** a year on musical instruments and live and recorded music. The amount spent on recorded music is proportionate to the UK expenditure, and although there is a worldwide trend away from the purchase of recorded music from traditional, independent shops to a combination of purchases from the internet and large multiple retailers, supermarkets and petrol stations, the success of Fopp shows that there are still market niches which retailers can exploit.

● The amount spent on musical instruments and equipment (**£21.75 million**) suggests that there is still a healthy interest in music as both a career and a leisure activity in Scotland.

b. Contents

2- Introduction to the Glasgow Music Guide

The Glasgow Music Guide was written by Gavin < Parris > Knight as a working tool for the French labels who attended the first Music Works convention (Glasgow, October 2002) where this research was first publicly presented.

Glasgow
Pop: 609, 370 = 12% of Scottish population.
Landmass: 68 Sq miles
(*Statistics provided by Scottish Enterprise*)

Edinburgh has long been the focal point of culture within Scotland, with its annual 'Edinburgh

Festival', 'The Festival Fringe' & 'Hogmanay' (New Year) street-party having clearly established themselves as international events. Hundreds and thousands of tourists & festival followers make the annual pilgrimage to be part of one of the world's premier events. Everyone seems to know of 'The Edinburgh Tattoo', 'Ceilidh dancing', the 'Perrier comedy awards' and the names 'Pleasance Theatre' and 'Royal Mile' are recognised from Aberdeen to Zanzibar. Tourists descend in there thousands to buzz about the city with their point-and-click cameras at the ready. Vibrant, but at the same moment caught in a loop. Edinburgh is driven by the festival it is for the most part a city of tartan clad bagpipers, haggis seeking tourists and backpackers expecting castles, sporrans and a traditional Scottish welcome. At times, even I, a former resident of the city found it all a little too much like the 'Disney' version of Scotland.

To escape, take a 45-minute trip west across the 'Central Belt' of Scotland and you find yourself slap bang in a vastly different city in terms of culture and attitude. The motto of Glasgow has for many years been 'Glasgow's miles better' (a play on the words 'smiles better'). A few years back a huge yellow smiling Mr. Man face, like an 80's ACID tab adorned the side of a gas tank as you entered the city from the East. If you were from Edinburgh you could not fail to miss this advertising, and the implied message behind it. Technically speaking, if we were to accept that size mattered then Glasgow would be the capital of Scotland. This has led to on-going friendly rivalry between Glasgow's populace (Glaswegians) and Edinburgh folk ('Burgers).

Whereas Edinburgh is the political & economic seat of Scotland, Glasgow is a much more down-to-earth, vibrant, modern and post-industrial sort of place. Although tourism is a major part in Glasgow, the city itself doesn't suffer from the same level of influx, or the deathly silence left when the festival circus leaves Edinburgh quite literally a ghost town (reputedly one of the most haunted cities in Europe, throughout the winter months you can be escorted around Edinburgh on one of it's infamous 'Ghost Tours').

Glasgow is generally busy all year round, and as a city, which boasts several universities, it has a very large youth population. Unlike Edinburgh (built around its castle defences) Glasgow was born of the river Clyde. Glasgow therefore became a major port, a shipbuilding city second to none. Imports & exports meant bonded warehouses, miles of docks and ship cranes, which at one time dominated the skyline. This gave it a ragged, industrial edge and tough attitude born of hard work. Slowly but surely the boat yards, cranes and docks are being converted into luxury housing, theme parks and landmarks to be proud of.

Along the waters edge you'll find the award winning 'Science Museum', 'Science Tower', 'Armadillo' and the 'SECC' (Scottish Exhibition and Conference Centre) with the capacity to accommodate even the largest of Superstars. A new purpose built 'Media Park' is being established on a mile long stretch of the Clyde river, which once complete will be ground zero for major publishing, broadcast and media companies. Even 'BBC Scotland' will be moving out of their Queen Margaret's Drive residency to pitch tent on the rivers edge.

Glasgow's traditional entertainment consisted almost exclusively of 'The dancing'. The 'Barrowlands' boasted the best 'sprung floor' in the North of Britain. Hard to imagine it now, but in the 40's & 50's this one venue attracted young dancing couples from all over the UK. It was so much part of Glasgow culture that it spawned the phrase 'You dancin' ?, You askin'?' (Are you dancing? Are you asking?)

Equally famous is the welcome, which greeted any bands or acts that failed to live up to audience expectations. In polite society they might have been slow hand-clapped off stage, in Glasgow shipbuilding rivets & beer bottles were thrown with deadly accuracy.

Well known for their ‘patter’ (slang) Glaswegians would also ‘heckle’ (Jeer or interrupt) acts to provide even greater comedy. This is a tradition that any band venturing into Glasgow must be aware still continues today. Avoid arguing with your audience in Glasgow (rule number one) as they may descend upon you en masse!

The second main occupation of the Glasgow population appears to be ‘Shopping’. Voted as the ‘Best shopping experience outside London’, this city is fantastic if you have a healthy bank balance!

As you may guess, a larger city means more venues, clubs and pubs and you will not be disappointed. Packed with clubs such as the infamous ‘Arches’, ‘The Tunnel’, ‘Alaska’ and the now reopened ‘Subclub’ Glasgow has maintained that ‘Dance’ culture. For a night out there is no better city in the North of Britain, perhaps with the exception of ‘Leeds’ in Northern England. Licensing laws in Scotland mean that you can enjoy the relaxed ‘bar’ atmosphere until 12pm and still manage to catch a club before they close their doors at 1am (Most clubs in Scotland remain open until 3am).

You can catch live acts nightly at ‘King Tut’s Wah Wah Hut’ where ‘Oasis’ were famously signed, go dancing in any number of clubs to live DJ’s, catch guest appearances from the likes of French ‘DJ D’Julz’ through to the legendary ‘Grand Master Flash’ who recently performed a blistering set of old skool break-beat at ‘The Arches’. Venues dotted around the city attract acts like ‘Morcheeba’, ‘Moloko’ & ‘Stereophonics’.

Glasgow has also been a hot bed for home grown talent from the likes of ‘Alan McGee’ founder of ‘Creation Records’ (who originally ran the record label from the bedroom of his Southside flat) ‘Travis’ (who practiced in the ‘Horse Shoe’ bar (also Europe’s longest bar)), ‘Texas’, ‘Rod Stewart’, ‘Mariah Carey’ (Yes, a Glasgow resident at one time), ‘BMX Bandits’, ‘Wet, wet, wet’, ‘David Sneddon’, ‘Deacon Blue’, ‘Marty Pellow’, ‘(Baby hit me one more time…) Darius’, ‘Ashley’ & ace guitar blues man ‘John Martyn’. The list could go on and on. This is in part due to the many practice rooms and small recording studios around Glasgow, such as ‘Ca va’ studios.

For aficionados of electronic & dance music, Glasgow surely needs no introduction. Often called ‘The Second Paris’, thanks to the dance connections. The home town of ‘Soma Recordings’, who are in part responsible for the French-Scottish electro connection, which started with ‘Daft Punk’ and continues with the likes of Edinburgh’s ‘Aqua Bassino’ (F. Communication) and Soma’s recent signing of French DJ ‘Master H’. Anyone unfamiliar with the Glasgow house scene should venture into their nearest record store and pick up any ‘Soma Compilation’ (Soma), or ‘Sounds like Glasgow’ (PAN) which was released as part of the ‘Sounds like’ series.

If dance music isn’t your thing and you fancy a bit of Pop, Glam, Punk or Rock then try either ‘The Cathouse’, ‘The Garage’ or the newly created ‘Carling Academy’, which has already brought us a wide variety of artist from pop diva ‘Melanie C’ to indie veteran’s ‘Inspiral Carpets’.

As I update, (Summer ’03) a licensing battle is underway. The Radio Authority has accepted 11 proposals from the likes of ‘Virgin Radio’, ‘Scottish Radio Holdings’ and a rock station called ‘The Storm’. Whichever station is picked it will join ‘Clyde 1’, ‘Clyde 2’, ‘Qfm’, ‘Beat 106’, ‘Radio Magnetic’, ‘SubCity Radio’ and ‘Fusion FM’. In a city of almost 610k and the surrounding districts and towns bumping this figure up to nearer 1million, there’s still plenty of airspace in comparison to many English cities.

Glasgow is quite literally unlike any other city in the North of Britain, it has a vitality and charm that comes from the people who for the moment just want to party. Music seems to be an integral part of living in this city and there’s just no getting away from it, there is no other city that sounds like Glasgow.

The following documents are available on the French Music Export Office website www.french-music.org:

- Glasgow Record Labels
- Glasgow Media
- Glasgow Venues
- Glasgow Clubs

Parris, October 2002 – update July 03

Who is Parris?

Music journalist & former DJ, 31yr old Parris was born and raised in Edinburgh, lived in France and finally became a Glasgow resident. As a student of Strathclyde University, Parris co-founded ‘Fusion FM’ and also produced and co-hosted Britain’s longest running independent French music program entitled ‘Mange 2’. This was syndicated out to 17 UK student radio stations for free. He set up the infamous *French Music Ezine* before heading for a job in the USA. Contributor of reviews to the press & magazines as well as continued radio work, Parris could be described as something of a French music devotee.

IV PUBLIC and PROFESSIONAL ORGANISATIONS

Please note that most of the information featured in this chapter has been checked by the organisations themselves. However some of the organisations did not get back to us with their approval.

A) BRITISH ORGANISATIONS

1- Organisations

ACE (Arts Council of England)
The Arts Council of England is an independent, non-political body working at arm's length from the Government. It distributes public money from the Government and the National Lottery to artists and arts organisations.

National Office, 14 Great Peter Street, London SW1P 3NQ, Tel: +44 (0)20 7333 0100, Fax: +44 (0)20 7973 6590
www.artscouncil.org.uk

AIM (Association of Independent Music)
AIM is a non-profit making trade body established in 1998 by UK independent record labels to represent the independent record sector across the UK in all genres. AIM's remit is to work collectively to enable its members to grow, grasp new opportunities and break into new markets. AIM has 700 members, all of whom are UK-based independent record labels or distributors. The UK independent sector represents a quarter of the UK market and is the lifeblood of the UK recording industry, contributing hundreds of millions of pounds to Britain's trade balance.
AIM is involved in every area of the music industry. The association lobbies at the highest level in Government for improved recognition and support of the value of the industry in both cultural and economic terms, as well as on commercial issues from access to finance to ensuring the media remains open and supportive of UK music.

Lamb House, Church Street, London W4 2PD, Tel: +44 (0)20 8994 5599, Fax: +44 (0)20 8994 5222
www.musicindie.org

APRS (Association of Professional Recording Services)
APRS promotes the highest standards of professionalism and quality within the audio industry. Its members are recording studios, post-production houses, mastering, replication, pressing and duplicating facilities, and providers of education and training, as well as audio engineers, manufacturers, suppliers, and consultants. Its primary aim is to develop and maintain excellence at all levels within the audio industry of the United Kingdom.

PO Box 111, Uckfield, East Sussex TN22 5WQ, Tel: +44 (0)18 0386 8600, Fax: +44 (0)18 0386 8444
www.aprs.co.uk

BARD (British Association of Record Dealers)
BARD is a UK trade organisation formed specifically to act as a forum for the retail and wholesale sectors of the music, video, DVD and Multimedia products industry. It was formed in 1988 by a group of record dealers - independents, multiples and wholesalers - who saw the need to initiate constructive dialogue between dealers, the record companies and their trade body the BPI (British Phonographic Industry). BARD also exists to communicate and negotiate with Government departments and local authorities on behalf of its members, to monitor legislation affecting its members and to oppose any legislation which might be contrary to members' interests.

1st Floor, Colonnade House, 2 Westover Road, Bournemouth BH1 2BY, Tel: +44 (0)12 0229 2063, Fax: +44 (0)12 0229 2067
Email: admin@bardltd.org, www.bardltd.org

British Independent Record Dealer Directory
A large searchable directory of independent record shops and record fairs across the UK, that doubles as a business resource for record shop owners looking for shop equipment, distributors, labels, etc.

Email: birdpages@purplenet.co.uk, www.birdpages.co.uk

BMIC (British Music Information Centre)
BMIC is a promotion and documentation resource for contemporary British music. It offers scores, recordings and information accessible to the public, a live events programme and general enquiry service.

10 Stratford Place, London W1C 1BA, Tel: +44 (0)207 499 8567, Fax: +44 (0)207 499 4795
www.bmic.co.uk

BMR (British Music Rights)
BMR is a body that promotes the interests of the UK's composers, songwriters and music publishers to Government, the media and the public. Its members include the UK collecting societies responsible for licensing and royalty collection.

British Music House, 26 Berners Street, London W1T 3LR, Tel: +44 (0)20 7306 4446, Fax: +44 (0)20 7306 4449
www.bmr.org

BPI (British Phonographic Industry)
BPI is a trade association representing over 90% of recorded music output in the UK, with over 300 members ranging from the largest corporation to the smallest indie. They exist to promote and protect UK record labels; they lobby government, tackle piracy, negotiate deals, provide research and offer support and advice to their members. Their annual BRIT Awards show profiles the achievements of the record industry both at home and abroad, as well as raising significant funds for music charities. BPI is also joint owners of the Official UK Charts company which is celebrating the 50th anniversary of the singles charts in 2002.

Riverside Building, County Hall, Westminster Bridge Road, London SE1 7JA, Tel: +44 (0)20 7803 1300, Fax: +44 (0)20 7803 1310
www.bpi.co.uk

BRITISH ACADEMY OF COMPOSERS AND SONGWRITERS
It is the largest composer and songwriter membership organisation in the world. It represents the interests of over 3,000 UK music writers.

British Music House, 26 Berners Street, London W1T 3LR, Tel: +44 (0)20 7636 2929, Fax: +44 (0)20 7636 2212
www.britishacademy.co.uk

BRITISH COUNCIL / The Performing Arts Department
British Council is the UK's principal agency for international culture relations, working with all forms of music to promote contemporary images of Britain and create long-term partnerships overseas. The British Council supports projects involving British Music and Musicians in more than 80 countries. They are involved with all forms of music - from club-based DJ and VJ initiatives and electronic music to jazz, traditional music, contemporary classical music, early music, opera and music theatre. They aim to promote new images of Britain, to establish long-term partnerships abroad, and to attract younger audiences.
The Performing Arts department in London works with British Council offices around the world who are in regular contact with their local venues, festivals and promoters. The starting point for any performing arts event overseas is the requirements of their partners and their audiences in the overseas country.
Somethin' Else, the UK's leading independent radio production company, has been commissioned by the British Council to produce **The Selector**, a new series for syndication to radio stations around the world. Created to reflect the excellence and diversity of British music today, The Selector is a two hour radio show which aims to promote to the world the new sounds, talents and musical culture of modern Britain.

10 Spring gardens, London SW1A 2BN, Tel: +44 (0)20 7389 3194, Fax: +44 (0)20 7389 3199
www.music.britishcouncil.org

CMN (Contemporary Music Network)
The Arts Council of England's Contemporary Music Network, CMN Tours, has been at the forefront of the new music touring scene for 30 years. Throughout this time it has presented a dazzling array of world-class artists to audiences across

the country. Each spring they select between ten and twelve projects from applications that are submitted from artists agents, ensembles and producers. They implement touring projects that not only present a take on contemporary culture but also offer a glimpse into the future of music. They cover a wide range of genres from classical to jazz, world music to electronica, experimental to improvised, avant folk to avant pop and much more. Many of the events also include multi-media elements.

Arts Council of England, 14 Great Peter Street, London SW1P 3NQ, Tel: +44 (0)20 7973 6493, Fax: +44 (0)20 7973 6983 www.cmntours.org.uk

CPA (Concert Promoters Association)
The CPA was formed in 1986 and represents the interests of the major promoters of contemporary music in the UK. The association is looking at copyright collection issues, ticketing issues and the policing of outdoor events. It has 24 members and 6 associate members, responsible for an estimated 90% of rock and pop events in the UK.

6 St Mark's Road, Henley-on-Thames, Oxfordshire RG9 1LJ, Tel: +44 (0)14 9157 5060, Fax: +44 (0)14 9141 4082

CWNN (Chain With No Name)
CWNN is an alliance of independent and specialist UK record shops with a desire to break new acts and labels. Distribution is ensured by Vital and is backed up by a comprehensive marketing strategy such as advance compilations, national advertising, in-store display boards, etc. Membership queries should be directed to Richard Willis @ Vital.

Tel : +44 (0)20 8324 2436, Email : Richard.willis@vitaluk.com, www.vitaluk.com

DCMS (Department for Culture, Media and Sport)
The Department for Culture, Media and Sport aims to improve the quality of life for all through cultural and sporting activities and through the strengthening of the creative industries.
DCMS is the Government Department responsible for sponsoring the music industry, acting as its advocate within and outside Government. The Department works closely with leading organisations and individuals within the industry to identify what the Government and industry can do to improve its economic performance. Its work is focussed around the following four priority areas:
- exploiting the opportunities afforded by new technologies;
- removing barriers to growth among small firms;
- encouraging 'creative growth';
- increasing exports.

For further details regarding DCMS' support to SMEs in the music industry, refer to their brochure "Banking On A Hit, The Funding Dilemna for Britain's Music Businesses".

The Department was responsible for establishing the National Lottery in 1994. Over £7 billion was raised for good causes in the first five years. Following changes to the Lottery rules introduced by the Government in August 1998, the proportion of Lottery grants awarded to small groups has doubled. The Arts is one of the six good causes funded by the National Lottery.
Funding for the arts is distributed by the Arts Council of England and by the Regional Arts Boards. Under the terms of a Funding Agreement DCMS agrees the objectives of arts policy with the Arts Council which then decides how to allocate its resources to achieve those objectives. The Arts Council and the Regional Arts Boards in turn fund a number of regularly funded organisations and many other artists and arts organisations through project funding. The grants are divided between the local authorities, country & region and the constituency.

DCMS, 2-4 Cockspur Street, London SW1Y 5DH, Tel: +44 (0)20 7211 6000
www.culture.gov.uk

E-centre UK
E-centre UK is the trading name of the Association for Standards and Practices in Electronic Trade. As a membership organisation, it offers a comprehensive suite of services, seminars and workshops to help companies adopt best practice in doing business electronically. Comprehensive information on e-commerce, barcoding, XML, etc, and useful links and downloads on related matters can also be found on the website.

Tel : +44 (0)20 7655 9001, Email : info@e-centre.org.uk, www.e-centre.org.uk

FCO (Foreign and Commonwealth Office)
King Charles Street, London SW1A 2AH, Tel: +44 (0)20 7270 1500

www.fco.gov.uk

INVEST UK
It is the Government agency promoting the UK as an inward investment location.

Marketing Unit, Room 308, 1 Victoria St., London SW1H 0ET, Tel: +44 (0)20 7215 2501, Fax: +44 (0)20 7215 5651
www.invest.uk.com

LONDON ARTS COUNCIL
London Arts is the agency for arts funding and development in the capital. It is the largest of the ten regional arts boards funded primarily through the Arts Council of England (ACE). It is established as a company limited by guarantee and a registered charity.
Its board consists of the chair and fourteen other members, five nominated by the London Arts Local Authority Forum. The remaining members are chosen to bring a range of skills from the arts, finance, broadcasting, education and management. Their mission is to support artistic quality and innovation throughout London and to create a climate in which the arts can thrive and make a significant contribution to the life of the capital.

2 Pear Tree Court, London EC1R 0DS, Tel: +44 (0)20 7608 6100, Fax: +44 (0)20 7608 4100
www.arts.org.uk

MCPS (Mechanical Copyright Protection Society)
The MPCS collects 'mechanical' royalties due to publisher and composer members from the recordings of their copyright musical works. MCPS issues licenses to the producers of CD's, records, tapes, videos, audio-visual, multimedia, broadcast and film productions. The Mechanical-Copyright Protection Society Ltd currently represents around 15,000 composers, songwriters and music publishers whenever their copyright musical works are recorded.
Acting as an agent on behalf of its members, MCPS negotiates agreements with those who wish to record and distribute product containing copyright musical works. MCPS collects and then distributes "mechanical" royalties generated from the copying of music onto many different formats (CD, video, computer games, ringtones etc). MCPS is a wholly owned subsidiary of the Music Publishers Association.

29-33 Berners Street, London W1T 3AB, Tel: +44 (0)20 7580 5584, Fax: +44 (0)20 7306 4350
www.mcps.co.uk

MMF (Music Managers Forum)
MMF represents the interests of managers in the music industry, giving them the status they deserve alongside accountants, lawyers and record company executives for the crucial role they hold within the music industry. It offers many services, including internet comprehensive training courses throughout the country, a manager's handbook, discounts on professional conferences and has international chapters around the world. Their fully operational website offers sections for international managers and artists looking for management.

7 Russell Gardens, London W14 8EZ, Tel: +44 (0)20 7751 1894, Fax: +44 (0)20 7603 4411
www.ukmmf.net

MPA (Music Publisher's Association)
The MPA represents the interests of music publishers to the British Government, the music industry, the media and the public and promotes a better understanding of the value of music and copyright. The association administers International Standard Music Numbers (ISMNs) and produces a catalogue of printed music with over 250,000 entries. It also organises training, seminars and social events.

3rd Floor, Strandgate, 18/20 York Buildings, London WC2N 6JU, Tel: +44 (0)20 7839 7779, Fax : +44 (0)20 7839 7776
www.mpaonline.org.uk

MUSICIANS UNION
The Musicians Union was founded in 1893 and is the largest organisation in Europe representing musicians, Djs, or songwriters signed in the UK. It offers carrier advice - including publishing and copyright -, insurance, business and legal advices, cutting edge knowledge and support and discounts to UK live music venues and music industry events. This body seeks to improve the status, skills and remuneration of its members by protecting both contractual and statutory rights. It establishes pay agreements covering every type of employment for musicians, and also makes representations to Parliament on a wide range of musical issues to enhance musician's professional standing throughout the UK, and internationally.

French musicians signed in the UK or seriously considering to be signed in the UK will benefit from the same services. This organisation is extremely useful to all artists whether they are high profile or up and coming acts, Dj's, emerging music businesses, songwriters or teachers. The Musicians Union's maintains a very comprehensible website, publishes an annual Directory Of Members and a quarterly magazine sent to all members as well as a range of leaflets covering topics such as contracts, managing, recordings etc…

60-62 Clapham Road, London SW9 OJJ, Tel: +44 (0) 20 7582 5566, Fax: +44 (0) 20 7582 9805
www.musiciansunion.org.uk

NATIONAL MUSIC COUNCIL

The National Music Council sits at the centre of a complex network of national music organisations, but is the only organisation that exists to promote the interests of the music industry as a whole. Membership is drawn from all areas of the music business and is open to all organisations with an interest in music and its development in the UK: professional, voluntary and amateur; subsidised and commercial; creative and educational.

The strength of the Council lies in the number and diversity of its members. Its work is driven by three key aims: to provide networking opportunities for members and other stakeholders and to facilitate and improve the exchange and sharing of information of relevance to their concerns, to provide a debating forum for Members and other stakeholders and the mechanisms for issues to be prioritised and, when appropriate, pursued and resolved, and to provide the means for informing and influencing decision-makers and those other stakeholders upon whom the music industry depends, and for raising the public profile of music.

60/62 Clapham Road, LONDON SW9 0JJ, Tel: +44 (0) 20 7820 9992, Fax: +44 (0) 20 7820 9972
www.musiced.co.uk

NEW DEAL FOR MUSICIANS

New Deal for Musicians aims to help musicians progress in all types of music, whether self-employed or as artists under contract. The scheme starts with a 'gateway' period of up to four months at the start of which a New Deal Personal Advisor will refer the musician to Scottish Cultural Enterprise. Their job is to match the musician up with somebody already in the Music Industry who will act as his consultant. This Music Industry Consultant (MIC) will support him throughout the gateway period and offer him realistic advice on his chances of succeeding.

Tel. +44 (0)14 1339 2846
www.scottishculture.co.uk

NFYM (National Foundation For Youth Music)

Youth Music is about all sorts of music for all sorts of young people from garage to gamelan, jazz to jungle, brass to bhangra, folk to funk. The National Foundation for Youth Music was set up in 1999 with £30m of Lottery funding, through the Arts Council of England. The work of Youth Music was endorsed in July 2001 by a further £30m to allow them to continue our work for another 3 years, up to 2005. They provide music-making opportunities for children and young people up to the age of 18 who mainly live in areas of social and economic need. By the end of 2002, Youth Music aims to have reached more than 1 million people.

Working closely with Government, industry and community based sectors, Youth Music aims to ensure that access to high quality music-making becomes a sustained reality for all children and young people. Youth Music confirms its mission to promote and celebrate music-making for young people which has a deep impact on their lives and their futures. As well as providing financial support they also aim to provide information and advice on aspects of music-making for young people. This is provided freely to all organisations and individuals.

1 America Street, London SE1 0NE, Tel: +44 (0)20 7902 1060, Fax: +44 (0)20 7902 1061
www.youthmusic.org.uk

NTP (National Touring Programme)

The Arts Council of England's NTP uses lottery funds to support the distribution of work from across a broad range of arts disciplines and scales to audiences in England. The programme is for awards over £5,000 and applicants are advised to seek advice from Arts Council officers concerning an appropriate level for their application. Grants are awarded towards time-limited touring projects, and may also contribute towards associated research or commissioning, and preparation.

Arts Council of England, 14 Great Peter Street, London SW1P 3NQ, Tel: +44 (0)20 7333 0100 / 6599
www.artscouncil.org.uk/funding/nationaltouring.html

PAMRA (Performing Artists Media Rights Association)
With 15,000+ members, PAMRA is the largest performers' collecting society in the UK. It is commited to promoting perfhormers' rights and ensuring that they are administered efficiently and effectively to deliver all musicians and singers their maximum income from the UK and abroad. The right to receive "royalties" for the broadcast of recorded performances is a relatively new one for perfomers in the UK. It came into law on 1st December 1996. The new law works like this: if you are a qualifying performer who has made a commercial recording since 1946, then you may be due some money if your recording was broadcast in public since 1 December 1996.

161 Borough High Street, London SE1 1HR, Tel : +44 (0)20 7940 0400, Fax : +44 (0)20 7407 2008
www.pamra.org.uk

PPL (Phonographic Performance Ltd)
PPL is a music industry collecting society representing over 3,000 record companies, from the large multinationals to the small independents. They collect licence fees from broadcast and public performance users on behalf of the record companies. This licence fee revenue, after deduction of running costs, is then distributed to their record company members and to 30,000 performers. They grant licences for the use of sound recordings in the UK to all broadcasters, including the BBC (television and radio), independent television broadcasters and production companies, commercial radio, and cable and satellite channels. In the public performance sector, they license the whole range of users including clubs, pubs, hotels, restaurants and shops, as well as individuals such as exercise instructors and dance teachers.
A bilateral agreement has just been signed with French Independent Producers Collecting Right Society (SPPF).

1 Upper James Street, London W1F 9DE, Tel: +44 (0)20 7534 1000, Fax: +44 (0)20 7534 1111
www.ppluk.com

PRS (Performing Right Society)
The PRS collects and distributes world-wide performance royalties on behalf of composer and publisher members. It derives income from the control of broadcasting and performing rights. The Performing Right Society is the UK society that administers the performing right in the musical works of composers, songwriters and music publishers. It currently has around 35,000 members and, during 2000, collected licence income for them - from UK public performance and broadcasting, and from international usage - totalling over £242 million.

29-33 Berners Street, London W1P 4AA, Tel: +44 (0)20 7580 5544, Fax: +44 (0)20 7306 4050
www.prs.co.uk

SCOTTISH ARTS COUNCIL
The Scottish Arts Council champions and sustains the arts for Scotland, investing £56 million from Scottish Executive and National Lottery funding to support and develop artistic excellence and creativity throughout Scotland. The SAC's Music Strategy, available on the website and about to be published, states the intention to aim at parity of funding across all music styles, giving key priority to the development of contemporary music and Scotland's own traditional and Gaelic music. Organisations can receive support for anything from running local workshops to full scale music festivals or international initiatives. Funding is also available to individuals to create and develop their work, undertake training and research. It is the first British funding organisation offering to support French acts!!!

12 Manor Place, Edinburgh EH3 7DD, Tel: +44 (0)13 1226 6051, Fax: +44 (0)13 1225 9833
www.scottisharts.org.uk

TRADE PARTNERS UK
Trade Partners UK are the lead Government trade support service for British companies trading in world markets. Their principal role is to seek out and help UK exporters who wish to develop new opportunities and partnerships in overseas markets. Their vast international service network enables them to provide sales leads, market information, consultancy services and contacts. They also offer support for British Companies to exhibit and visit overseas markets.
They support the music industry with collective stands at international conventions and offer independent labels help to afford these international conventions. As their French equivalent Ubifrance, they encourage exports from the UK with various business to business activities and advice.

Kingsgate House, 66-74 Victoria Street, London SW1E 6SW, Tel. +44 (0)20 7215 4216, Fax. +44 (0)20 7215 4221
www.tradepartners.gov.uk

VISITING ARTS
They promote and facilitate the inward flow of foreign arts into the UK, in order to enhance cultural relations and awareness.

11 Portland Place, London W1B 1EJ, Tel: +44 (0)20 7389 3019, Fax: +44 (0)20 7389 3016
www.britishcouncil.org/visitingarts

2- Professional conventions

Modal
Modal is the meeting point for professionals dealing with all musics that can be classed as « outside » mainstream. It offers showcases, stands, and panels and is the ideal convention for world music promoters.
11-14 September 2003 - Nottingham - www.modal.co.uk

In the City
The most important British professional convention combines live acts unsigned and signed, with innovative, creative and commercial debate. This is the best opportunity to meet and learn from the main actors of the British industry. It is now becoming international with a first New York event.
12-16 September 2003 - Manchester - www.inthecity.co.uk

Urban Music Seminar
UMS is a unique free opportunity to inform and educate young people with aspirations of working in the urban music industry. The advice is provided by celebrities and top music industry executives, who make up a series of interactive guest panels. It also offers stands an showcases.
20-21 September 2003 - London - www.urbanmusicseminar.co.uk

Music Works
MusicWorks offers the international music industry to come together to discuss global issues and explore future developments with the new media and to attend a diverse range of showcases and live events.
29 October - 1 November 2003 - Glasgow - www.musicworksuk.com

International Live Music Conference
The **ILMC** is based around a large scale meeting that pulls together the key figures involved in the presentation of live entertainment around the globe.
12-14 March 2004 - London - www.ilmc.com

B) <u>FRENCH ORGANISATIONS</u>

1- Organisations

ADAMI (Société civile pour l'administration des droits des artistes et musiciens interprètes)
ADAMI, the French collecting society created in 1955, collects and distributes all amounts due to performing artists (musicians, comedians, singers, conductors, dancers) for the use of their recorded performances and it manages royalty payments for about 150 000 performing artists and has more than 15 000 members. Pursuing a range of initiatives aimed at promoting the creative arts : 25% of all revenues derived from royalties on the sale of blank tapes are assigned to promoting cultural initiative in all of the major disciplines of the contemporary arts (music, lyrical performances, film and television, theatre, dance). As the "information society" takes shapes before us, the need to ensure collective administration of artists intellectual rights is more important today than ever before; ADAMI aims to act as an indispensable tool in fulfilling its role as administrator and safeguarding artists' independence and creative liberties. It supports artists on an international level by

negotiating bilateral reciprocal agreements with other countries. It also participates directly in the budget of the French Music Export Office in Paris, the French Music Office in the USA and contributes to the actions of the new French Music Bureau in London.

14-16 rue Ballu, 75009 PARIS, Tel: +33 (0)1 44 63 10 00, Fax: +33 (0)1 13 63 10 10
www.adami.org

AFAA (Association française d'action artistique)
The AFAA is a French equivalent to the British Council, a non profit organisation set up by the French Foreign Office to promote French culture abroad. In the music field, its task covers everything from classical to contemporary music (Folk song, Jazz, Rock, Rap, Dance and traditional music including the fusion of different styles of music).
In today's music scene, the AFAA is working in close collaboration with institutions, public services, the music industry and professionals dealing with the performing arts. This collaboration extends to : career development, artists relocation, invitation of foreign promoters in French festivals, support for the important international meetings at the "Francofolies", professional assistance…
It also participates in the budget of the music offices in Germany, Great Britain, USA and Brazil.

1 bis avenue de Villars, 75007 Paris, Tel: +33 (0)1 53 69 83 00, Fax: +33 (0)1 53 69 32 52
www.afaa.asso.fr

BUREAU EXPORT
Created in 1993 the Bureau Export was initiated by the record industry. It lobbied to get support from all public and professional organisations and built an extensive network of offices in various countries on which it acts as an umbrella. It has set up a professional website that includes a data bank (french-music.org). It also produces professional guides and directories and promotional compilations, publishes a regular informational newsletter, "Music News From France" and participates in professional conventions. The Bureau Export co-ordinates three Export Commissions staffed by music export specialists whose main aim is to provide tour support (also financed by AFAA), assist in promotional appearances (also financed by SPPF) and support video clips production (financed by CNC, FCM and MAE).

The French Music Offices network: The first foreign Office was set up in the US. The Offices in Germany and the UK, largely financed by the Foreign Ministry and based in the local Embassies, also have budgets to support local initiatives. Corresponding Offices have now opened in Brazil, Japan and Spain and are set to open in Australia and Russia.

2, rue de la Roquette, Passage du Cheval Blanc, 75011 Paris France, Tel: +33 (0)1 49 29 52 10, Fax: +33 (0)1 49 29 52 24
www.french-music.org

CNV (Centre National de la Chanson, des Variétés et du Jazz)
The Support Fund for Live Music was created as a non-profit organisation and recently became a public commercial and industrial organisation. It collects a 3.5% tax from the box office at all live performances and redistributes it to support subsequent live performances; it also benefits from public support. The CNV's members are concert promoters (around 1000), its board of directors comprises organisers elected by members, representatives from relevant Ministries, and members of professional trade unions for employers and employees.
Its support schemes include:
. members accounts: each member can use 65% of the tax collected at the box office as an advance on income, credit warranty or exceptional support.
. promotion and economic development: for festivals, promotional events, training and support to small venues.
. artist promotion or live production: tour support including tours abroad, provided that a professional strategy is set up in the visited country and that it includes financial support from the publisher and/or the record company. Also supports the French Music Offices network.
. the newly born CNV is creating a resource centre as well as developing its support programmes.

217 rue du Faubourg St Honoré, 75008 Paris, Tel: +33 (0)1 56 69 11 30, Fax: +33 (0)1 53 75 42 61
www.lecnv.org

FCM (Fonds pour la Création Musicale)
The FCM (Musical Support Fund) is a non-profit organisation bringing together music professionals and government. The FCM has for task to initiate and back up general interest in the creation and development of live performances as well as the artists education and formation. The organisation financially supports several projects:

- Records (Jazz, children's music, contemporary, classical and traditional music)
- Music video production
- Live performances (Tours, launch parties, promotional performances)
- Festivals and events
- Artistic formation
- Incentive to promote the broadcasting of contemporary music
- Music industry and Audiovisual music funds and support towards lyric creation (in collaboration with the SACD, the ADAMI and DMDTS)

141 rue Lafayette, 75010 Paris, Tel: +33 (0)1 48 78 50 60, Fax: +33 (0)1 45 96 06 97
www.lefcm.org

IRMA (Centre d'Information et de Ressources pour les Musiques Actuelles)
The Information and Ressource Centre for Popular Music Forms is a none profit organisation, which groups the jazz information centre (CIJ), the Traditional Music information Centre (CIMT) and the Rock and Popular Song Information Centre (CIR). Irma is open to all involved in the music business, to inform, guide, advise, or to enable them to follow specialised training courses. Irma is the interface between all the different components of the music sector in France, a true focus point for exchange. Irma is supported by the:

- French Ministry of Culture-Department for Music, Dance, Theatre and live performance.
- French Ministry for Youth, National Education and Research
- SACEM.
- FCM
- ADAMI
- SPPF

22 rue Soleillet, 75020 Paris, Tel : +33 (0)1 43 15 11 10, Fax : +33 (0)1 43 15 11 00
www.irma.asso.fr

MMF (Music Managers Forum France)
MMF France was just launched. As their British counterparts, they aim to represent the interests of managers in the music industry, giving them the status they deserve alongside accountants, lawyers and record company executives for the crucial role they hold within the music industry.

23, rue D'Artois, 75 008 Paris, Tel : +33 (0)6 86 67 41 11
Email: mmffrance@club-internet.fr, www.mmffrance.com

PRODISS (Syndicat National des Producteurs, Diffuseurs et salles de spectacles)
It is the majority Administrator of the Board of directors of the CNV. It aims at defending and at representing the collective interests of the producers, diffusers and "salles de spectacles". This body has a role of advice and information in legal, economic and social material. It animates working groups, represents and defends the collective and individual interests of its members with public authorities.

23 bd des capucines, 75002 Paris, Tel : +33 (0)1 42 65 73 13, Fax : +33 (0)1 42 65 73 23
www.prodiss.org

SACD (Société des auteurs et compositeurs dramatiques)

11bis rue Ballu, 75442 Paris, Tel : +33 (0)1 40 23 44 44, Fax : +33 (0)1 45 26 74 28
www.sacd.fr

SACEM (**Société des Auteurs Compositeurs et Editeurs de Musique**)
The main role of SACEM consists in collecting and distributing the music author's rights. As a professional organisation, SACEM has for many years promoted solidarity among members, encouraged the creation and presentation of different repertoires, and submitted proposals on all issues affecting the profession. Thanks to a large budget, SACEM's cultural role is aimed at all types and areas of music. For instance, it has worked for the recognition of electronic music creators in France in giving them an official composers status. On the international front, authors' rights exchanges are an essential part of SACEM's International activities, under reciprocity agreements with foreign authors organisations. SACEM has taken part in the work of CISAC (International Confederation of Societies of Authors and Composers) bringing organisations

from 90 countries together and created GESAC (Groupement Europeen des Societes d'Auteurs et Compositeurs) to harmonise rights and improve the protection of works throughout Europe. SACEM is participating in the budget of the French Music Bureau in London via the French Music Export Office in Paris.

225 avenue Charles de Gaulle, 92521 Neuilly Sur Seine Cedex, Tel: +33 (0)1 47 15 47 15, Fax: +33 (0)1 47 45 12 94
www.sacem.org

SCPP (Société Civile des Producteurs de Phonogrammes)
The Société Civile des Producteurs de Phonogrammes was set up in August 1985 to administer and to protect the rights of producers of phonograms and videograms. For its 500 members - producers of phonograms and music videos, major companies and independent societies representing on average 80% of the whole phonographic production in France. SCPP:
- negotiates the conditions of the broadcasting of phonograms and music-videos with the users,
- collects the remuneration owed to the producers from the users of their phonograms and music videos (as Equitable Remuneration and private copying),
- distributes amongst the producers the remuneration collected,
- supervises the use of their phonograms and music videos,
- initiates legal proceedings to ensure that these rights are respected,
- manages the development of the ISRC (International Standard Recording Code) as the National Agency,
- fights piracy,
- supports phonographic creation, encouragement of live performances and training of new artists,
- supports artists on the international markets through the French Music Export Offices

159 avenue Charles de Gaulle, 92521 Neuilly-sur-Seine, Tel: +33 (0)1 41 43 03 03, Fax: +33 (0)1 46 40 13 17
www.scpp.fr

SNAM (Syndicat National des Artistes Musiciens de France)
It is a trade union representing French musicians of every genre. This body seeks to improve the status and remuneration of its members by protecting both contractual and statutory rights. SNAM is involved in music business to inform, guide, advise, or to enable them to follow specialised training courses

14/16 rue des Lilas, 75019 Paris, France, Tel : +33 (0)1 42 02 30 80, Fax : +33 (0)1 42 02 34 01

SNEP (Syndicat National des Editions Phonographiques)
The National Syndicate of Phonographic Edition (SNEP) created in 1922 is a professional union for record producers and the French group of the International Federation of Phonographic Industry (IFPI) as well. It brings together 51 members who are manufacturers, phonograms and videomusic distributors, producers and publishers representing more than 95% of the distribution. SNEP is speaking up for them and is their representative in front of the French government and administrations as well as some professional organisations, media and public. SNEP's activities are various and concern legal, fiscal, economic and social questions of the profession:

- negotiation of agreements, protections and recognitions of producer's rights
- information through statistical and economic trade studies
- promotion of the public image of the phonographic industry

SNEP is awarding the artists with the professional distinctions (silver, gold, platinum, diamond records) as well as watching over the profession code of ethics. SNEP has been supporting French music on the international markets in taking the initiative of creating the French Music Export Office in 1993 and financing its Export Commission as well as encouraging the set up of music offices abroad. Generally, it is supporting the export of music as one of the main development targets of the record industry.

27, rue du Docteur Lancereaux, 75008 Paris, Tel: +33 (0)1 44 13 66 66, Fax: +33 (0)1 53 76 07 30
www.disquenfrance.com

SPPF
The SPPF (French Sound Recordings Producers Partnership) is the collecting agency which manages the rights of the independent phonogram and videogram producers. It was created in October 1986 (as a result of the law of the 3rd of July 1985) to administer and protect the rights of phonogram and videogram producers. These rights consist of equitable remuneration for the broadcasting and direct communication of sound recording published for commercial purposes and remuneration for private copying of sound and video recordings. In 1999, the SPPF collected a total amount of 45 million francs from video broadcasts, private copying and equitable remuneration (i.e : fees from radio broadcasting).

22-24, rue de Courcelles, 75008 Paris, Tel: +33 (0)1 53 77 66 55, Fax: +33 (0)1 53 77 66 44
www.sppf.com

UBIFRANCE
UBIFRANCE, the French Agency for International Business Development strengthens technical and business co-operation between France and its partners world-wide. In partnership with the French music industry and its representatives, UBIFRANCE promotes French products, services and technical expertise and organises contacts between French and foreign professionals by :

- helping French companies to take part in international trade fairs and promote their products : organisation and promotion of national stands at major international conventions (PopKomm, Womex, SXSW, Amsterdam Dance Event, Winter Conference, Music Works...) including production of promotional tools and B To B facilities ;
- arranging seminars abroad to promote and introduce French products
- using its own world wide network of press offices to publish articles on French products in the international trade press.

14, avenue d'Eylau, 75116 Paris, Tel: +33 (0)1 40 73 38 22 / Fax: +33 (0)1 40 73 31 20
www.ubifrance.com

2- France's Support for the Music of Today - Cultural Development Policy And Industry Lobbying

Since the 80s, when President Mitterand's socialist government rose to power, France has enjoyed a strong cultural development policy. Culture Minister Jack Lang has emphasized creativity, decentralisation (from Paris) and a right to difference (leading to a more contemporary concept of cultural diversity). Various support programmes have been established, focused on bolstering the nation's live music scene and its non-mainstream musical genres. Within this framework, and as CD sales boomed, the industry began lobbying the Ministry of Culture on issues such as VAT, rights' protection, radio quotas, levies on blank tapes, and raising capital for targeted industry initiatives. Encouraged by the government's response in these areas, the industry also lobbied for support for exporting music, resulting in a strong partnership with the Culture, Foreign and Trade Ministries.

a. The Artist's Status and the Intellectual Property

- Artists Rights Protection and Social Status

Various French legal codes - such as the civil code, penal code, work code, intellectual property code – provide a framework of protection for any French citizen, including artists.
Since the establishment of Sacem, authors and composers (as creators) have enjoyed one of the world's strongest sytems of rights protection.

Performers, technicians, recording artists and some managers/agents (along with some other professionals connected to the performing arts) are granted with a special status known as "intermittents du spectacle". This status entitles them to full social security, holiday and unemployment benefits, based on the number of hours worked and taxes paid as indicated on their pay slips **(See Performers. II-A-2)**.

- 1985's "Neighbouring Rights" Law, a New Support Tool for Industry Development

The 1985 Act granted new rights to performers, producers of phonograms and videograms and broadcasting organisations: these rights include an equitable remuneration to compensate for the compulsory licence on their performing rights, as well as a levy on blank tapes. Various industry bodies (SCPP, SPPF, ADAMI, SPEDIDAM, SACEM – **see French Organisations. IV-B)** manage the Rights with an obligation to re-inject 25% of un-redistributed collected money into general interest programmes, creative initiatives, live music and exports. Especially **F.C.M. (Fund for Musical Creation)** is a non-profit organisation managing some of these redistributed funds through a private-state partnership supporting creative initiatives, promotion, artists training, the live scene as well as music exports. F.C.M. is not only a subsidy source, it is also a round table where the public and music professionals can raise and discuss various legal, industry and cultural issues.

b. The Lobby to Lower VAT on Records

Until 1987, the VAT on records in France was 33.3 %, the same as on luxury products such as perfume. At this time, independent labels were pushing for a minimum CD retail price as an increasing number of discount supermarkets were pricing out the market and pushing out smaller, independent retailers. The Minister of Culture agreed to lower the VAT on records to 18.6%, provided that the industry reciprocate by introducing measures to prop up other industry weaknesses, namely distribution diversification and exports. In response, industry body SNEP set up a computerised data bank of all domestic music in a bid to show retailers the scope of the market; it also launched a research project on the international potential of French records. The latter led to the creation of the French Music Export Office in Paris.

Then, a new government bumped VAT up again to 20.6 % and to-day it is 19.6%. In 2002, discussions between the Ministers of Finance and Culture eventually led to a strong commitment by the then newly elected President Jacques Chirac to lobby at European level for a reduced VAT rate on records – France's experience with VAT rates strongly suggests that a lower VAT helps fan record sales and helps diversify the offer at retail, along with other perceived benefits. Consensus around this issue was raised at Midem 2003, during a day of panel discussion and dialogue between world-wide industry professionals and representatives of European governements.

c. The Radio Quota Law

Set up in 1996, then reformed in 2000 as per the following board, this initially very controversial Law now gets the thumbs up from music professionals and the public and is now well respected by the radios. Most importantly, it has provided a major incentive for the industry to invest in local artists. The extent to which the Law boosted French record sales was a surprise, and indeed, in the wake of the Law, sales of domestic music remain very strong!

	FRENCH TITLES	NEW RELEASES AND NEW TALENT
Adult radio	60%	10%
Young/Adult radio	40%	20%
Young radio	35%	25%

One of the most spectacular results came from the youth-oriented radio network *Skyrock* that changed its focus on to urban music in order to fit the requirements of the Law and suddenly raised its audience significantly; this revamped station in turn helped to nurture the French hip hop scene.

The music industry embraced the challenge and doubled its investments in domestic music. Between 1995 and 2001:

- Investments in local repertoire doubled, and, for new talent, more than tripled (increased by 3.4).
- Sales of new local releases approximately doubled – 2.3 more singles and 1.8 more albums were sold

in that period.
- In 1995, sales of French repertoire represented 49% of the total; by 2001 it had risen to 59% and in 2002 it reached 60%.

d. Bureau Export and French Music Offices Network

This network of ten offices around the world are non-profit organisations set up with the support of the Ministry of Culture and the Ministry of Foreign Affairs and professional music industry organisations (SNEP, SCPP, FCM, CNV, SACEM - see IV-B). It aims to promote French Music abroad via a wide range of resources and actions. It provides advice, referrals and information to music professionals - from journalists to managers and tour or promotional support as well. The Bureau Export is also involved to the creation of a European policy for the music industry by developing exchanges between different musical cultures and works as an umbrella for the different French Music offices set up (see IV-B).

e. Ministry of Culture budget for music and its support tools

The improvement of industry lobbying led to the formation of a National Committee in 1998, briefed with up-dating and supporting programs of action and development for popular contemporary music. In 1999-2000, more than Ff120 million (£10m) was earmarked for spend on writing, producing and touring live shows, enhancing French music heritage, music teaching, professional training, and for developing analytical tools for the entire sector.

– Support for Live Music

- Support for *CENTRE NATIONAL DE LA CHANSON, DES VARIETES et DU JAZZ,* very important organisation for concert promoters **(see IV-B)**.
- *SMAC* represents 140 venues (concerts, rehearsal spaces, multimedia areas).
- *Chanson Residencies* in collaboration with local borough's venues.
- *Jazz and improvised music orchestras and collective*s to help find venues for big bands.
- *The national jazz orchestra*.
- Music awards shows *Les Victoires de la Musique (*equivalent of the Brit Awards with classical and "variétés" sections) and *Django d'or* for jazz (also adapted in various European countries) are broadcast on prime time TV.
- *Festivals* are supported through national and regional funds.
- *ONDA* offers an information network and deficit warranty schemes for live performances.
- *Electronic music* – the Ministry of Culture and Communication has helped establish strong relationships between promoters and public services (notably with regards to health and safety issues). Supports *Mix move,* an electronic festival and convention held at the same time as the Techno Parade. The Ministry has also supported collaborations between DJs and new technology musicians from *IRCAM.*

– Support for Traditional French Music (Chanson and Other Traditional Music)

– Various Networks Supporting Live Music and Regional Initiatives

- *La Fédurok* is an association with information and analysis tools, supporting various venues.
- *Federation des scènes de Jazz* is an umbrella organization for 20 small jazz venues.
- *AFIJMA (Association des Festivals Innovants de Jazz et Musiques Actuelles*) is an umbrella organization for a number of French jazz festivals. It also set up a European exchange policy that led to

the creation of the European jazz organisation TECMO.
- *Fédération des Associations et Danses Traditionnelles,* is also developing a European policy.
- *Regional Jazz Centres.*
- *Regional Poles* which support local co-ordination and initiatives.

– Support for Amateur and Professional Training

– Support for Music Production and Analysis of the Economic Sector
- *MFA (French Music of Today):* helps finance the production of jazz, contemporary and opera records. Supported by SACEM, SACD and Radio France.
- *FCM (Fund for Musical Creation)*
- *Les Allumés du Jazz:* represents 40 jazz labels and organises their representation at national and international events and conventions.
- *Observatoire de la Musique:* gathers economic data and provides analysis.

– Export
- *Support to the Bureau Export de la Musique Française in Paris and the French Music Offices network abroad* **(see IV-B-1)**
- *Support to Zone Franche,* helping world music artists
- Support to Francophonie Diffusion –working with 140 Francophone radio stations worldwide.

f. Ministry of Foreign Affairs

Foreign cultural policy is under the responsibility of the French Ministry of Foreign Affairs, with 430 cultural institutions in 150 countries (151 Institutes and Cultural Centres, 283 Alliances Françaises). Their major aims include:

- to deliberately encourage international cultural exchanges defending plurality of ideas and cultural diversity.
- to teach French and develop co-operation on educational programmes.
- to set up local professional partnerships to increase the presence of French artists and attract new audiences.
- to bring cultural development tools such as resource centres.

– Budgets and actions to support contemporary popular music
- Important financial support to the *Bureau Export* in Paris and the French Music Offices network, notably for the professional website french-music.org and its online data bank, for professional tools (compilations, directories) and for specific actions and operations **(see IV-B)**.
- Production and distribution of the educational and promotional double CD compilation "Génération Française 4"
- Support for *Francophonie Diffusion*.
- Finances radio and television networks worldwide: *R.F.I.* and *TV5.*

– A.F.A.A.

The French Association for Artistic Action, also financed by the Ministry of Culture, is a non-profit organisation set up by the French Foreign Ministry to promote French arts abroad. Each year, within the music field, it supports more than 500 projects in 130 countries. **(see IV-B-1)**

g. Ministry of Economy, Finance and Industry - Department of Foreign Trade

The various departments and tools set up to support French exports and French private companies abroad seem to be comparable to those of Trade Partners UK.

- **Financial insurance programmes** are offered by COFACE
- **Ubifrance,** the agency for the international promotion of French technology and trade strengthens technical and business cooperation between France and its partners world wide.

C) <u>INTERNATIONAL ORGANISATIONS</u>

CISAC – International Confederation of Societies of Authors and Composers
CISAC works towards increased recognition and protection of creator's rights. It indirectly represents more than 2 million creators, covering all the artistic repertoires: music, drama, literature, audio-visual works, graphic and visual arts. Its activities are aimed at improving the position of authors and composers, and at enhancing the quality of the collective administration of their rights throughout the world.

20-26 Boulevard du Parc, 92200 Neuilly/sur/Seine, tel.: + 33 (0)1 55 62 08 50, fax: + 33 (0)1 55 62 08 60
E-mail: cisac@cisac.org, www.cisac.org

EMO – European Music Office
EMO is an international non-profit association, based in Brussels, bringing together professional organisations, associations and federations from the music sector within the European Union. It represents more than 600 000 people from all music genres and sectors (authors, composers, performers, publishers, producers, managers; those involved in live music, education and training…).
EMO's mission is to promote the interests of the music sector at the European Union level. Its main objective is thus the conception and implementation by the European Union of a music policy - a specific and necessary support to the European music industry.

Rue du Trône 51, B - 1050 Brussels, Tel: +32 2 213 14 00, Fax: +32 2 213 14 01
E-mail : emo@emo.skynet.be, www.musicineurope.org

GERA – Global Entertainment Retail Association
GERA is the trade association of entertainment retailers in Europe. It lobbies on behalf of its members and advises on commercial and legislative matters, particularly in relation to the changes and new opportunities brought about by the advent of internet distribution of music, film and other entertainment products.

Chaussée de Wavre, 214d, 1050 Brussels, Belgium, Tel +32 2 626 1991, Fax +32 2 626 9501
E-mail: lucy.cronin@gera-europe.org, www.gera-europe.org

IFPI - International Federation of Phonographic Industry
IFPI is the organisation representing the international recording industry. It comprises a membership of 1500 record producers and distributors in 76 countries. It also has national groups in 46 countries. IFPI's international Secretariat is based in London and is linked to regional offices in Brussels, Hong Kong, Miami and Moscow.

IFPI Secretariat, 54 Regent Street, London W1B 5RE, Tel: +44 (0)20 7878 7900, Fax: +44 (0)20 7878 7950

E-mail: info@ifpi.org, www.ifpi.org

IMPALA – Independent Music Companies Association
IMPALA is a non-profit European organisation that aims to promote the interests of the independent music industry with governments, international organisations (WTO/WIPO) and European institutions. It has 1700 members (from record companies to music publishers) throughout the EU, and its UK membership includes the Association of Independent Music (see separate entry).

Rue du Trône, 51, 1050 Brussels, Phone : +32 2 289 26 00, Fax : +32 2 289 26 06
e-mail : impala@kernnet.com, www.impalasite.org

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- “Popular Music in Contemporary France: Authenticity, Politics, Debate”, David Looseley, Oxford and New York: Berg, 2003
- “The Constitution of an Alternative Music Culture in French Rock Music, 1981-2001” Barbara Lebrun,
Southampton University (PhD)
- “Stuff the Music Business”, Will Ashurst, Sanctuary Publishing Limited, London, 2000
- “French Connections, from Discothèque to Discovery”, Martin James, Sanctuary, London, 2003
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- “The Guerilla Guide to the Music Business”, Sarah Davis and Dave Laing, Continuum |London and New York 2001

Professional publications
- “BPI Statistical Handbook 2002, The British Record Industry”, Christopher Green for BPI, The British Phonographic Industry Limited, 2002
- “L’Actualité du Disque”, SNEP – Musique Info Hebdo, 2002 & 2003
- “Make or Break, Supporting UK Music in the USA”, Doug D’Arcy and Paul Brindley for the British Council
- “Music Week World Report 2003”, CMP United Business Media, 2003
- “The AIM Guide to Survival and Success in the Music Business”, Denton Wilde Sapte for AIM, 2001 (available on cd-rom)
- “The Recording Industry in Numbers”, IFPI, 2002

Weekly professional publications
- Music Week, published by CMP United Business Media
- Music Info Hebdo, Editions Lariviere
- Newsletters: BPI, Brèves du Snep, Grandlink Music News, La Lettre du Disque (Bandiagara Editions)
- Music & Copyright (Financial Times)

Professional directories
- Music Week Directory, Music Week - CMP United Business Media
- White Book
- Direct Roots, Mrs Casey Music
- International Showcase, Hollis Publishing

Other useful documents
- All the publications of the French Music Export Office amongst which:
    * “A Guide to French Electronica”
    * “Guide pratique des aides à l'export dans le secteur de l'industrie musicale”

* "French Record Industry, 105 Export Contacts"
* "Music News From France" hard copy every two months, every month by email

- "France' Support for the Music of Today", Marie-Agnès Beau, 2003

Other statistics sources

ABC	IFPI	SCAM
AC Nielson MMS	Jupiter	SNEP
Barb	MAPS	Target NMI
BMRB Omnibus Study 2002	Media Campaign Services	Taylor Nelson Sofres
BPI	Music Week & NOP	TNS Audio-Trak 2002
Forrester	Rajar	eMarketer
GartnerG2	Roar	

USEFUL WEBSITES

The most important websites are found in the text and in the list of public and professional organisations, **see IV A** for Great Britain, **IV.B** for France and **IV.C** for international. Here is a non exhaustive list of a few more good ones. Sorry if your favourite is missing, the French Music Bureau will be pleased to know about it to complete the list in its own website, www.frenchmusic.org/uk which is being refurbished. It will be ready in January 2004 with an updated professional databank.

UK websites

. One of the best British musical websites: http://www.dotmusic.com. Suscribe to receive the weekly British charts.
. community site for all music industry professionals: http://www.musictank.co.uk
. Information regarding grants available from the British Government: http://www.volcomgrants.gov.uk
. Everything on the national radio BBC : http://www.bbc.co.uk
. the programme of The Institut Français in London on : http://institut-français.org.uk
. Online radio : http://www.cnsoholive.co.uk
. Dance music website: http://www.burnitblue.com
. Dance music resource pages: http://www.juno.co.uk
. UK Club Listings: http://www.uk-cl.com
. Resource on radio airplay, contracts, insurance...: http://www.cops.co.uk
. Information on managing the introduction of new technology: http://www.ukonlineforbusiness.gov.uk
. Promotion of legitimate online music services: http://www.pro-music.org
. Daily UK music industry email newsletter: http://www.recordoftheday.com
. British Library's National Sound Archive: http://www.bl.uk/catalogues/sound.html

French Websites

. http://www.fnac.com
. One of the best French websites dedicated to world music:www.mondomix.org
. Centre national du patrimoine de la chanson, des variétés et des musiques actuelles: http://www.lehall.com
. Fédération des scènes de jazz et de musiques improvisées: http://www.scene-jazz.com
. French network of venues : http://www.la-fedurok.org
http://www.netmusik.com
.Cultural events in France http://www.parisbouge.com - http://www.infoconcert.com/

Practical Informations

. **Hotels** (worldwide): www.hotelbook.com
. **Maps** (Europe):www.mappy.fr
. Transportation (Europe):
Train: www.sncf.com - www.eurostar.com - www.rail.co.uk
Airlines : www.britishairways.com – www.airfrance.fr - www.easyjet.com - www.ryanair.com
. Directory**:**www.pagesjaunes.fr - www.yell.com
. Translation**:** http://www.freelang.com

Buy on line http://www.amazon.com- http://www.fnac.com/ - http://www.alapage.com/ -

Online newsletters Grandlink Music News – Music News From France (suscribe at burex@french - music.org) - www.e-frenchsound.com – www.netmusik.com – www.technopole.net

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