



Profile of Members of Music
Publishers Canada and of the
Association des professionnels de
l'édition musicale, 2020

Statistical Report

Report prepared by Circum Network Inc. for Music
Publishers Canada

Written by Benoît Gauthier and Lisa Freeman

July 30, 2020

Research funded by:

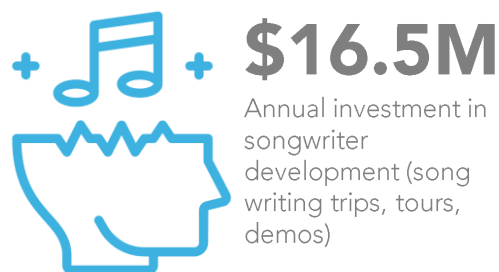
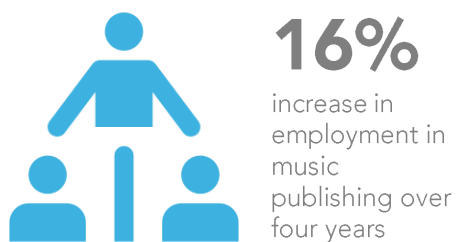
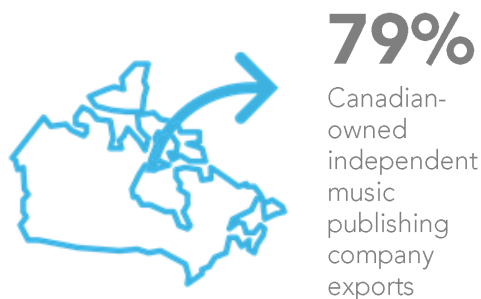
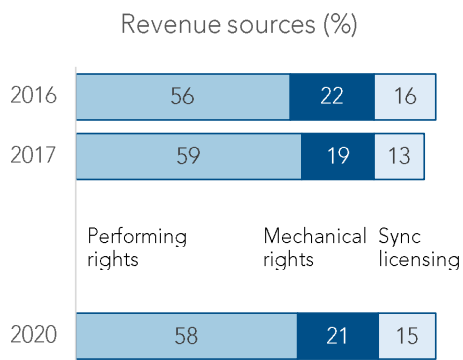
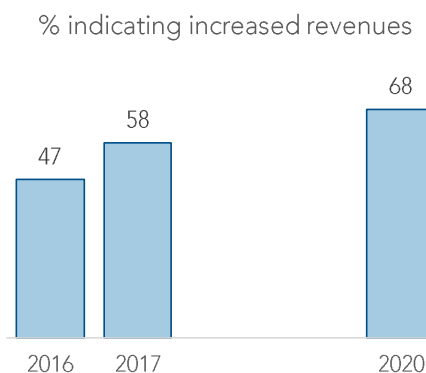
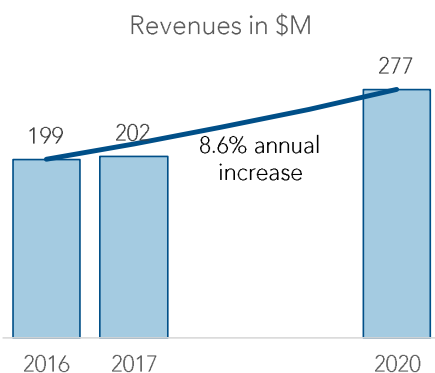


Disclaimer: Funding for this study was provided by Ontario Creates. Any opinions, findings, conclusions, or recommendations expressed in this material are those of the authors and do not necessarily reflect the views of Ontario Creates or the Government of Ontario. The Government of Ontario and its agencies are in no way bound by the recommendations contained in this document.

TABLE OF CONTENTS

1	Introduction	1
2	Study Methodology.....	2
	2.1 Questionnaire Design.....	2
	2.2 Population of the Study	2
	2.3 Data Collection	3
	2.4 Data Quality	3
3	Corporate Structure.....	5
4	Revenue Structure	9
5	Employment	12
6	Music Genres.....	14
	APPENDIX A Questionnaire	15

Canada's music publishing industry creates more jobs, more exports and more support to songwriters than ever



Members of MPC and APEM were surveyed in the winter of 2020 about their most recent year of operations. The survey response rate was 51%. Participation from companies of all types and from larger companies provide comfort that the data from the study represent a substantial share of the revenues in Canadian music publishing. However, to be prudent, we have simply reported the answers provided by respondents, without attempting to project to the industry.

1 INTRODUCTION

Music Publishers Canada (MPC) and the Association des professionnels de l'édition musicale (APEM) needed tracking of various characteristics of the music publishing industry. MPC and APEM asked Circum to update a survey design implemented in 2016 and in 2017 to provide this information and analysis.

The study's objective was to produce an updated profile of the music publishing industry. Topics included revenue sources (including exports), corporate structure, employment, and genres of music. Many of the questions requested information from five years ago as a benchmark to contextualize the current situation. Data from 2016 and 2017 were also available for most questions.

This information will enable MPC and APEM to align their supports and activities to best serve Canadian music publishers.

The rest of this report is organized as follows:

- » Study methodology;
- » Current revenue structure and comparison to five years ago;
- » Current corporate structure and comparison to five years ago;
- » Employment generated now and five years ago; and,
- » Genres of music focussed on now.

2 STUDY METHODOLOGY

2.1 Questionnaire Design

The full questionnaire is available in Appendix A. It was built based on the information requirements of MPC and APEM, and borrowed from past questionnaires, in particular from the 2016 and 2017 MPC/APEM member surveys and the 2005 study conducted by Paul Audley & Associates and Circum Network.¹

Questions were organized thematically, in the following order:

- » Corporate structure;
- » Corporate revenue structure;
- » Employment; and,
- » Genres of music.

Where feasible, respondents were asked to report on the current situation as well as on the situation five years ago.

The questionnaire was pre-tested in 2016 by three music publishers (from companies of various sizes). Minor adjustments were made to the questionnaire based on pre-test results. No survey responses were collected as part of the pre-test. Changes introduced in 2017 and 2020 did not require further pretesting.

The questionnaire was professionally translated into French.

2.2 Population of the Study

The population of the study was all music publishers operating in Canada who are members of MPC or APEM. Contact information was

¹ The 2005 questionnaire is available at <http://www.musicpublisher.ca/music-publishing-survey-2005/>. The report on the study is available at <http://www.musicpublisher.ca/statistical-profile-of-the-canadian-music-publishing-industry/>.

made available for current MPC and APEM members. The actual survey list included 87 companies, accounting for overlaps between the MPC and APEM lists.

2.3 Data Collection

Data collection was entirely performed on the Web. The questionnaire was programmed in the CallWeb software and offered in both official languages.² Technical tests were performed by the Circum team to ensure that the delivery of the questionnaire was flawless.

MPC and APEM issued information messages to all potential participants on the list on January 27, 2020. On January 28, 2020, Circum issued individualized e-mail messages to all companies included in the study. The message re-explained the purpose of the survey and provided assurances of confidentiality. It also informed participating companies of the logistics of completing the questionnaire and supplied them with a link to their own survey form. Separate links were provided for the English and the French versions of the questionnaire, although respondents could toggle between the two languages. Reminder messages were sent to non-respondents on February 10, February 24, and March 4.

Non-respondents were approached by e-mail and phone calls to motivate them to complete the questionnaire.

The survey fieldwork was concluded on April 24. A total of 44 questionnaires were completed out of 87 companies in the study, for a global participation rate of 51%. Some 33 questionnaires were completed by MPC members for a participation rate of 65% while 15 questionnaires were completed by APEM members for a participation rate of 38%.³

2.4 Data Quality

The dataset compiled through this survey comprises one-half of the companies that are members of the two most important trade associations in Canadian music publishing. This is a particularly good level of participation for a survey of this type.

² <http://callweb.ca>

³ Some companies had memberships with both APEM and MPC.

Participation from companies of all types and from larger companies comfort us that the data from the study represent a substantial share of the revenues in Canadian music publishing; because of a higher participation rate among large companies, there is somewhat of a bias in favour of the experience of larger corporate entities. Thus, **we have not attempted to project the results of the survey to all association members or to the whole of the music publishing industry; we have taken a more prudent approach, simply reporting the answers provided by respondents.**

All in all, the results of this survey provide a useful profile of the current state of Canadian music publishing.

3 CORPORATE STRUCTURE

This section describes the corporate structures reported by members of MPC and APEM. It deals with the following topics: the company's primary activity, whether it is a subsidiary, whether it is Canadian- or foreign-controlled, the location of Canadian headquarters, and involvement in administering or sub-publishing the works of other publishers.

Most (66%) respondents indicated that their organization is primarily a music publisher,⁴ and these companies accounted for nearly all of the reported music publishing revenues (findings regarding revenues are summarized in section 4 of the report). Record companies were the second most common primary designation (23% of respondents), but less than 1% of publishing revenues accrued to such companies. The data in Table 3.1 below suggest that there was no significant change in primary designations over the past five years among the 2020 respondents.

⁴ Somewhat more in Ontario (76%) than in Quebec (60%).

Table 3.1 - Primary designation (in terms of revenue) which most accurately describes the organization

Results obtained in 2020	Distribution now		Distribution 5 years ago	
	Share of companies	Share of most recent year revenues	Share of companies	Share of most recent year revenues
Music publisher	66%	100%	61%	99%
Record company / label	23%	<1%	21%	<1%
Record production ⁵	2%	0%	2%	0%
Broadcasting	0%	0%	2%	0%
Other	9%	0%	13%	0%
Total	100%	100%	100%	100%
Responses	44	38	44	38
Results obtained in 2017				
Music publisher	64%	99%	58%	99%
Record company / label	20%	< 1%	22%	1%
Record production	2%	0%	2%	0%
Broadcasting	4%	0%	2%	0%
Other	9%	0%	16%	< 1%
Total	100%	100%	100%	100%
Responses	45	37	45	37
Results obtained in 2016				
Music publisher	71%	96%	69%	96%
Record company / label	16%	3%	21%	3%
Record production	3%	0%	3%	0%
Broadcasting	3%	<1%	3%	<1%
Other	8%	<1%	5%	0%
Total	100%	100%	100%	100%
Responses	38	32	38	32

One-third (36%) of respondent organizations are subsidiaries or affiliates of another organization; this is an increase from one-quarter five years ago. These organizations account for 47% of the music publishing revenues of all organizations who answered the questionnaire; this situation is unchanged from five years ago.

⁵ Record production company / production of master recordings.

Eight out of 10 companies (80%) have controlling interest in Canada; these companies account for 54% of music publishing revenues. The situation is unchanged from five years ago.

Over one-half of Canadian headquarters of responding organizations is located in Ontario (57%) and another third in Quebec (34%). Music publishing revenues, as measured in this questionnaire, accrue largely in Ontario (92%).⁶

Table 3.2 – Location of Canadian headquarters

Results obtained in 2020	Distribution now		Distribution 5 years ago	
	Share of companies	Share of most recent year revenues	Share of companies	Share of most recent year revenues
Ontario	57%	92%	55%	88%
Quebec	34%	8%	30%	8%
Elsewhere	9%	< 1%	9%	< 1%
No answer	–	–	7%	5%
Total	100%	100%	100%	100%
Responses	44	32	44	32
Results obtained in 2017				
Ontario	58%	92%	56%	86%
Quebec	33%	7%	29%	7%
Elsewhere	9%	< 1%	11%	6%
No answer	–	–	4%	< 1%
Total	100%	100%	100%	100%
Responses	45	37	45	37
Results obtained in 2016				
Ontario	50%	94%	47%	89%
Quebec	34%	3%	34%	3%
Elsewhere	11%	3%	11%	3%
No answer	5%	< 1%	8%	5%
Total	100%	100%	100%	100%
Responses	38	32	38	32

⁶ However, the questionnaire does not account for an important difference in royalty distribution between CMRRA and SOCAN RR: most Ontario-based publishers are members of CMRRA, which remits all reproduction rights royalties to the publisher who then pay authors per their contractual agreements. In contrast, revenues of Quebec-based publishers are typically net of the author's share as SOCAN RR pays royalties separately to writer and publisher members.

Seven of 44 respondents (16%) have offices outside of Canada.

Two-thirds of respondents (66%) administer the works of other music publishers and/or function as a sub-publisher for other music publishers. These music publishers account for 95% of all reported music-publishing revenues. This situation is unchanged from five years ago.

4 REVENUE STRUCTURE

This section focusses on the most recent year of music publishing revenues and their sources.

\$277M

music publishing revenues in
the most recent year

Thirty-nine of the 44 respondents provided the amount of their gross revenues from music publishing before royalty disbursement or other expenses in their most recent complete year of operation. We report these answers as provided, with no attempt to impute missing values, to gross up the revenues to any other level beyond the respondents to the survey, or to account for the different distribution practices of CMRRA and SOCAN Reproductive Rights Services (SOCAN RR).

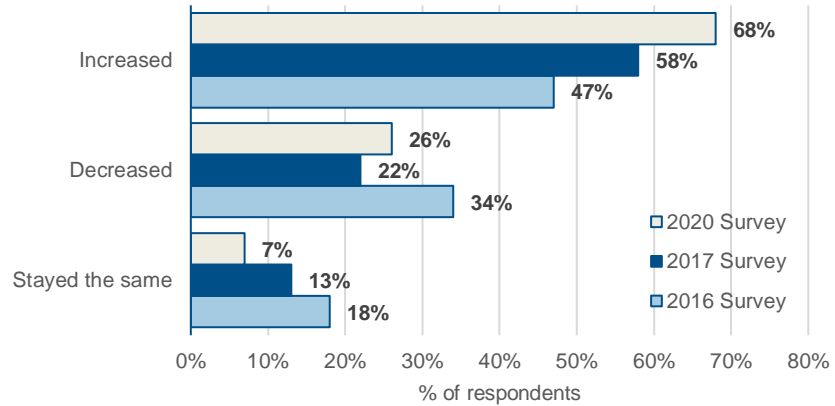
8.6%

annual revenue growth

Reported revenues rose from \$199 million in 2015 (reported in 2016) to \$202 million reported for 2016 revenues in 2017 to \$277 million concerning 2019 revenues reported in 2020. Because different companies participate in the survey in different years, a direct comparison would be inappropriate. However, among respondents who provided an answer all three years, total revenues increased from \$176 million to \$186 million and to \$245 million which translates into an average annual increase of 8.6% – further substantiating that revenues in the music publishing industry have been on the rise since 2016.

Two-thirds (68%) reported that their revenues from music publishing had increased over the past five years, while one-quarter (26%) indicated that they had decreased and 7% that they had stayed the same.

Figure 4.1 - Compared to five years ago, have your organization’s music publishing royalty revenues increased, decreased, or stayed about the same? (2020 n = 42; 2017 n = 45; 2016 n = 38)



79%
 music publishing revenues
 from foreign sources for
 Canadian-owned
 independent companies

Out of all music publishing royalty revenues received, 49% were from foreign (as opposed to domestic) sources in the most recent complete year of operation (from 37 respondents). While we exercise extreme caution in breaking down results (because of limited sample size), it is notable that revenues of Canadian-owned independent companies are 79% from foreign sources while the revenues of other companies (including the multinationals) are 10% foreign. Revenues from foreign sources represent 48% of gross revenues for companies based in Ontario compared to 67% of revenues for companies with Canadian headquarters outside of Ontario.

Performing rights constitute the majority of the revenues (58%); they are more significant for companies headquartered in Ontario (60%) than outside Ontario (33%). Mechanical rights come second with 21% of music publishing revenues from this source, followed by synchronization licensing fees (15%). Few differences are observed between the results obtained in 2017 and in 2020.

Table 4.1 - Out of all music publishing royalty revenues received, what proportion was from each of the following sources in your most recent complete year of operation?

Results obtained in 2020	Share of most recent year revenues		
	All respondents	HQ in Ontario	HQ Elsewhere
Performing rights	58%	60%	33%
Mechanical rights	21%	21%	22%
Synchronization licensing fees	15%	12%	43%
Print licensing fees	< 1%	< 1%	< 1%
Other rights	6%	6%	< 1%
Total	100%	100%	100%
Responses	32	19	13
Results obtained in 2017			
Performing rights	59%	61%	36%
Mechanical rights	19%	19%	19%
Synchronization licensing fees	13%	10%	44%
Print licensing fees	< 1%	< 1%	< 1%
Other rights	9%	10%	< 1%
Total	100%	100%	100%
Responses	37	21	16
Results obtained in 2016			
Performing rights	56%	55%	64%
Mechanical rights	22%	22%	13%
Synchronization licensing fees	16%	16%	19%
Print licensing fees	< 1%	< 1%	< 1%
Other rights	6%	6%	3%
Total	100%	100%	100%
Responses	30	17	11

5 EMPLOYMENT

16%
increase in employment in
music publishing over four
years

This section presents study results related both to the number of employees of firms involved in music publishing, and to investment in songwriters.

The 38 responding companies collectively employed 213 full-time individuals worked on music publishing compared to 184 in 2016, for a four-year increase in music publishing employment of 16%.⁷

Table 5.1 - Number of employees, working proprietors, and other staff

Results obtained in 2020	Personnel attributable to music publishing
Now	213
Five years ago	128
Responses	38
Results obtained in 2017	
Now	203
Five years ago	123
Responses	44
Results obtained in 2016	
Now	184
Five years ago	123
Responses	37

⁷ We elected to compare the contemporaneous job count in 2020 and in 2016 instead of the current number for 2020 and the recalled value for five years prior (measured in 2020) because current reporting is more reliable than facts recalled from the past.

\$16.5M

invested in songwriter
development

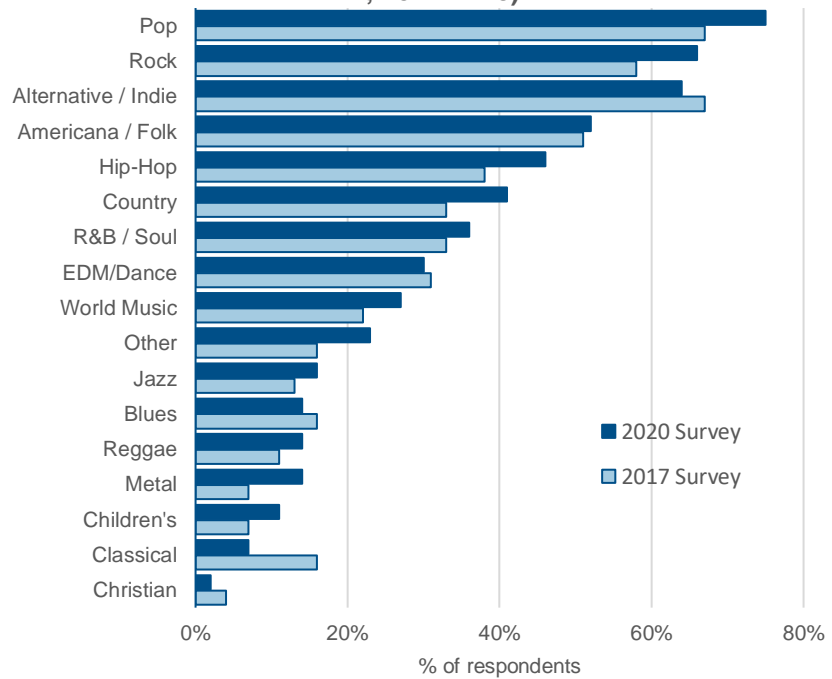
In the most recent complete year of operation, 32 survey respondents reported investing a total of \$11.8 million in the development of songwriters. Three-quarters of that investment was made in Ontario (77%). The most common type of investment was payments for songwriting trips (77% of companies), followed by conferences, trade shows, festivals, showcases, and touring (73% of companies), and the production of demos (75%). More than one-half of respondents (52%) indicated having increased the investment made by their Canadian offices in the development of songwriters compared to five years ago; 5% indicated having decreased their investment. An additional \$4.7 million was invested by foreign parents in the development of songwriters based in Canada, or from Canada but based elsewhere.

6 MUSIC GENRES

This section documents the music genres in which music publishers are involved.

Pop (75%), rock (66%), alternative/indie (64%), and Americana/folk (52%) are the genres targeted by a majority of companies. Firms located in Ontario are more likely than those headquartered elsewhere to mention placing a focus on most categories, but particularly on classical, children, Christian, hip-hop, reggae, soul, and metal.

Figure 6.1 - Which of the following genres of music does your organization primarily focus on? (2020 n = 44; 2017 n=45)



APPENDIX A QUESTIONNAIRE

MPC 2020 Questionnaire

Thank you very much for your contribution to this study!

Circum Network Inc. has been awarded a contract by the Music Publishers Canada (MPC) to conduct an online survey on the state of the industry. The study is being financed by the Ontario Music Fund.

The objective of this survey is to provide information and insights that will enable MPC and l'Association des professionnels de l'édition musicale (APEM) to best target their activities in support of the industry. In filling out this questionnaire, please refer **only** to the Canadian operations of your company unless otherwise specified.

No statistics will be published, or released to any party other than Circum, which would divulge information obtained from this survey that relates to any identifiable business. Data reported on this questionnaire will be treated in confidence, used for statistical purposes and published in groupings only. No personal identifiers will be used, and any personal information you may supply is protected under the federal Privacy Act.

Revenues

- 1. Please check below the primary designation (in terms of revenue) and secondary designation which most accurately describes your organization.**

PRIMARY DESIGNATION NOW

- Music publisher
- Record company/label
- Record production company/production of master recordings
- Film production
- Film distribution
- Broadcasting
- Television production and/or distribution
- Management company
- Other, specify

PRIMARY DESIGNATION FIVE YEARS AGO, IN 2015

Same categories

SECONDARY DESIGNATION NOW

Same categories

SECONDARY DESIGNATION FIVE YEARS AGO, IN 2015

Same categories

2. In its most recent complete year of operation, has your organization received any revenues from music publishing?

Yes

No (Thank you for your interest in this study. Unfortunately, this questionnaire is addressed to companies with revenues from music publishing. TERMINATE.)

3. Does your organization administer the works of other music publishers and/or function as a sub-publisher in Canada, or other territories you control, for other music publishers?

NOW: yes/no

FIVE YEARS AGO, IN 2015: yes/no

Q4-2017. In its most recent complete year of operation, were any of your organization's works administered or sub-published by another Canadian music publisher?

Yes

No

Q5-2017. IF YES: In its most recent complete year of operation, has your organization received any music publishing revenues from works or licensing your organization administered itself?

Yes (Please respond to this survey only with respect to the works or licensing administered by your organization itself, not those sub-published or administered by another Canadian publisher.)

No (Thank you for your interest in this study. Unfortunately, this questionnaire is not addressed to companies with revenues only collected by another Canadian publisher. TERMINATE.)

4. In the most recent complete year of operation, what were the gross revenues of your Canadian operations from music publishing before royalty disbursement or other expenses? (Provide an estimate.)

Gross revenues:

No answer/Don't know

5. Out of all music publishing royalty revenues received for works your organization either owns or co-owns, sub-publishes or administers on behalf of other publishers, what proportion was from each of the following sources in your most recent complete year of operation: (The 10 values should total 100%.)

Performing rights

Mechanical rights

Synchronization licensing fees

Print licensing fees

Other rights

6. Out of all music publishing royalty revenues received for works your organization either owns or co-owns, sub-publishes or administers on behalf of other publishers, what proportion was from domestic (as opposed to foreign) sources in your most recent complete year of operation:

Proportion from domestic sources:

No answer/Don't know

7. Compared to five years ago, have your organization's music publishing royalty revenues increased, decreased, or stayed about the same?

- Increased
- Decreased
- Stayed about the same
- No answer/Don't know

8. What are currently the priority markets of your organization in developing your international publishing revenues (or export sales)? (Select all that apply)

- None, we don't have priority markets for international publishing revenues
- United States
- Mexico
- Brazil
- Central/South America
- United Kingdom/Ireland
- France
- Germany/Austria/Switzerland
- Belgium/Netherlands/Luxembourg
- Nordic Countries (Denmark, Finland, Iceland, Norway, Sweden)
- Italy
- Spain/Portugal
- Other countries in Western Europe
- Eastern Europe
- Japan
- Australia/New Zealand
- South East Asia
- China
- All other countries

Ownership

9. Is your organization a subsidiary or an affiliate of another organization?

- NOW: yes/no
- FIVE YEARS AGO, IN 2015: yes/no

10. Indicate the country in which controlling interest of your organization is held. In the situation where the reporting business is subject to the financial and operational control of a parent and/or holding organization, indicate the country in which the ultimate control resides.

NOW

- Canada
- United States
- Other, specify
- Don't know/No answer

FIVE YEARS AGO, IN 2015

Same categories

[IF CANADA NOW] Q11-2020 How many offices and employees does your organization have outside of Canada, if any?

OFFICES: _____
EMPLOYEES: _____

11. Where are your Canadian headquarters located?

NOW:

- Newfoundland-and-Labrador
- Nova Scotia
- Prince Edward Island
- New Brunswick
- Quebec
- Ontario
- Manitoba
- Saskatchewan
- Alberta
- British Columbia
- NWT and Nunavut
- Yukon
- Don't know/No answer

FIVE YEARS AGO, IN 2015:

Same categories

12. Which of the following genres of music does your organization primarily focus on? (Select all that apply.)

Alternative / Indie
Americana / Folk
Blues
Children's
Classical
Christian
Country
EDM/Dance
Hip-Hop
Jazz
Metal
Pop
Reggae
R&B / Soul
Rock
World Music
Other, specify

Employment

13. Indicate the average (typical) number of employees, working proprietors, and other staff (working under direct contract) in your organization in Canada:

NOW:

FIVE YEARS AGO, IN 2015:

14. Indicate the approximate percentage of their work attributable to music publishing.

NOW:

FIVE YEARS AGO, IN 2015:

15. In the most recent complete year of operation, how much, if anything, did the Canadian offices of your organization invest in the development of songwriters? (Provide an estimate.)

Examples of expenses to include: advances, writing/co-writing activities, showcases, demos, studio expenses, PR, travel, radio promotion, design/graphic artist/photography costs, etc. Do not include: staff and other in-house/overhead expenses.

\$ invested in the development of songwriters

No answer/don't know

**16. [IF SOME INVESTMENT] What kind of activity did you invest in to develop songwriters?
(SELECT ALL THAT APPLY)**

Advances
Demo recording
Equipment purchases
Marketing, promotion, advertising
Offering offices to work close to us
Production of masters and videos
Song pitching
Songwriting trips
Trade shows, festivals, showcases, tours, market outreach
Writing sessions/camp
Other, please specify: _____

Q17-2017: Compared to five years ago, has the investment made by the Canadian offices of your organization in the development of songwriters increased, decreased, or stayed about the same?

Increased/Decreased/Stayed about the same/No answer/don't know/Not applicable

Q18-2017: Where applicable, how much, if anything, did the foreign parent of your organization invest in the development of songwriters based in Canada or from Canada but based elsewhere, in the most recent complete year of operation? (Provide an estimate).

Examples of expenses to include: advances, writing/co-writing activities, showcases, demos, studio expenses, PR, travel, radio promotion, design/graphic artist/photography costs, etc. Foreign parent companies should also include: origination fees, commissions, credits, quality of earnings adjustments or comparable consideration being attributed to the Canadian office. Do not include: staff and other in-house/overhead expenses.

\$ invested by foreign parent company in the development of songwriters based in Canada or from Canada but based elsewhere
No answer/don't know
Not applicable

Q19-2017: Compared to five years ago, has the amount invested by the foreign parent of your organization in the development of songwriters based in Canada or from Canada but based elsewhere increased, decreased, or stayed about the same?

Increased/Decreased/Stayed about the same/No answer/don't know/Not applicable

ÉMC – Questionnaire 2020

Merci beaucoup pour votre participation à cette étude!

Le Réseau Circum a reçu de Éditeurs de Musique au Canada (ÉMC) le mandat de mener un sondage en ligne sur l'état de l'industrie. L'étude est financée par le Fonds ontarien de promotion de la musique.

L'objectif du sondage est de fournir des renseignements et des points de vue qui aideront l'ÉMC et l'Association des professionnels de l'édition (APEM) à choisir leurs activités en appui à l'industrie. À moins d'indication contraire, vos réponses à ce questionnaire devraient porter **uniquement** sur les activités canadiennes de votre entreprise.

Seule Circum aura accès aux données recueillies dans le cadre de ce sondage qui permettraient d'identifier une entreprise. Ces données ne seront ni publiées, ni divulguées à des tiers. Les données fournies seront traitées en toute confiance; elles ne seront utilisées que pour des fins statistiques et seuls des regroupements de données seront utilisés. Aucun identifiant personnel ne sera utilisé et toute information personnelle que vous pourriez fournir sera protégée par la *Loi sur la protection des renseignements personnels*.

Revenus

1. Veuillez cocher la désignation principale (selon le revenu) et la désignation secondaire qui décrivent le mieux votre organisation.

DÉSIGNATION PRINCIPALE ACTUELLE

- Éditeur de musique
- Maison ou étiquette de disques
- Entreprise de production de disques ou d'enregistrements originaux
- Production de films
- Distribution de films
- Radiodiffusion
- Production ou distribution télévisuelles
- Société de gestion
- Autre (veuillez préciser)

DÉSIGNATION PRINCIPALE IL Y A CINQ ANS (EN 2015)

Mêmes catégories

DÉSIGNATION SECONDAIRE ACTUELLE

Mêmes catégories

DÉSIGNATION SECONDAIRE IL Y A CINQ ANS (EN 2015)

Mêmes catégories

2. Au cours de sa plus récente année complète d'exploitation, votre organisation a-t-elle tiré des recettes de l'édition musicale?

Oui

Non (Merci de votre intérêt pour cette étude. Malheureusement, ce questionnaire s'adresse aux compagnies qui ont des revenus d'édition de musique. METTRE FIN AU QUESTIONNAIRE.)

3. Votre organisation administre-t-elle les œuvres d'autres éditeurs de musique ou agit-elle à titre de sous-éditeur au Canada, ou dans d'autres territoires sous votre contrôle, pour d'autres éditeurs de musique?

ACTUELLEMENT : oui/non

IL Y A CINQ ANS (EN 2015) : oui/non

Q4-2017. Au cours de votre plus récente année complète d'exploitation, est-ce que l'une ou l'autre des œuvres de votre organisation était administrée ou sous-éditée par un autre éditeur de musique canadien?

Oui

Non

Q5-2017. SI OUI: Au cours de votre plus récente année complète d'exploitation, est-ce que votre organisation a reçu des revenus d'édition de musique pour des œuvres ou des permis que votre organisation administre elle-même?

Oui (Veuillez répondre au sondage en faisant référence seulement aux oeuvres et aux permis administrés par votre organisation, à l'exclusion des oeuvres et permis sous-publiés ou administrés par un autre éditeur canadien.)

Non (Merci de votre intérêt pour cette étude. Malheureusement, ce questionnaire ne s'adresse pas aux organisations dont les revenus proviennent uniquement d'un autre éditeur canadien. TERMINER.)

4. Au cours de votre plus récente année complète d'exploitation, à combien se sont élevés les revenus bruts de vos opérations canadiennes en édition musicale, avant le versement des droits d'auteur et les autres dépenses? (Donnez une estimation.)

Revenus bruts :

Pas de réponse/Ne sais pas

5. Parmi tous les revenus de droits d'auteur sur l'édition musicale tirés des œuvres dont votre organisation est propriétaire ou copropriétaire, ou encore sous-éditeur ou administrateur au nom d'autres éditeurs, quelle proportion provenait de chacune des sources suivantes au cours de votre plus récente année complète d'exploitation? (Le total des 10 valeurs doit être de 100 %.)

Droits d'exécution

Droits de reproduction mécanique

Droits de permis de synchronisation

Droits de permis d'impression

Autres droits

6. **Parmi tous les revenus de droits d'auteur sur l'édition musicale tirés des œuvres dont votre organisation est propriétaire ou copropriétaire, ou encore sous-éditeur ou administrateur au nom d'autres éditeurs, quelle proportion provenait de sources domestiques (plutôt qu'étrangères) au cours de votre plus récente année complète d'exploitation?**

Proportion de sources domestiques :
Pas de réponse/Ne sais pas

7. **Au regard d'il y a cinq ans, les revenus en droits d'auteur tirés de l'édition musicale par votre organisation ont-ils augmenté, diminué, ou sont-ils demeurés à peu près stables?**

Ils ont augmenté
Ils ont diminué
Ils sont demeurés à peu près stables
Pas de réponse/Ne sais pas

8. **Quels sont actuellement les marchés prioritaires de votre organisation pour le développement de vos revenus internationaux d'édition (ventes à l'étranger)? (Cochez toutes les réponses qui s'appliquent.)**

Aucun; nous n'avons pas de marché d'exportation prioritaire
États-Unis
Mexique
Brésil
Amérique centrale et du Sud
Royaume-Uni et Irlande
France
Allemagne, Autriche, Suisse
Belgique, Pays-Bas, Luxembourg
Pays nordiques (Danemark, Finlande, Islande, Norvège, Suède)
Italie
Espagne, Portugal
Autres pays d'Europe de l'Ouest
Europe de l'Est
Japon
Australie, Nouvelle-Zélande
Asie du Sud-Est
Chine
Autres pays

Propriété

9. **Votre organisation est-elle une filiale ou une société affiliée d'une autre organisation?**

ACTUELLEMENT : oui/non
IL Y A CINQ ANS (EN 2015) : oui/non

10. Indiquez dans quel pays les intérêts majoritaires de votre organisation sont détenus. Si l'entreprise déclarante est assujettie au contrôle financier et opérationnel d'une organisation parente ou d'une société de portefeuille, indiquez le pays où réside le contrôle ultime.

ACTUELLEMENT

Canada
États-Unis
Autre (veuillez préciser)
Ne sais pas/Pas de réponse

IL Y A CINQ ANS (EN 2015) :
Mêmes catégories

[SI CANADA ACTUELLEMENT] Q11-2020 Combien de bureaux et d'employés votre organisation a-t-elle hors du Canada, le cas échéant?

BUREAUX : _____
EMPLOYÉS : _____

11. Où se trouve votre siège social canadien?

ACTUELLEMENT :

Terre-Neuve-et-Labrador
Nouvelle-Écosse
Île-du-Prince-Édouard
Nouveau-Brunswick
Québec
Ontario
Manitoba
Saskatchewan
Alberta
Colombie-Britannique
TNO et Nunavut
Yukon
Ne sais pas/Pas de réponse

IL Y A CINQ ANS (EN 2015) :
Mêmes catégories

12. Sur quels genres musicaux votre organisation est-elle principalement axée? (Cochez toutes les réponses qui s'appliquent.)

Alternatif / Indépendant
Americana / Folk
Blues
Musique pour enfants
Classique
Rock chrétien
Country
Électro / Danse
Hip-hop
Jazz
Métal
Pop
Reggae
R & B / Soul
Rock
Musique du monde
Autre (veuillez préciser)

Emploi

13. Indiquez le nombre moyen (normal) d'employés, de propriétaires exploitants et d'autres membres du personnel (sous-traitants directs) de votre organisation au Canada :

ACTUELLEMENT :
IL Y A CINQ ANS (EN 2015) :

14. Indiquez le pourcentage approximatif de leur temps de travail associé à l'édition musicale.

ACTUELLEMENT :
IL Y A CINQ ANS (EN 2015) :

15. Au cours de la plus récente année complète d'exploitation, combien (le cas échéant) les bureaux canadiens de votre organisation ont-ils investi dans le développement d'auteurs-compositeurs? (Donnez une estimation.)

Figurent notamment parmi les dépenses possibles : les avances, les activités d'écriture ou de coécriture, les présentations promotionnelles, les démos, les frais de studio, les relations publiques, les déplacements, la promotion radio, les coûts de conception et réalisation graphiques et de photographie. Ne pas inclure le salaire du personnel et les autres frais généraux ou internes.

Montant investi dans le développement d'auteurs-compositeurs :
Pas de réponse/Ne sais pas

16. [S'IL Y A EU INVESTISSEMENT] Dans quel type d'activité de développement d'auteurs-compositeurs avez-vous investi? [Sélectionnez tout ce qui s'applique]

Congrès, salons, festivals, vitrines, tournées
Voyages d'écriture de chansons
Autres voyages
Avancées pour marketing et promotion
Production de démos
Production de masters et de vidéos
Espace de studio ou de bureau
Équipements
Autre, veuillez préciser
Ne sais pas/Pas de réponse

Q17-2017 : Au regard d'il y a cinq ans, les investissements des bureaux canadiens de votre organisation dans le développement d'auteurs-compositeurs ont-ils augmenté, diminué, ou sont-ils demeurés à peu près stables?

Ils ont augmenté / Ils ont diminué / Ils sont demeurés à peu près stables / Pas de réponse / Ne sais pas / Sans objet

Q18-2017 : Si votre organisation est une filiale d'une organisation étrangère, combien cette organisation parente a-t-elle investi (si c'est le cas) dans le développement d'auteurs-compositeurs soit établis au Canada, soit canadiens mais établis ailleurs, au cours de la plus récente année complète d'exploitation? (Donnez une estimation.)

Figurent notamment parmi les dépenses possibles : les avances, les activités d'écriture ou de coécriture, les présentations promotionnelles, les démos, les frais de studio, les relations publiques, les déplacements, la promotion radio, les coûts de conception et réalisation graphiques et de photographie. La société parente étrangère devrait aussi inclure les commissions de montage, autres commissions, crédits, rajustements de la qualité des bénéfices ou contreparties comparables attribuées au bureau canadien. Ne pas inclure le salaire du personnel et les autres frais généraux ou internes.

Montant investi par la société parente étrangère dans le développement d'auteurs-compositeurs soit établis au Canada, soit canadiens mais établis ailleurs :
Pas de réponse/Ne sais pas
Sans objet

Q19-2017 : Au regard d'il y a cinq ans, le cas échéant, les investissements de votre organisation parente dans le développement d'auteurs-compositeurs soit établis au Canada, soit canadiens mais établis ailleurs ont-ils augmenté, diminué, ou sont-ils demeurés à peu près stables?

Ils ont augmenté / Ils ont diminué / Ils sont demeurés à peu près stables / Pas de réponse / Ne sais pas / Sans objet