

## Music & Refugees: Improving Lives in the State of Uncertainty

By Daniel Pines

### An Introduction to the World of the Refugees

Almost two years ago I took a trip to Greece with three of my college friends. While many were headed to beach destinations along the Mediterranean coast, our cohort arrived with a different purpose. We had come to volunteer with humanitarian organizations in Thessaloniki, to offer support and better the livelihood of asylum seekers and other victims of the Syrian refugee crisis.

Refugees are defined as people who are forced to leave their country for fear of violence or persecution as a result of their ethnicity, religion, or political views.<sup>1 2</sup> By the end of 2017, the United Nations High Commissioner of Refugees (UNHCR) recognized the existence of 25.4 million refugees internationally, more than half of which were under the age of 18.<sup>3 4</sup>

In September of 2015, the

world was shocked by the discovery of a drowned Syrian boy, 2-year-old Alan Kurdi, washed up along a Turkish beach.<sup>5</sup> The tragedy of the poor boy's fate sparked a global awareness of the Syrian refugee crisis as an immense and intractable issue.

By this time, the flood of asylum seekers entering Europe was already reaching its peak.<sup>6</sup> Years of civil war in Syria, as well as the onslaught and advancement of the Islamic State across vast regions of the Levant sent millions of people fleeing for their lives.<sup>7</sup> Thousands of refugees were arriving on the shores of Greece every day, smuggled in dangerously overcrowded dinghies in an effort to avoid Greek and Turkish authorities.<sup>8</sup> Many of the boats capsized during their journey, and those whose occupants made it safely to shore were ushered into refugee camps: often ill-equipped facilities where migrants would be held for an indeterminable amount of time. While the mass migration of refugees became a humanitarian catastrophe, local governments,



Photo Courtesy of Daniel Pines

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### MISSION STATEMENT

*The Music Business Journal, published at Berklee College of Music, is a student publication that serves as a forum for intellectual discussion and research into the various aspects of the music business. The goal is to inform and educate aspiring music professionals, connect them with the industry, and raise the academic level and interest inside and outside the Berklee Community.*

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## EDITOR'S NOTE

We are ecstatic to share the second edition of the Music Business Journal with you this year. Rights ownership is a trending topic, not only in the United States but also abroad as digital platforms are growing internationally. Licensing is becoming a pressing issue as we assess how federal laws affect our cultural impulse of not paying for music, not only by means of personal use but publically as well.

Our debut article by Daniel Pines examines an often under-looked route of the music business, the non-profit and volunteering sector, and specifically surveys how music is utilized to change the lives of refugees seeking asylum in Greece. This first-hand story shares the burdens and discriminations refugees from Syria are facing today and how the power of music can help educate and influence positivity in the most oppressive instances.

In our business section, we have an article examining the current music industry in Brazil and how it consumes, broadcasts, and performs music in the Latin American market. Additionally, we have an article investigating the current downfalls of Britain's economy, specifically in music, and in what ways it can improve. We also have an interview with industry legend, Zach Katz, as he talks about the future of the music industry, streaming, and more.

For our law section, we have an article looking into the cultural demise of paying for music licenses and how laws can be changed to influence consumer desire to pay for music. We also have an article exploring the lawsuit Spotify is facing with songwriters.

Lastly, for our online edition, we have an article examining the environmental impact of music, especially live touring, and what we can do as consumers to minimize our carbon footprint for responsible music consumption. Please keep an eye out for our podcast, MJB Cut Time, as we will have additional episodes coming soon.

Thank you for reading, enjoy!

  
Sincerely,  
Ashley Cook  
Editor-in-Chief

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Law Articles.....	Camran Ferrier

## MUSIC AND SOCIETY

### Music and Refugees Continued

aid organizations, and the international community struggled to agree upon or implement any kind of long-term solution.<sup>9</sup>

Interested in global politics and passionate about humanitarian affairs, my friends and I were spurred into action. We contacted local organizations, planned our trip, and set off to help those caught in the worst of circumstances.

#### The Human Side of Humanitarianism

As a typical volunteer, I would have spent my entire few weeks in Greece like my team and I spent our first couple days – organizing donations, or salvaging supplies from a refugee camp that had recently been abandoned. But as a musician, I was asked to work at a placement with a refugee camp in the nearby town of Serres instead.

In Serres, I worked with Lifting Hands International, an American NGO that is solely responsible for providing supplies, support, and daily classes to the hundreds of people held in the local refugee camp.<sup>10</sup>

The refugees in the Serres camp are almost entirely Yazidi, an ancient ethno-religious minority group from the Shingal region of Iraq, and the victims of a brutal genocide carried out by the Islamic State in 2014.<sup>11</sup>

For two weeks I ran daily music classes, teaching and playing songs with the kids on guitar, piano, and ukulele. Some of them were adamant about playing. One of the students, who called himself Ronaldo (a common nickname taken up by Yazidi children, in honor of the Spanish soccer star, Christiana Ronaldo), adored the music of Michael Jackson and played Billie Jean incessantly on a battery-charged electric piano. Another boy was infatuated with Kurdish hip-hop and was determined to become a rapper.

While a few of my students were enthralled with the classes, many were there to socialize with fellow students or to stave off the boredom that encompassed so much of their daily lives in the camps. With no opportunities to attend school, the classes LHI offered were some of the only opportunities the refugees had to access any kind of anormal life.

Outside of the scheduled classes, music was a

centerpiece of life in the camp community. The Yazidis loved to sing and would frequently break out into song. One of the tunes I heard most often was a lament sung in Kurmanji, their native language. In those moments, the refugees' rugged façade of survival gave way, as if this song was their testimony, their tribute, to the pain and struggle they had endured as a people and a community.

They also had a strong love for popular music, and I was amused to discover their particular adoration for Celine Dion and Justin Bieber.

Every other Saturday, LHI would put on a festival of events and activities, headlined by a Yazidi talent show. Every time, there were at least two or three musical performances, mainstays of a tradition that brought together culture and community to fill the void created by daily refugee life.

Another LHI volunteer (who I would later meet at McGill University) had somehow managed to raise enough money to buy an assortment of guitars and ukuleles, as well as six saz. The saz, a middle-eastern instrument that Westerners might mistake for a bouzouki, was a hit amongst the Yazidi men.<sup>12</sup> They would play the saz for hours as they sat amongst each other, joking and smoking hand-rolled cigarettes. The men loved the saz so much that we began to loan them them out, keeping careful track of who borrowed them, to ensure that no one ran off with one of the instruments for good.

Farid was one of the men who loved to play the saz. I was honored when he asked to teach me a few of his favorite songs, and we quickly became friends. He also spoke a little bit of English; when I asked him about the meaning of the Kurmanji lyrics, he explained to me that the song had been written to be sung by Kurdish fighters, who were on their way to wage war against the Islamic State. Once again, I was awestruck. Music could not have meant more to a people who had endured so much.

As I came to terms with the gravity of the situation in Greece, I spent a lot of time thinking about the harsh reality of refugee life. As I spent time there, I became aware of the impact that musicians, teachers, and social workers could have, and how much their skills could improve the quality of life for the people in these camps. Perhaps we as individuals cannot solve

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## BUSINESS ARTICLES

# Dissecting the Consumption of Music in Brazil

By Marcella Nahas

### Introduction

In a country that occupies 48% of South America geographically and boasts the tenth largest music market in the world, it is a challenge to analyze Brazil's music industry in its entirety. Brazil's regions are characterized by their population's habits, lifestyles, and socio-economic conditions. Consequently, music is perceived differently in each region and is therefore consumed in different ways. Brazil is an extremely multicultural country due to centuries of immigration, bringing many native Brazilians, Europeans, and Africans together. Nevertheless, with technological developments happening throughout the country, music consumption has tended to standardize in all regions through streaming, live music, and radio.

### Streaming

Brazil was introduced to music streaming services with the arrival of Rdio in 2011. The concept of streaming was abstract for most people and was still being absorbed by the population; consequently, it did not take on popularity immediately. In 2014, however, streaming began to concretize and when other major platforms such as Spotify, Google Play, and Deezer became available in the country, streaming turned into one of the most popular forms of consuming music in Brazil.

Today, Brazil has the tenth biggest global streaming market in the world and is the leader in Latin America's music industry. With this in mind, companies are now trying to innovate and set themselves apart in order to gain a competitive advantage. For the launch of Tidal in 2018, the company partnered with one of

Brazil's largest mobile communications brands, Vivo, creating a strategy where Vivo would offer its clients a lower price for a Tidal subscriptions. This allowed Tidal to have a wider geographical reach as well as helped Vivo's establishment in the new market as a credible brand was representing them.

These international streaming platforms are also experiencing competition with national streaming companies, like Sua Musica and Palco MP3. Specifically, Sua Musica has over thirteen million active users and focuses on local genres such as sertanejo, forro and arrocha. They concentrate their activities in the northeast region of Brazil, where the digital world is less developed and people are more engaged with local musical styles. Many national artists carry out exclusive releases on these platforms, attracting potential users as well as stimulating existing customers to upgrade to a paid subscription. This feature gives these national companies a massive competitive advantage due to the fact that in Latin American countries, especially in Brazil, consumers tend to be more interested in local musical genres. International streaming platforms are shifting their focus as a result of this and aiming more at promoting Brazilian genres, although it is still a challenge to reach specific local markets and niches.

### Live Music

Live music has always been a common way of consuming music in all parts of Brazil. There are regions, however, in which there is a stronger presence of concerts and festivals due to the economic development and technological advancements of certain cities. In recent years, music festivals have gained a huge space in the Brazilian music market, becoming one of the top ways of experiencing live music, rather than going to independent concerts.

In the southeast region of the country, where São Paulo, the most populated city in Brazil, is located, the live music scene has constant growth; the largest festivals in Brazil such as Lollapalooza Brazil, Rock in Rio, Tomorrowland Brazil, and João Rock are held in this region. Lollapalooza Brazil was the second largest grossing festival in the world in 2018, with a revenue of over \$23 million. These festivals are perceived as a unique holistic experience rather than exclusively as a musical performance, and so many factors are taken into consideration when consumers are in the process of making decisions to buy tickets: the lineup, whether or not their friends will attend the festival, the loca-



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tion, the cost, and what other attractions (other than the artists) are offered in the concert. By encompassing a wide range of attractions, festivals are leading the live music scene in Brazil. In contrast to this, smaller venues that promote individual artists also have a drastic effect on the market; in a survey carried out by SIM São Paulo, it is shown that 300 venues will provide over ten thousand shows per month in Sao Paulo. This helps not only with economic development, but also with engaging the local community in cultural programs (sixty-two percent of these venues have performances by international artists ), as well as helping Brazil create an identity and reputation in the international music scene.

### Radio

According to a survey by Kantar Ibope Media, every three out of five people listen to the radio every day in top thirteen metropolitan regions in Brazil. Radio is still a popular medium in Brazil because it is the easiest and most accessible way of consuming music; in less developed regions, where people do not have access to modern digital devices, radio is used more frequently, especially to listen to music at home and at work.

Another factor that attracts audiences to listen to the radio is the fact that it does not only play music, but also updates their listeners on the daily news. Performers and composers also benefit from having their music played on the radio; they are paid thirty-four times more royalties than when their music is played on streaming platforms.

### Behind the Scenes

The Brazilian government, aiming to foster the country's culture, created "Culture Incentive Laws" in 1991, which provides artists and writers with monetary support for the development of cultural projects. For example, if an artist wants to release an album, they are permitted to go to the Ministry of Culture and present their project to request funding. It is then analyzed by a commission panel of the Ministry and by public and cultural entities of importance, which consider the project's viability, cost, and its overall contribution to Brazilian culture. If approved, the artist is given the option of raising money through the sponsorship of companies, in which the total cost of the project will be deducted from their taxes. There are several different laws that may be applied—federal, state, or municipal—depending on the project's magnitude and where it will take place as different taxes will be deducted accordingly.

The most popular law is Lei Rouanet, as it has been the cause of controversy and is highly politicized.

This law deducts from the federal income tax, while state laws like PROAC (in São Paulo) deduct from state taxes. Companies will favor projects that focus on the southeast region of the country (especially in São Paulo and Rio de Janeiro) as the economy in these regions is more developed. Consequently, most projects sponsored by the Lei Rouanet law are concentrated in this area. In order to stimulate investment opportunities in less developed regions like the northeast and the center-west, the government provides benefits to companies that sponsor projects in these areas, by, for example, allowing a higher percentage of spending to be directed to media and marketing, thus giving the company more visibility in their investment.

### Copyright

ECAD is Brazil's central office for the collection and distribution of mechanical and broadcast royalties, and it consists of seven performing rights organizations. Most radio and television companies have contracts with the ECAD, paying a certain amount per month for utilizing music. In 2018, ECAD collected approximately \$275 million, and yet, songwriters and composers are underpaid due to the complex bureaucracy in the system. The system of distribution of royalties in Brazil is far from perfect, but there is a lack of awareness, and very few steps have been taken to rectify these issues.

### How Artists Breakthrough

There is a clear trend in how "break-through" artists launch their careers in Brazil, especially in recent years. The artist is not seen as a priority, but the song is, and sometimes the performer will remain unknown to some of the listeners as they are more interested in the song itself rather than getting to know more about the artist's work. Most breakthroughs have occurred through social media, most commonly through YouTube, Facebook, or Instagram. Additionally, many artists become popular through the feature of their songs in soap operas, which have immense audiences in Brazil and therefore provide a big reach to artists; these songs often times become the "hit song of the moment," and most people will become aware of them. This usually happens with artists that have record deals, through the connections record labels have with television companies. Another way in which artists have launched themselves recently has been by releasing alternate versions of their songs remixed by famous DJ's; these songs are played in clubs and music festivals, encouraging the audience to listen to its original version, and hopefully, to eventually follow the artist's new projects.

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## INTERVIEWS

## The Future of Music: An Interview with Zach Katz

By Alan Milstein

The following transcript is taken from an interview conducted by Berklee student Alan Milstein and industry veteran, Zach Katz. Zach talks about his journey from Moscow to Hollywood, what lessons he learned from his wide range of experience, and his thoughts on the future of the industry.

**Alan:** I'm Alan Milstein and I'm talking with, Zach Katz, right now he's the CEO of the Music-Tech Investment Fund Raised in Space. Zach was a music attorney, manager, the cofounder of Beluga Heights and former President of BMG US-How are you?

**Zach:** Very well man. How's everything in your world?

**Alan:** Oh, very good. I read that you were born in Moscow and you moved to LA at a very young age. My first question is: Did moving to the US as an immigrant have anything to do with how you approach decisions in life, and did moving to Hollywood have something to do with your interest in the entertainment industry?

**Zach:** I moved here from Moscow at the age of seven as an only child of immigrant parents, and none of us spoke any English whatsoever. Watching my parents in their mid-thirties from scratch in everything from learning a new language to getting their degrees for the second time had a massive impact on me. Seeing that kind of commitment, that kind of humility, that kind of work ethic definitely taught me discipline, focus and drive. Being their only child, they expected quite a bit from me. They expected me to become a professional in their eyes: either a lawyer or doctor. That is what made me go to law school. At the same time, I knew that I needed to fulfill my passions and interests as well, and I have always loved music. I think growing up in Hollywood, just being a kid that was born in the 70's and growing into a teenager in the 80s, I fell in love with a diverse repertoire of music. Everything from early hip-hop when it first came out, like the Run-DMCs of the world, to hard rock and heavy metal, like Iron Maiden, at the other end of the spectrum. I was very interested in creativity and wrote poetry when I was a kid. And so, if I was going to become an attorney, I would need to do it my own way and become a music attorney, something that came from all of those early passions.

**Alan:** Awesome. Having worked in so many different areas of the industry, being an attorney, an executive and a manager, what do you think is the most difficult thing facing the industry today?

**Zach:** I think the industry has an opportunity to rise again...and continue rising. When I look at it, I see opportunity everywhere. There was a time when the music business went through a massive overhaul in which we really lost our path. We lost our genuine connection with creators as well as with the consumer because the industry was stuck in an old school mentality. We didn't recognize the change that was happening around us, nor were we seeking to proactively create change. We were married to an environment that was quickly becoming obsolete. Prior to Napster, the music industry took jurisdiction of the consumer by controlling the medium in which they experienced music. It put the industry in a dominant position where they could ultimately dictate terms and set the dynamic with consumers. The industry wrongly believed this would last forever. During that time, there wasn't independent distribution or alternative ways for artists to get their music heard. It was very expensive for artists to create what they wanted to create, whether it was music or videos or anything else. The music industry was ultimately in control of both, and in the driver's seat of their relationships with the creator and the consumer.

Then technology, as it always does, came in with a new vision for the music space. In this case it was in the form of Napster, which disrupted the music distribution/consumption model. Since that time, a variety of tools have been emerging over the past 20 years, and that has kept enabling artists to become more and more self-reliant. This took the the music industry



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from a place of full control to one where it is constantly having to prove its value to both consumers and artists. We believe the music industry can become more powerful by aligning with technology rather than having technology change the music industry without the music industry's participation. For us, that's really what Raised in Space is. Raised in Space is creating a new industry. Our mission is to marry music and technology, which will give birth to the next generation of transformational tech companies. These new companies will be co-parented by music and tech as equals. If you look at what happened with the first generation of tech companies that were working with music, it feels like the music industry was a little bit late in embracing them. The music industry is now working overtime to build a win-win dynamic that it could have had from day one.

**Alan:** On another interview you talked about a “working for creative people” mentality rather than one where “creative people work for me”. How would you say Raised in Space would follow this vision that you have?

**Zach:** To me, one of the biggest changes in the psychology of the music industry over the past two decades, is that the music industry works for artists and not the other way around. I think that old school ‘boss’ mentality has completely been flipped as we see technology empower creative people to become self-reliant and independent, stand up for themselves, and create their own businesses. Now, any music company who wants to continue being in the music industry and continue to thrive in it has adopted this new “put artists first” point of view. A big part of that has been created by technology being put into the hands of creators. Raised in Space is a massive believer in supporting creative people and the new music industry which nurtures, guides, and empowers creators. We will be investing into technology solutions in the form of tools, marketplaces and platforms that are specifically created to continue empowering artists and modern day music companies who want to be their partners.

**Alan:** Raised in Space is also partnering with Ripple, the cryptocurrency company, and I wanted to ask: how do you think cryptocurrency and blockchain will continue to play a role in the music industry?

**Zach:** Lots of people are talking about blockchain, and what it means for the music industry. We have seen lots of confusion around the term, including some misuse and even abuse. I think there needs to be a very simple and practical way of looking at blockchain. Let me try here: People have been exchanging value and keeping track of what's been exchanged since the beginning of

time. Simple questions like who ones what, whats been exchanged for what, and what's owed in connection with the transaction have grown in complexity with the globalization and digitalization of our world. Our new digital economy can no longer be supported by an out-

dated admin/transaction-keeping system. We are now using pipes that are hidden behind computer screens to be able to exchange digital value and keeping track of that value exchange in a globalized economy is become more and more difficult.

Blockchain is a modernization of the outdated admin/tracking systems that can no longer support our modern-day economic transactions. It provides us with what a current creator and music company would require from a transaction recording/reporting system... full transparency, decentralized verification of everyone and everything involved, and unquestionable security. Not to mention, much more efficiency and much fewer layers of redundancies and middlemen. And, as we continue innovating and expanding the nature of economic interactions between artists and fans, Blockchain will support this modern music industry by being able to track payments and data like never before. In time, blockchain will become the industry standard that artists, music companies and fans will come to expect. Blockchain will power the music economy of the future.

**Alan:** After being an entrepreneur for most of your career, what made you want to go into an “office job” at BMG? What made you want to get back into the entrepreneurial life?

**Zach:** I've had an interesting career. I started out as a music attorney, then I moved into management, after which I co-founded a Record Label and Publishing Company - all by the time I was 40 years old. To me, the guiding force behind my career in all of those steps has been really two main drivers. One of those two is continuing to learn, and the desire to continue growing. The second is searching for environments where I can be impactful and make a unique difference. After my chapter as the co-founder of Beluga Heights, I came to the realization that as much as I loved having my own company, my learning was slowing down and I felt like I needed to get into rooms with people who were smarter than me. I was looking for a more expansive environment where I could learn more and collaborate with teammates who were actively working to figure out the future of the music industry. At the same time, I was looking for an opportunity to continue being impactful by bringing my entrepreneurial DNA and experience to the table. BMG presented the perfect opportunity for both. Coming in and being able to learn from everyone that worked there, being given the responsibility to guide numerous other executives, while also being able to bring my entrepreneurial frame of mind and understanding of the artist's need, was what made BMG the ideal next step at that time. The BMG chapter was me coming in and continuing to learn and grow in the music industry. I looked at it as earning my PHD in the music industry. And my various roles

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## LAW ARTICLES

# The Future of Music Licensing

By Camran Ferrier

When you need to use a piece of music that you do not own the rights to, it usually means that you require a license from the copyright holder. This can take the form of a mechanical license, which covers the reproduction and distribution of a work, or a sync license, which is required when one utilizes another's work in a visual piece such as a movie. Licenses exist in almost all areas of an artist's life, and whether they are represented by a label, publisher, or even as an independent, it is crucial to be aware of how this part of the industry is changing.

## Where Are We Now?

Late last year, Nielsen Music conducted thorough research in multiple markets in North America and Europe and found that the industry is missing out on a staggering \$2.65 billion from small businesses that use songs without the correct licenses in place. They found that eighty-three percent of these small businesses use personal streaming accounts, either free or subscription versions, for background music, instead of getting a blanket license which allows them to "publicly perform" the musical works of others. While eighty-six percent of those interviewed said that they would be happy to pay for the music they use, Nielsen found that the majority of es in all countries studied will incorrectly assume that paying for a personal account on these streaming services allows them to use it as background music in their respective institutions.

Although performing rights organizations such as ASCAP and BMI offer blanket licenses to companies, there is a general misunderstanding about how one is allowed to utilize music and who is meant to be compensated for it. Andreas Liffgarden, Chairman of Soundtrack Your Brand (the company that commissioned the former report) puts this down to a lack of innovation from streaming services driving small businesses towards easier solutions for their musical needs, and suggests that a "business-to-business (B2B)" streaming service targeted at these companies would mitigate the monetary woes of artists; however, there have been some efforts to combat this in the US. Earlier this year, for example, ASCAP filed thirteen copyright infringement actions against bars and restaurants across the nation in February for unauthorized public performances of musical works. Although this may be a deterrent to other companies, this method is extremely inefficient as a way to ensure that every single small business has the correct licenses in place for playing

music in their store.

## Setting a Precedent

Taking out lawsuits against small restaurants, however, is pocket change when compared to licensing disputes between big industry players. Spotify, for instance, has been sued several times for not paying artists their dues as a result of poor licensing, and although the case is usually settled, plaintiffs can be seeking billions of dollars in damages. More recently, exercise equipment company Peloton had a lawsuit brought against them by music publishers seeking \$150 million in damages for not acquiring sync licenses for over 1,000 songs that they paired with their workout videos. The publishers claim that it was a knowing and willing infringement because Peloton entered into some licensing agreements with copyright holders while neglecting to do so with others, which shows the resilience of publishers when it comes to representing their artists, but it begs the question: how do we improve the current ecosystem for distributing music? Willing or not, if the deterrent of lawsuits that size and the damages that it potentially has on the brand are not enough to stop companies infringing on copyright law, then it is perhaps better to ensure that the information and infrastructure for finding rights holders is set up to encourage this kind of economy.

## A Proposed Solution

Some companies may be unknowledgeable of how to get licenses for the music they use or even be aware that a license is required, but with big companies like Peloton and Spotify getting sued for their licenses (or lack thereof), it may reinforce the need for a centralized database of rights holders like the Mechanical Licensing Collective (MLC), which is currently being built as a result of the recently-passed Music Modernization Act. The MLC is a quasi-governmental body responsible for the collection and distribution of streaming mechanical licenses, and its intended purpose is to eliminate any confusion about identifying the correct rights-holders by consolidating that information into a database. However, there are currently two competing bids from organizations that wish to administer the licenses for the MLC: the National Music Publishers Association (NMPA) along with a consortium of other major publishers, and the American Mechanical Licensing Collective (AMLC). The head of the NMPA, David Israelite, argues that his group had the highest participation and contribution in passing the MMA and

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should, therefore, be in charge of operating the MLC. The group is backed by the Nashville Songwriters Association International (NSAI) and the Songwriters of North America (SONA), who claim that the majority of rights holders, labels and performing rights organizations are backing their submission and say that the Copyright Office should not be deliberating between competing bids at all.

However, the AMLC disagree and say that competition is necessary to ensure that the MLC will best reflect the needs of songwriters. In a guest Op-Ed for Billboard Magazine, they spoke about how big publishers that plan to run the MLC will have conflicting interests due to their direct licensing deals with the digital streaming services. Furthermore, they challenge the assumption that the NMPA and affiliated publishers represent the consensus of copyright owners, saying that about ninety percent of music copyright creators control their own copyrights, and the majority of works being written, recorded and distributed are overwhelmingly from independent, DIY artists. It is for these reasons that the AMLC is competing to become the MLC, as it believes it serves all copyright owners, from independent writers and publishers to the major ones. They also claim to be able to get it up and running for a fraction of the cost, with a start-up budget of seven million, annual operating costs approaching nine million, and a promise to not use artist royalties to cover their operating costs. Comparing this to the NMPA's estimated twenty-five to fifty million in annual operating costs, the AMLC has a competitive bid against the incumbents, and when the US Register of Copyrights decides which bid gets to form and run the MLC in July, we will

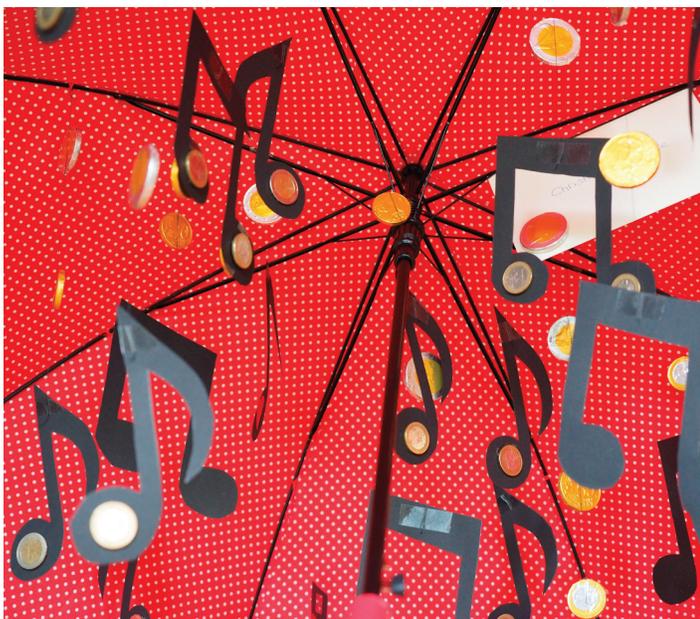
hopefully see that this level of competition will translate into the best terms for copyright holders.

### Conclusion

Overall, the information pertaining to copyright holders is scattered around and difficult to find if one does not know what to search for. Most music copyright holders are not signed to a label or publisher, and so it can be a challenge to locate their information, therefore preventing correct licensing. Without the correct infrastructure in place to provide that information clearly, the industry is incentivizing music users to consume without a license. Companies and individuals will always try to cheat the system, for financial reasons or otherwise, but in order to make sure the industry continues to grow, it is imperative that we have a centralized database of information that works for all.

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## BUSINESS ARTICLES

# No, Spotify Isn't Suing Songwriters

By Ava Roche

### Introduction

Earlier this year, musicians and media outlets alike were sent into a frenzy when the headline ‘Spotify is Suing Songwriters’ started making headlines. Spotify, which has a rocky relationship with musicians already, was under fire for planning to “sue songwriters” because of increased royalty rates. Technically, Spotify isn’t suing songwriters; they’re appealing the U.S. Copyright Royalty Board’s (CRB) decision to increase payout rates to songwriters by nearly 50%, and they’re not alone. Amazon, Pandora and Google all filed separate appeals against the decision— everyone except Apple Music.

### Streaming Services Lawsuit

In March 2017, the National Music Publishers Association (NMPA) and the Nashville Songwriters Association International (NSAI) presented a case against Apple Music, Spotify, Amazon, Pandora and Google. The NMPA and the NSAI were arguing for an increase in the royalty rate for statutory mechanical licenses (the license needed to use the composition itself), which is separate from the license needed to use the recording of a song. The organizations proposed that the CRB get rid of rate percentages entirely and create two separate pools of money from which streaming services would pay songwriters and publishers: a per-stream rate of \$0.0015, or a ‘mechanical floor’ of \$1.06 per subscriber. Songwriters and publishers would be paid from whichever of these two pools produced the most revenue.<sup>18</sup>

Songwriters and publishers also requested that the rate formula no longer be ‘all-in,’ opting instead for the formula to only cover the mechanical royalty payment. Digital services pay two royalties: mechanical royalties and performance royalties, as well as payments to record labels. The ‘all-in’ rate formula helped determine the mechanical royalty rates, the percent of payments to labels, and the performance royalty rates. This left songwriters and publishers with smaller payouts, as the performance royalties were first taken from mechanical royalties.<sup>19</sup>

While Spotify, Google, Pandora and Amazon argued against any increase, Apple Music offered a different model where songwriters and publishers would receive \$0.0009 per stream. All of the services, including Apple, claimed that, in order for the per-

stream revenue pool to be greater than the mechanical floor, there would need to be an average of 707 streams per user per month. According to the companies, that figure is much higher than the average streams per user per month. The services claimed that “the greater-of aspect of [the] copyright owners’ rate proposal would lead to absurd and inequitable results, well above the rates established under copyright owner’s per-play rate prong,”<sup>20</sup> meaning that, when using the mechanical floor, the services would end up paying songwriters more than if they paid from per-stream revenue alone.

### Changes

The Copyright Royalty Board (CRB) eventually ruled to increase statutory mechanical rates by 43.8% over the next four years— 10.5% to 15.1%. This will be the largest rate increase ever granted by the CRB, as explained by NMPA president and CEO David Israelite.<sup>21</sup> The CRB also ruled to establish a mechanical floor of 50 cents per subscriber. The decision also increased the percentage that streaming services are required to pay publishers 26 percent of what they pay labels, rather than the 21 percent they have been paying. According to the NMPA, that results songwriters and publishers earning \$1 of every \$3.82 that labels are paid.<sup>22</sup> Israelite stated that “while an effective ratio of 3.82 to 1 is still not a fair split that we might achieve in a free market, it is the best songwriters have ever had under the compulsory license... the bottom line is this is the best mechanical rate scenario for songwriters in U.S. history.”<sup>23</sup> Martin Bandier, the chairman and CEO of Sony/ATV said, “while we are disappointed not to get the per-stream rate that we wanted, the planned rate increases go a long way to fairly compensate our songwriters for the essential contribution they make to streaming’s success story,”<sup>24</sup> and NSAI Executive Director Bart Herbison said that “songwriters desperately need and deserve the rate increases resulting from the CRB trial.”<sup>25</sup>

A year after the CRB decisions were finalized, the ‘window to appeal’ opened, and Spotify, Google, Amazon and Pandora quickly filed separate appeals. Spotify, Google and Pandora issued a joint statement explaining their reasons for the appeal: “The Copyright Royalty Board (CRB), in a split decision, recently issued the U.S. mechanical statutory rates in a manner that raises serious procedural and substantive concerns. If left to stand, the CRB’s decision harms both music licensees and copyright owners. Accordingly, we are asking the U.S. Court of Appeals for the D.C. Circuit to review the decision.”<sup>26</sup> In a blog post about the appeal,

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Spotify explains its reasons for appealing, stating that “the CRB rate structure is complex and there were significant flaws in how it was set.”<sup>27</sup> The appeal will target the mechanical floor, which would result in streaming services paying songwriters more than if payouts were only derived from per-stream revenue. If the appeal is successful, songwriters will be paid royalties from per-stream revenue alone, leading to a sharp decrease in their earnings.

According to Billboard, “this marks the first time that the Section 115 rate determinations for music publishing rates has been appealed.”<sup>28</sup> This appeal outraged songwriters and publishers, leading a group of successful songwriters to pen a letter addressed to Daniel Ek on April 9<sup>th</sup>. The letter criticizes Spotify’s decision to appeal the CRB’s decision: “we’re hurt and disappointed. You created a songwriter relations team and ingratiated Spotify into our community... Now, we can see the real reason for your songwriter outreach. You have used us and tried to divide us but we stand together.”<sup>29</sup> The signatories, including songwriters such as Nile Rodgers, Babyface, and Bibi Bourelly, signed the letter as “Not So Secret Geniuses,” referencing Spotify’s Secret Genius Awards. The Secret Genius Awards honored songwriters and producers, many of whom penned the letter to Spotify.

### Additional Advocates

Other industry professionals have been vocal as well. Legendary entertainment attorney Dina LaPolt, who recently visited Berklee, wrote “Spotify you cheap pieces of sh\*t – F\*\*k you and your secret bullsh\*t genius awards.” Regarding the decision to appeal, David Israelite stated that “when the Music Modernization Act became law, there was hope it signaled a new day of improved relations between digital music services and songwriters... That hope was snuffed out today when Spotify and Amazon decided to sue songwriters in a shameful attempt to cut their payments by nearly one-third.”<sup>30</sup> In the same statement, Israelite commended Apple Music, the only major streaming service that did not also appeal the CRB’s decision, for “continuing to be a friend to songwriters.”

Israelite’s statement about the services ‘suing songwriters’ caught fire and spread throughout the music industry. Spotify’s recent blog post clarifies that it isn’t suing songwriters, stating that “an appeal is the only avenue for anyone to clarify elements of the CRB ruling.” The same blog post stated that Spotify thinks that songwriters deserve to be paid more, and that “the question is how best to achieve that goal.”<sup>31</sup> Whether or not Spotify is technically suing songwriters, the decision to appeal has sent shockwaves through the

industry, and may result in the two years of work on the CRB case being reversed.

### App Controversy

In March, Spotify filed an antitrust complaint with European regulators accusing Apple of using anticompetitive practices in the app store to favor Apple Music above competitors like Spotify. There is some truth to that: when searching ‘music’ in the App Store, nearly a dozen Apple applications are shown before Spotify. Spotify also argues against the ‘30% tax,’ claiming that Apple takes 30% of the revenue share from purchases made through the App Store. In actuality, that 30% revenue share drops to 15% after one year.

In a statement published on Spotify’s website, Daniel Ek, the CEO of Spotify, stated that “apps should be able to compete fairly on the merits, and not based on who owns the App Store. We should all be subject to the same fair set of rules and restrictions.”<sup>32</sup> Apple responded to Spotify and Daniel Ek in a recent press release which outlined the payment process between the App Store and applications. Essentially, Apple requires a revenue share from purchases made in-app. Free, ad-supported apps, like Spotify’s free version, don’t have to pay Apple at all.

In the press release, Apple delved into the effects that Spotify has had on the music industry. The tech giant drew parallels between Spotify’s anger towards paying Apple, and Spotify notoriously underpaying artists and songwriters – an issue highlighted by the company’s recent appeal against the CRB royalty rate decision. On two occasions in the press release, Apple claims that Spotify “sued music creators after a decision by the US Copyright Royalty Board required Spotify to increase its royalty payments.”<sup>33</sup>

### Conclusion

Whether the claim ‘Spotify is suing songwriters’ seized headlines because of David Israelite, Apple Music, or something else entirely, the claim originated from Spotify’s decision to appeal the CRB’s ruling to increase royalty rates. As songwriters stated in the open letter to Daniel Ek, “we know that you are not the only DSP (digital service provider) appealing the CRB rate determination. You are, however, the only provider that made us feel we were working to build a modern industry together.” Musicians, producers and business people have lauded Apple Music for standing with artists – and standing alone. The idea that ‘Spotify is suing songwriters’ shocked the industry and may lead to more

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# Tuning Brexit: The Departure's Reverb on the UK Music Industry

By Adiana Delavega

### Introduction

It was the summer of 2016, and Britain was shouldering heat featured by a quickly changing climate and a bewildering range of predictions bouncing about the news following David Cameron's Brexit referendum introduction. Dueling economists speculated the very daunting and very possible ramifications that could befall Britain, with grave concerns that the economy could be headed for immediate devastation. Over two and a half odd years and one exacerbating prime minister later, the island nation finds itself with a delayed divorce date, and the reality of the preceding economic effects have proven to be less than the promised instant sensation and more of a slow bureaucratic burn.

At the close of 2018, Britain reported its lowest growth rate since the global financial crisis. If the Brexit deadline this spring had been met without a deal—rather than a delay of six months—the Bank of England warned that the economy could shrivel by as much as 8% in coming months, and property values could collapse by more than a third.

Revenues carried through the European Union are a critical element of businesses in the United Kingdom mainly because the block of nations is by far Britain's biggest trading partner. The swell of pending anxieties for the future has unraveled the nation's economy with no exception of the music industry, which contributes an annual £4.5 billion to the country's overall economy. Of course, the hardships and headaches induced by a Brexit including withholding taxes on royalties, travel restrictions, tariff costs, and carnet fees will disproportionately effect unestablished artists who make up the majority of their industry's talent with 90% of musicians being self-employed. In the subsequent sections of this paper, the facets of the UK music industry impacted by an approaching Brexit are expanded.

### Sales

Currently, British workers do not have to pay the value-added tax or customs duty on imports or exports within the EU, but a Brexit could soon reapply these responsibilities, meaning that artists transporting goods could be facing heavy taxes very soon. Britain has long been a prominent net exporter of music, and

although the United States engulfs the market demand for British music at 35%, a region of Europe accounts for 42% of sales, with a dramatic spike of 29% just since 2016. According to Paul Pacifico, CEO of the Association of Independent Music, commercial partners and local acts could be facing significant disadvantages in terms of securing opportunities. "Anything that reduces access to international markets is not in the best interests of UK music and particularly the dynamic and creative independent sector which is responsible for so much of the most creative output... Our CDs and vinyl are generally manufactured in continental Europe, and so we're concerned about potential delays, the costs those delays can bring, and the impact on selling physical products in the UK." Physical products will not be the only subject of concern raised to artists when it comes to bearing new taxes. Soon, acts could be required to register for value-added taxes in every EU country.

### Intellectual Property & Digital Streaming

Pacifico urges the UK government to be responsible for ensuring that intellectual property protections in trade negotiations are not relaxed. The recent reforms proposed by the EU—many of which were submitted by the UK—to the Digital Single Market are meant to supplement tech businesses and stimulate the market while protecting creative output utilized on platforms via the EU Copyright Directive. The new measure proposed by Article 13 (now article 17) enforces the copyright holder's right to be paid for their intellectual property and imposes stiff penalties against infringement on digital platforms like YouTube and Facebook, requiring the sites to carefully monitor and take action when copyrighted content is used wrongfully. Should the UK government not adequately consider the needs of their creative industries to the extent that their neighborhood has decided as they pursue independence, the music market will suffer a tremendous disadvantage.

### Working Visas & Touring

In the spirit of such neighborliness, British acts do not currently require a working visa to perform in an EU country. Emerging artist Ady Suleiman fondly acknowledges the exposure ease of travel within the EU has brought to his career: "We just did 14 different dates in 14 different cities. It's been so easy to get to the shows, we just get in the van and drive... But if that became more expensive and you had to get things

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like visas I'd start making quite a big loss."

A 2018 survey conducted by the Incorporated Society of Musicians (ISM), the UK's recognized professional body for musicians, showed that more than a third of musicians receive half or more than half of their income by working in the EU. 41% of respondents spend 30 days or more working in the EU, and 39% have traveled to the EU more than five times a year with 12% reporting that they ventured more than twenty times a year. Of those surveyed, 54% had worked outside the EU, and of those reporting difficulties doing so, 79% pointed to visas as the cause. When touring the UK, non-EU musicians require a Standard Visitor Visa at £93 per person, although the process has a reputation for baseless refusals. For individual performances, non-EU performers need a permit for paid engagement, which in reality is only attainable by acts with proof of an international presence. These regulations will not be an issue for the likes of Ed Sheeran and Dua Lipa, whose operations will not be stifled by visa costs and carnet fees. To avoid the implementation of the tour carnet for a hefty cost of around £1000 to £2000 plus a deposit, the Musicians Union is preemptively urging the government to grant touring visas, which would allow acts to transport equipment temporarily outside of the country. The issue with this strategy is that job opportunities can be presented on short-notice, with 15% of respondents from ISM's survey reporting that they had taken a job within the last year that had been offered less than seven days beforehand. In his fervent letter to Brexit's surrogate, Theresa May, UK Music CEO

Michael Dugher reaffirms that those who will be most unfairly impacted by Brexit in his industry will be smaller acts who rely on touring and playing at festivals within the continent to make a living:

"The ending of free movement with no waiver for musicians will put our fast-growing live music sector, that generates around £1 billion a year for the UK economy, at serious risk. The costly bureaucracy will make touring simply unviable for very many artists who need to earn a living, and it delivers a hammer blow to the development of future, world-leading British talent... UK musicians need to be able to move swiftly, often at very short notice, across Europe to take up offers of work, while overseas musicians need similar freedoms to come to play in our world-renowned recording studios, grassroots music venues or festival circuit."

In short, acts can only tour if venues are willing to make a deal. With inevitably higher ticket prices spurred by higher costs to the artist and emerging musical acts from the likes of Berlin that can cooperate with the standards of the EU, it is evident that these key job opportunities for British acts will be drastically diminished and the longstanding cultural relevance of their music scene will wane.

### Festivals

Performers are not the only industry figures that will be directly impacted following the UK's

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*Oliver Sykes of Bring Me The Horizon Photo Courtesy of Ananta Arora*



## Music & Refugees Continued

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the refugee crisis. But this limitation does not lessen the impacts that our actions as musicians can have, or the degree to which such awful circumstances can be improved.

### An Expert's Perspective

To learn more about the refugee crisis, and how music and the arts can make an impact on the lives of those caught between borders, I spoke to Katelyn Ray.

Katelyn and I worked together with Lifting Hands International in 2017. Since then, she has worked tirelessly in four different refugee camps around the world. She has a background in social work, and is now a program coordinator for Help International, another humanitarian NGO that offers aid and support to refugees and other people in crises around the world.<sup>13</sup>

Katelyn has worked most recently at the infamous Moria refugee camp on the Greek island of Lesbos. The situation she describes to me is very different from the one I remember from Serres.

"It's so chaotic," she tells me, "it's one of the most notorious camps in Greece. It's meant for 2,000 people, but recently there's been around 9,000 people crammed in there.<sup>14</sup> There's a three-hour wait every morning just for people to get breakfast. There's just not enough for everybody."<sup>15</sup>

This was a stark contrast from what I remembered of the camp in Serres. With around 400 refugees there at the time, we were able to distribute food once a week, in amounts that were proportional to the sizes of the families they were given to.

At its peak in 2015, the Syrian refugee crisis had thousands of people arriving on the shores of Greece every day, most of them via overcrowded dinghies from Turkey. After making a deal with the European Union, Turkey agreed to staunch the flow of asylum seekers flooding into Europe.<sup>16</sup> Since then, the rates of asylum seekers arriving in Greece have fallen significantly. But while people are arriving at the camps more slowly, they are not leaving them any faster.

"Refugees are usually in Moria for six months to a year," Katelyn tells me, "and when they do get to leave, ninety-nine percent of the time they're headed to

another camp in Greece."

Katelyn highlights one of the biggest issues surrounding the refugee crisis: refugees like those in Greece can only be released once they have been granted asylum and accepted by another country. Until then, there is nowhere for them to go but to other, more established refugee camps. To make matters worse, many developed countries are closing, rather than opening, their borders to asylum seekers. The rise of xenophobia and ethno-nationalism in the Global North has fueled the ascension of populist leaders who espouse that their countries will be improved by the exclusion of "other" peoples. As chants like "build the wall" echo around the world, the prospect of a long-term solution to the refugee crisis becomes even more dismal.

Meanwhile, the lives of the refugees themselves are left in limbo. Often confined to their camps, refugees are unable to work or go to school. This is one of the reasons that the work of groups like Lifting Hands International is so important. On top of providing essentials such as food, clothes, and hygiene products, such organizations also provide opportunities for refugees to live with a greater sense of dignity and purpose.

"People think that all refugees need are food, shelter, and supplies," Katelyn says, "[refugees] are just like you and me...they need to socialize, they need to work...we can't change your situation, but we can treat you like a human being."

In Serres, LHI provides a whole host of daily classes, including music, dance, and trauma-informed yoga. Lifting Hands also offers a variety of language classes, including English, Spanish, and German, which can be very useful in preparing refugees for a future in Europe, or elsewhere.

"It's amazing to see the difference between those who do and don't have access to those kinds of classes," Katelyn says. "They feel like they accomplished something...it's almost therapeutic [for them] to even have a schedule."

For many refugees, the classes are far more than just a creative outlet. Most asylum seekers are fleeing from some sort of war or conflict. Many of them have lost family members and loved ones. As victims of ethnic genocide, many of the Yazidis in Serres experienced unimaginable trauma. And unfortunately, as Katelyn tells me, the traumatic events do not always stop with the arrival at a refugee camp.

“There’s the trauma that [the refugees] come with, and then there’s the trauma they can develop,” she says.

Among its other issues, the Moria camp has had a troubled history of violence within its walls, often the result of ethnic divisions and conflict. Whether situations like this arise depend largely on the circumstances of the camp itself, such as its population, the availability of supplies, and the number of humanitarian staff on hand. But in camps like Moria that are consistently overwhelmed, situations can deteriorate quickly.

This highlights another difference between the Moria and Serres camps. In addition to having their needs met on a consistent basis, the residents of the Serres camp are almost entirely Yazidi. This cultural homogeneity of having a Yazidi camp allows for greater security and a deeper sense of community than the Yazidis might encounter in another camp. This in turn means more trust between the residents and the NGO’s that work with them.

The fruits of this dynamic were evident in Serres where, during a seasonal clothing distribution in 2017, we were able to convert our supply warehouse into a makeshift “store,” in which the Yazidis could choose and even try on their clothes. This was a novel and almost unheard of accomplishment in a Greek refugee camp. It also contrasted a great deal with camp Moria, where residents had set two buildings on fire during protests over poor living conditions just a week prior.<sup>17</sup>

### **The Potential for Change**

As we catch up on the past couple years, Katelyn tells me about all the places she has worked since we met in Serres: Nepal, Uganda, and two other refugee camps in Greece. Her dedication to humanitarian work is awesome in the truest sense of the word, and I am nothing short of amazed at her resilience and persistence at providing aid and optimism in even the worst conditions imaginable

“There’s so much more that people can offer, they just don’t know how,” she says, “and I’m just one human! Imagine if all my favorite people got on board and were like, ‘yeah we’re gonna help refugees too!’ Imagine how much more of a difference we could make? And not just in terms of actually doing things, but spreading awareness, and changing peoples’ mindsets about refugees.”

It is a world well worth thinking about. Katelyn also reminds me that, as musicians, artists, and other

people of influence, we have a rare opportunity, perhaps even an obligation to lift people up and improve their lives in whatever way we can. In Greece, music became a way to connect with people, even when we shared no common language. At home, the lyrics in songs and the words echoing over crowds carry the power to set discourse and alter dialogue.

“People are given talents for a reason,” Katelyn said, “what any human being has to offer can mean so much more than you think it will...but something so small could have really big implications in [other peoples’] lives. And we forget that because we’re so [focused] on ‘oh, we want to change everything’. And that’s just not the approach we can have with the refugee crisis anymore...we have to start small.”

### **Hindsight, and the Future of the Refugee Regime**

My time with the Yazidis was brief by any standard, but long enough to give me a rare glimpse into an experience shared by millions of asylum seekers around the world. While I hope that I was able to make some kind of positive impact in their lives, I cannot deny that, ultimately, it was the Yazidis who impacted mine. What struck me most were not the cultural differences or even the UN reports of all the awful things that refugees too often experience. What awed me more than anything was the simple humanity of the people I had the opportunity to meet and spend time with, and their desire to share their humanity with someone who cares.

Looking back now, I realize that I had no idea what to expect as I left my comfortable home in Canada and entered the world of refugees. I had watched news reports, read countless articles, and somehow still felt that I could not properly comprehend the magnitude of the challenges our team faced, or how we would overcome them. As I worked and spoke with people who had dedicated years of their lives to confronting the refugee crisis head-on, I came to understand that perhaps this is the nature of the refugee crisis and humanitarian work in general.

I learned two important things during my time in Greece. First, that human beings are incredibly resilient, and that with the right support, communities of people are capable of overcoming the most horrific experiences imaginable. Second, I learned that the vital work that humanitarian organizations do can only, at best, maintain or improve the status quo. The work that we did at LHI was meaningful and vital for the survival and wellbeing of the people we supported. But nothing

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## MUSIC AND SOCIETY

## Music &amp; Refugees Continued

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we did would solve the problem.

Until individual governments volunteer to accept and welcome refugees into their borders, this crisis will not end. Public attention on the issue may fade, but the suffering of the refugees—without out the autonomy, security, or rehabilitation that they desperately need—will remain constant. Until we, as a global society, decide that all human lives are worth protecting, the lives of refugees will remain in limbo.

But like Katelyn said, we have to start small.

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## Interview Continued

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*Continued from pg 7*

there ultimately led me to head the company in the US. After nearly seven years at BMG, I felt like that was a mission that I completed. I wanted to stay in the music industry, but again, the same two criteria came up in deciding on my future. Where can I learn the most and where can I be the most impactful? To me, the future of the music industry will continue to bank on finding the next great recording artists, writers or producers. At the same time, the future of the music industry is also going to rely on working more collaboratively with the tech industry than ever before. That's where I wanted to go, and that's where I saw my next level of learning and my next level of impact to be. I found that there very few people in the tech space with a music focus who truly understood the why, what and how of the music industry. Nor did they have anyone in the music space to effectively guide them towards gatekeeper or music fan adoption. At the same time, you have a ton of music industry players whose reluctance to lean into technology has put them behind the ball in innovating in their own domain. They too need a trusted guide who can lead them to the next generation of transformational tech companies, together with who they can build a stronger music industry.

**Alan:** Finally, I wanted to ask you about the future of Raised in Space. Coming into this new market and wanting to create a new industry, what other hurdles do you think you're going to find in the future for your company?

**Zach:** Our primary mission at Raised in Space, which is also one of our biggest challenges, is to successfully serve as the bridge between the music and tech industries and to bring them together in a sustainable and mutually empowering way. The key to this is helping each industry understand the other. One of our biggest challenges is creating a common language for both industries to be able to understand each other's challenges, ambitions and greatest needs. And in doing so, see each other as allies rather than competitors or obstacles in their individual path to successes. Raised In Space is here to be a partner to both industries in building the new industry of Music-Tech.

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## Brazil Continued

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*Continued from pg 5*

### How Music is Promoted

As you might expect, there is a strong connection between the promotion of music in Brazil and the ways in which it is consumed: by way of featuring a 'single' on a popular Spotify-curated playlist, being displayed as the new "breakthrough artist" on Apple Music, or having a song being played on the radio followed by a short interview. Using popular consumption mediums as a means of promoting songs with an artist's brand has proven to be an effective strategy. Regarding live music, artists will often partner with more established artists or bands that have similar musical styles, appearing on their live shows as a featured artist or being opening acts in their tours. Musical collaborations are also a way to expand a fanbase. When two or more artists feature in one song, it gives all of them the opportunity to be heard by each other's regular listeners, therefore expanding their audience. Additionally social media is a very powerful tool for promotion, exposing artists to a wide audience and having a global scope. Promotional features in social media allow the artist to target their niche market, thus being an effective tactic for expanding their following.

### Conclusion

With its ever-growing music market, Brazil promises to perform positively in the coming years. According to recent trends, live music and streaming will gradually monopolize the music market, and other methods of consumption will become obsolete, especially with the increasing technological advancements in the country. Even with the recent economic recession, the consumption of music has continued to surge, proving that entertainment is a priority for Brazilians. Now, as an emerging economy, Brazil is showing the way forward for the future of music.

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## Spotify Continued

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meaningful change in the future. For now, artists await the results of Spotify, Amazon, Pandora, and Google's appeal of the CRB decision. As the songwriters stated, "our fight is for all songwriters: those struggling to build their career, those in the middle class and those few who have reached your Secret Genius level... WE all create the ONE thing you sell... songs."<sup>34</sup>

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## Tuning Brexit Continued

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departure from the EU. As argued by the Confederation of British Industry, if the UK were to maintain its immigration system following Brexit, a Tier 2 Work Visa, which has been accessible to self-employed Europeans up to this point, will require a minimum income of at least £30,000, dealing a massive blow to low-skilled low-earning workers. A recent Migration Advisory Committee report commissioned by the Home Office indicated that the work visa system should not be extended to these single market workers, who overwhelmingly fill roles like security, bar staff, and stagehands that make festivals like Glastonbury possible. The anti-immigration sentiments that partially inspired Brexit supporters have already caused substantial damage to similar festivals like WOMAD, which features music from around the world. Chris

Smith, the festival's organizer, has been vocal about the ramifications he has already seen due to the anticipation of Brexit, criticizing the Home Office for visa restrictions that have already determined that three WOMAD confirmed acts will be denied entry to the UK. Smith resentfully explains that many artists have "given up" due to the extensive and "humiliating" process of entry, making it challenging to attract international acts and frustrating returning partners to the extent of dropping out altogether. Brexit supporters may be inclined to turn up their noses at the gravity of jeopardizing festivals, but to dismiss the vitality of these events is foolish considering that UK festivals ring in roughly £4 billion annually for the economy since 2016. In addition to the prospect of losing single market workers and ticket price hikes making ticket sales volatile, the 823,000 Europeans that traveled to the UK last year for music-related events should be turned off by the array of new complications including an end to open skies regulations that have previously allowed travelers to enjoy cheaper and more regular routes to destinations in the EU.

### Artists Taking Action

As music workers continue to mount their concerns for the future of their industry, with over 40% of ISM's respondents having already battled negative impacts on their careers since the initial referendum, the consensus among professionals is reflected in a vehement letter to the members of parliament drafted by Music4Eu. The thousands of signatories- including major acts like Annie Lennox and Pink Floyd frontman Nick Mason- represent artists, managers, producers, and platforms from across the Music Industry in the UK calling for an alternative to Brexit. The letter specifies as discussed in this paper, "that leaving the EU's customs union, single market, VAT area and regulatory framework (in whole or part) could devastate our global market leadership, and damage our freedom to trade, tour and to promote our artists and our works... there is a clear risk that reaching consumers and fans will be more expensive, and international markets will be harder to access. Live events will run the danger of being delayed or even canceled, which would undermine the financial and cultural benefits that this vibrant sector brings to UK PLC."

### Conclusion

The economic consequences of Brexit are indisputable and alarming, and the cultural costs for home-grown talent and for art enthusiasts across the world are frankly incalculable. The UK music scene accounts for a quarter of the music market in Europe and to strip it of its access to diverse talent means

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thwarted innovation and stunted creativity. The endless potential Britain has realized by absorbing cultural influences from around the world to create a better society is insulted by the rise of nationalism, characterizing the regressive headaches that accommodate urbanization in eerily reflective human nature.

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