



# Profile of Members of Music Publishers Canada and of the Association des professionnels de l'édition musicale, 2023

## Statistical Report

Report prepared by Circum Network Inc. for Music  
Publishers Canada and the Association des professionnels  
de l'édition musicale

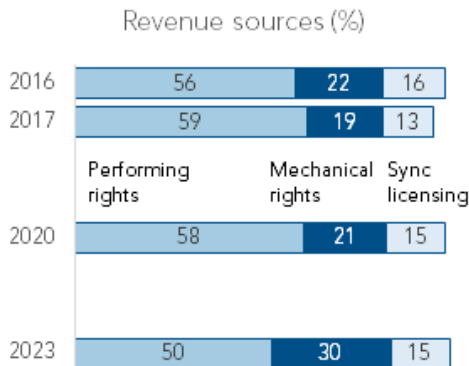
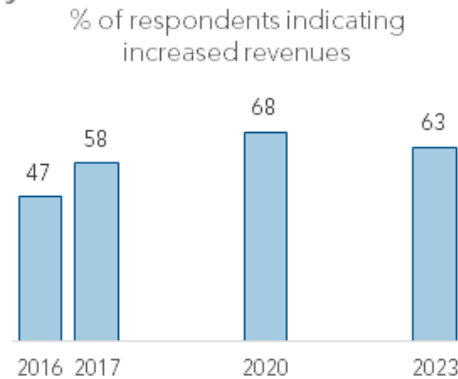
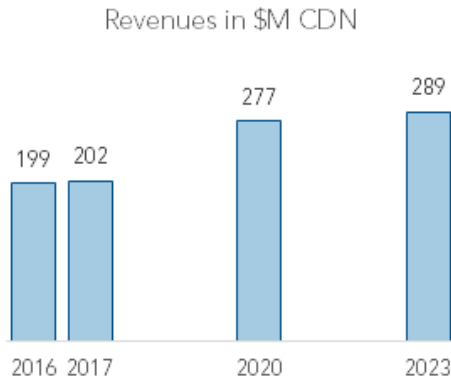
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## Canada’s music publishing industry generates more revenues, more exports and more support to songwriters than in recent years



**NO**  
increase in employment in music publishing over three years



**+\$17.7M**  
Annual investment in songwriter development (song writing trips, tours, demos)

Members of MPC and APEM were surveyed in the winter of 2023 about their most recent year of operations. The survey response rate was 55%. 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, 2017, and 2020 to provide this information and analysis.

The study's objective was to produce an updated profile of the Canadian 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; note that the data derived from responses to the questions about five years prior may diverge from the contemporaneous data from previous studies because the respondent set does not include the exact same companies. Data from the 2016, 2017, and 2020 studies 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, 2017, and 2020 MPC/APEM member surveys and a 2005 study conducted by Paul Audley & Associates and Circum Network.

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. Minor changes introduced in 2017, 2020, and 2023 to suit evolving needs and to reflect member input did not require further pre-testing.

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 made available for current MPC and APEM members. The actual survey list included 94 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 proprietary CallWeb software and offered in both official languages.<sup>1</sup> 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 (the organizations' memberships) on March 13, 2023. The same day, 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 each with a unique 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 within the questionnaire. Reminder messages were sent to non-respondents on March 20, March 27, April 3, and April 11.

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

The survey fieldwork was concluded on June 2. A total of 52 questionnaires were completed out of 94 companies in the study, for a global participation rate of 55%. Some 35 questionnaires were completed by MPC members for a participation rate of 66% while 22 questionnaires were completed by APEM members for a participation rate of 48%.<sup>2</sup>

<sup>1</sup> <https://callweb.ca>

<sup>2</sup> Some companies hold memberships with both APEM and MPC.

## 2.4 Data Quality

The dataset compiled through this survey comprises more than 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 and higher than in previous installments of this particular study.

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 some 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 respondents (50%) indicated that their organization is primarily a music publisher,<sup>3</sup> and these companies accounted for nearly all (99%) of the reported music publishing revenues (findings regarding revenues are summarized in section 4 of the report). Record company or label was the second most common primary designation (27% of respondents), but only 1% of publishing revenues were accrued by 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 2023 respondents.

<sup>3</sup> Somewhat more in Ontario (65%) than in Quebec (44%).



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

Results obtained in 2023	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	50%	99%	42%	99%
Record company / label	27%	1%	27%	1%
Record production <sup>4</sup>	6%	0%	6%	<1%
Management company	2%	0%	4%	0%
Other	15%	<1%	21%	<1%
Responses	52	36	52	36
<b>Results obtained in 2020</b>				
Music publisher	66%	100%	61%	99%
Record company / label	23%	<1%	21%	<1%
Record production	2%	0%	2%	0%
Broadcasting	0%	0%	2%	0%
Other	9%	0%	13%	0%
Responses	44	38	44	38
<b>Results obtained in 2017</b>				
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%
Responses	45	37	45	37
<b>Results obtained in 2016</b>				
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%
Responses	38	32	38	32

<sup>4</sup> Record production company / production of master recordings.

One-third (27%) of respondent organizations are subsidiaries or affiliates of another organization; this situation is unchanged from five years ago. These organizations account for 59% of the music publishing revenues of all organizations who answered the questionnaire; this situation is also unchanged from five years ago according to respondents.

Seven out of 10 companies (69%) have controlling interest in Canada; these companies account for 40% of music publishing revenues. The situation is unchanged from five years ago.

One-half of Canadian headquarters of responding organizations is located in Ontario (51%) and another 40% in Quebec. Music publishing revenues, as measured in this questionnaire, accrue largely in Ontario (85%).<sup>5</sup>

<sup>5</sup> 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 publishers 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.

**Table 3.2 – Location of Canadian headquarters**

Results obtained in 2023	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	50%	85%	50%	85%
Quebec	39%	9%	37%	9%
Elsewhere	9%	<1%	9%	<1%
No answer	2%	7%	4%	7%
Responses	52	36	52	36
<b>Results obtained in 2020</b>				
Ontario	57%	92%	55%	88%
Quebec	34%	8%	30%	8%
Elsewhere	9%	< 1%	9%	< 1%
No answer	-	-	7%	5%
Responses	44	32	44	32
<b>Results obtained in 2017</b>				
Ontario	58%	92%	56%	86%
Quebec	33%	7%	29%	7%
Elsewhere	9%	< 1%	11%	6%
No answer	-	-	4%	< 1%
Responses	45	37	45	37
<b>Results obtained in 2016</b>				
Ontario	50%	94%	47%	89%
Quebec	34%	3%	34%	3%
Elsewhere	11%	3%	11%	3%
No answer	5%	< 1%	8%	5%
Responses	38	32	38	32

Five of 34 respondents (15%) with controlling interest in Canada have offices outside of Canada.

One-half of respondents (50%) 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.

**\$289M**  
music publishing revenues in  
the most recent year

Thirty-six of the 52 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).

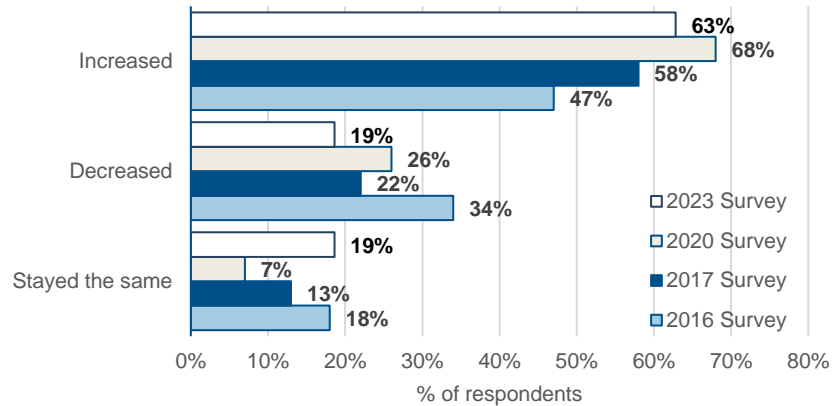
**5.2%**  
annual revenue growth

Reported revenues rose from \$199 million<sup>6</sup> in 2015 (reported in 2016) to \$202 million reported for 2016 revenues in 2017 to \$277 million concerning 2019 revenues reported in 2020, and \$289 million in 2022 revenues reported in 2023. Because different companies participate in the survey in different years, a direct comparison would be inappropriate. However, among respondents who provided an answer all four years, total revenues increased from \$177 million to \$189 million, to \$245 million, and (down) to \$242 million which translates into an average annual increase of 5.2% – further substantiating that revenues in the music publishing industry have been on the rise since 2016 but suggesting a plateau between 2019 and 2022 (reporting years).

Two-thirds (63%) reported that their revenues from music publishing had increased over the past five years, while 19% indicated that they had decreased and 19% that they had stayed the same.

<sup>6</sup> All dollar amounts are in Canadian dollars.

**Figure 4.1 - Compared to five years ago, have your organization’s music publishing royalty revenues increased, decreased, or stayed about the same? (2023 n = 43; 2020 n = 42; 2017 n = 45; 2016 n = 38)**



Increased revenues were reported more frequently by entities identifying primarily as music publishers than by those identifying as record companies. Foreign-owned companies were more likely to report increased revenues than Canadian-owned firms. There were no significant differences in the likelihood of reporting of increased revenues according to regions of Canada or APEM membership.

Out of all music publishing royalty revenues received, 46% were from foreign (as opposed to domestic) sources in the most recent complete year of operation (from 32 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 71% from foreign sources while the revenues of other companies (including the multinationals) are 23% foreign. Revenues from foreign sources represent 55% of gross revenues for companies based in Ontario compared to 70% of revenues for companies with Canadian headquarters outside of Ontario.

**71%**  
music publishing revenues from foreign sources for Canadian-owned independent companies

Performing rights constitute the majority of the revenues (50%); they are more significant for companies headquartered in Ontario (52%) than outside Ontario (39%). Mechanical rights come second with 30% of music publishing revenues from this source, followed by synchronization licensing fees (15%). Few differences are observed in these results versus those obtained in 2020 and 2017.

**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 2023	Share of most recent year revenues		
	All respondents	HQ in Ontario	HQ Elsewhere
Performing rights	50%	52%	39%
Mechanical rights	30%	30%	21%
Synchronization licensing fees	15%	12%	38%
Print licensing fees	<1%	<1%	<1%
Other rights	5%	5%	<1%
Responses	37	20	16
<b>Results obtained in 2020</b>			
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%
Responses	32	19	13
<b>Results obtained in 2017</b>			
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%
Responses	37	21	16
<b>Results obtained in 2016</b>			
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%
Responses	30	17	11

## 5 EMPLOYMENT

**NO**  
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.

Forty-one companies provided answers to questions on employment. Collectively, they employed 165 full-time individuals who worked on music publishing compared to larger numbers in previous survey years.

**Table 5.1 - Number of employees, working proprietors, and other staff attributable to music publishing**

Survey year	Now	Five years ago	Responses
2023	165	91	41
2020	213	128	38
2017	203	123	44
2016	184	124	37

# \$17.7M

invested in songwriter  
development

In the most recent complete year of operation, 29 survey respondents reported investing a total of \$17.7 million in the development of songwriters. The most common type of investment was payments for songwriting trips (83% of these respondents), followed by conferences, trade shows, festivals, showcases, and touring (71%), and the production of demos (58%). More than one-half of respondents (55%) indicated having increased the investment made by their Canadian offices in the development of songwriters compared to five years ago; 11% indicated having decreased their investment. No amount was reported as invested by foreign parents in the development of songwriters based in Canada, or from Canada but based elsewhere, compared to the \$4.7 million reported in the survey year 2020.

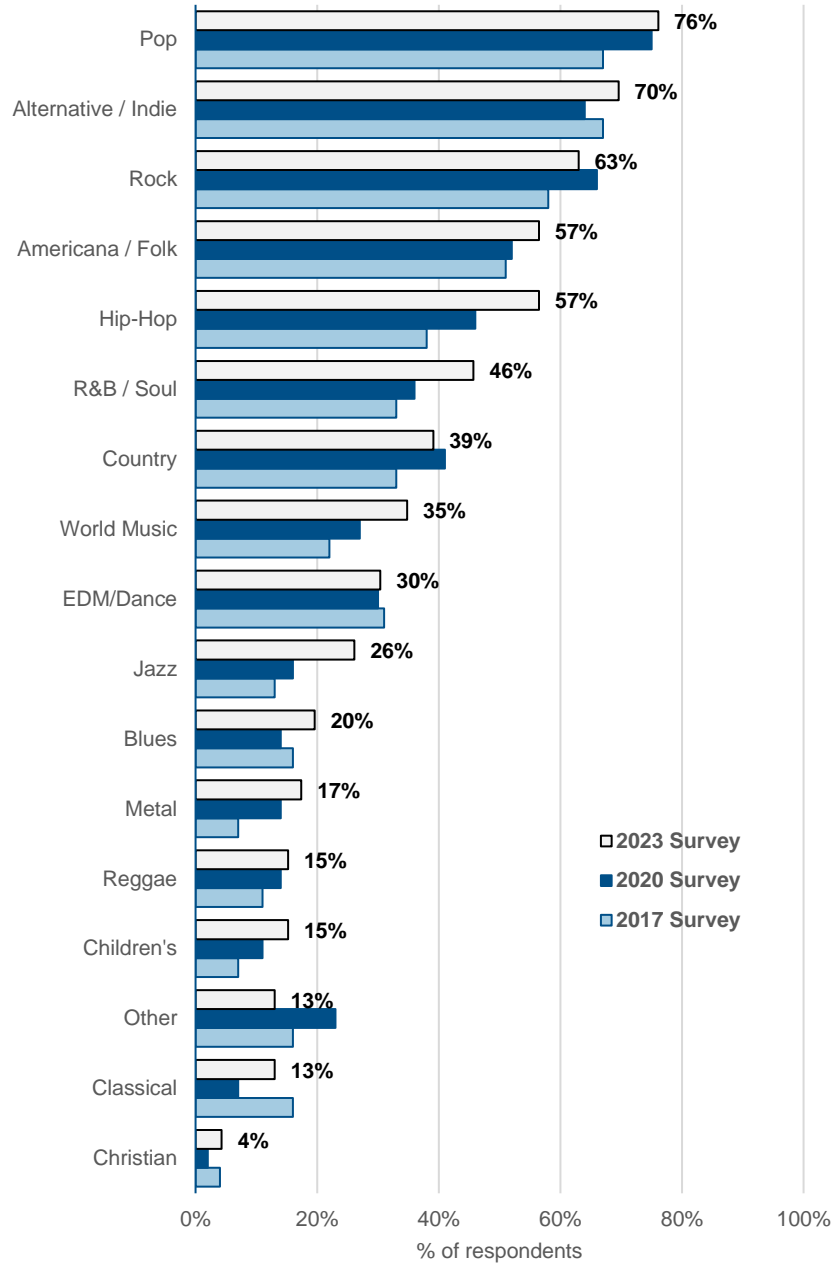


## 6 MUSIC GENRES

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

Pop (76%), alternative/indie (70%), rock (63%), Americana/folk (57%), and hip-hop (57%) 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 many categories, but particularly on R&B/soul, rock, blues, metal, and jazz.

**Figure 6.1 - Which of the following genres of music does your organization primarily focus on?(2023 n = 46; 2020 n = 44; 2017 n=45)**



# APPENDIX A QUESTIONNAIRE

## MPC 2023 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 in Canada and/or function as a sub-publisher, in territories you control, for other music Canadian 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 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 all territories, 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: non-recoverable 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: non-recoverable 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 2023

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 au Canada ou agit-elle à titre de sous-éditeur dans d'autres territoires sous votre contrôle, pour d'autres éditeurs de musique canadiens?**

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 licences que votre organisation administre elle-même?**

Oui (Veuillez répondre au sondage en faisant référence seulement aux œuvres et aux licences administrées par votre organisation, à l'exclusion des œuvres et licences administrées 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, en provenance de tous les territoires, 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 licences de synchronisation  
Droits de licences 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 irrécouvrables, 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 irrécouvrables, 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 bénéficiaires 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