



## PUTTING IT OUT THERE: DISSEMINATING YOUR MUSIC

AN ADINKRAFARM PRESENTATION  
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### **Putting It out There – Disseminating Your Music** April 4, 2021

The following are some of the key points that I presented in my discussion in the first of four Sunday workshops hosted by the Toronto Blues Society. This workshop was centred on gaining an understanding of some of the opportunities that exists for us as music creators and performers, to disseminate our music and music products and to reach our intended audiences.

Fundamental to the approach of creating a dissemination mix that works for us are the concepts of revenue diversification as a means of mitigating risk and the building of our brand as an opportunity for product diversification and maximizing value.

#### **Definitions**

*Dissemination* – the diverse actions, principles and strategies that are implemented to have an artist's musical products heard or consumed by audiences

*Dissemination Mix* – the choice of methods used in a complimentary manner by an artist, to have their music or musical products heard or consumed by audiences eg. Gigging, Touring, Livestreaming, Self Produced Streaming, House Concerts, Radio Play, Online Sales, Downloads, Copyright, Distribution etc.

*Penetration* – the degree to which your music or musical products are being consumed by audiences

*Brand* – the promise or expectation that your audience or potential audience perceives when your name, image or music reaches them. Brand can be influenced by Communications, Marketing, Product and People Association, Image, In-Person experiences etc.. As a salable property, Brand is a combination of trademark rights and the right of likeness or celebrity.

*Subscriptions* – a benefit purchased from an arts producer for a number of products and services to be accessed in the future. Often added, are privileges that are unique to those who purchase subscriptions (subscribers) such as newsletters, first choice of products and added benefits or rights.

*Diversifying Revenue Streams* – Ensuring sources of revenue are independent and unrelated, usually mitigating financial risks.

## **Objectives**

The objectives of the workshop were to:

- Discuss opportunities for disseminating our musical products
- Expand our knowledge of diverse dissemination strategies
- Explore Strategies and provide foundation for evolving dissemination mix
- Explore principle of reducing financial risk by diversifying revenue streams

## **DISSEMINATION OPPORTUNITIES:**

### **Gigging**

Until February 2020 – gigging was the significant source of musician revenue providing cost effective revenue generation, localized, loyal following, diversification of revenue sources, opportunity to tryout and refine new material develop brand, utilize livestreaming opportunities and showcase talent. Agents, managers facilitate. Opportunities to expand physical audience limited. Pandemic leaves everyone in doubt as to the future.

## Touring

Opportunity to refine stage craft, musicianship - Expands the market for your live musical product - Increased promotional opportunities and fan loyalty - Build brand and develop audience - Excellent marketing tool - Increased merchandising opportunities - Financial Tour Planning necessary - Livestreaming potential – Pandemic created precarious future.

### ARTISTS REVENUE from Gigging and Touring:

Performance fees & recording, Merchandising revenues, Endorsements, Sponsorships, Bundle albums and other merch with purchase of a concert tickets  
Royalties – sales, streaming, third party revenue generating opportunities

## Subscriptions and Self Produced Streaming

Subscriptions are a great way to create opportunities for loyal fans to support artists. Subscriptions create opportunities for fan engagement to continue generating opportunities and new revenue streams.- Can be tied in with brand building and merchandising strategies - Opportunity to creatively increase added value - Newsletter, customized product offerings, collaborations, curation - Reward Loyalty - First to receive new products, - Audience preparation for return to gigging and touring - Growth in availability of supportive platforms- artists investment in equipment and tech support may be required

### ARTISTS' REVENUE FROM Subscriptions and Self Produced Streaming

Subscription fees revenue, Merchandising revenues, Endorsements, Sponsorships, Bundle albums and other merch with purchase of subscription, Royalties – sales, streaming, third party revenues, YouTube, other social media channels, Sponsored posts on various social media outlets

## BRANDING

Its about harnessing the value of all of your positives and your ability to engage segments of the public

Image – speaking style, attire, values, personality, character, product, price, promotion, marketplace, audience, those you attract and engage

Develop and register a trademark that epitomizes your brand, your image or your message, evolve it and protect it internationally

If you are part of a collective, be clear, be transparent, decide and agree on who owns and controls the brand (the band, the leader, songwriter, all of the above etc.)

For the purposes of having clarity and clear decision making around brand opportunities consider creating a holding company strictly for the purposes of owning and controlling your intellectual property rights and rights of publicity

Legal advice is not optional, it's a "must do"

Know your fans, companies will pay to engage them

#### ARTISTS REVENUES FROM their Brands' activities

Appearance fees for performance or appearance at corporate branding events, Sales of artists branded products, Sale of merchandise with co-branded name attached, Ad buys by co-brand company increases awareness of artist, Goodwill created for artists ancillary brand activities, Free products from brand partner

#### RADIO PLAY

Some of the greatest music by Canadian composers and musicians are never heard on the radio. Network! Network! Network! A few ways to get your music on the radio if you wish to do so.

1. Pay to distribute your music to Radio Stations through Digital Media Distribution Systems such as Yangaroo DMDS
2. Hire radio promoters with proven connections
3. Self distribute to Stations by email and link to Music Directors, Program Directors, General Managers, On Air Talent staff

Always specify CANCON/MAPL

Tracking – send song with info to [encoding@mediabase.com](mailto:encoding@mediabase.com)

For a monthly fee you can get reports and data analytics from Mediabase

Digital Media Distribution System operating in Canada

### Yangaroo DMDS

Purchase from pre-packaged destination list customized by format - Delivers to 30,000 destinations - User friendly - DMDS app for laptop can be downloaded

Requirements:

WAV file, title, artist, contributing artists, album, track number, genre, length, composer, VPC and ISRC codes, track details, CANCON, lyrics, copyright owners, copyright date, rating, publicity, BPM, videolink, intro, outro

### DISTRIBUTION

Canada 2018:

Music CDs sales revenue - \$42.8M

Music Downloads revenue - \$79.37M

Music Streaming - \$343.31M

The fact that music streaming represents almost 75% of all sales revenues speaks volumes. A significant aspect of my message is that artists who have invested heavily in honing their craft but primarily focused on live performance and CD sales, can create a dissemination mix that increases market penetration, diversifies revenue streams, mitigates risk and promotes sustainability.

We can evolve a dissemination mix that suits our needs and our music. Some companies are still in the physical distribution business (Isotope, Distribution Select) while distributing digitally

More sector growth in the digital distribution market (CD Baby, Distrokid, ReverbNation, LANDR, Tunecore, Ditto)

Larger foreign distributors not likely to observe CANCON rules – hard to enforce (Napster, Netflix)

CD Baby has had first mover position and is perhaps still the most used. I am only using this company as an example. Find one that has a mix of services that meets your needs.

### CD Baby

CD Baby offers digital distribution, streaming, and physical distribution via CDs and vinyl - combination of a massive network of over 150 stores and partners and a suite of features, all under the CD Baby brand - Artists pay for every single or album uploaded and a package of features - setup requires no annual fees - artists paid 100% of royalties weekly - Cover song licensing, reporting, professional publishing administration and social video monetization - Marketing tools all integrated under the CD Baby brand. – cost \$29.95 per single and \$69 per album, higher pricing tier for more packaged features. - Company will collect and distribute Mechanical Fees and Sync Fees on behalf of composers and publishers.

As we increase our dissemination mix the significance of ensuring that we are eligible to benefit from all of the rights associated with our music also increases. A working knowledge of copyright as articulated in the Canadian Copyright Act will eliminate the risk of forfeiting revenue.

### Copyright Board

Canadian Regulatory body that establishes the rules by which royalties are to be paid. Enforce Canada's Copyright Act.

### Creators and Publishers Rights

Rights of songwriters, lyric authors, composers and music publishers to benefit financially from public performance of their songs. The royalties from sales of these rights are collected by non-profit organizations who have the expertise to administer, advocate, collect and disseminate royalties on behalf of artists, who register with them.

- Performing Rights Organizations and Performing Rights Collectives
- SOCAN – uses digital audio identification to monitor public broadcast and performance of songs and collect royalties for distribution to its members
- SoundExchange – collects royalties for all recordings played on non-interactive digital radio

## SOCAN

### LIVE VENUES:

Clubs, concerts, pubs, festivals

### RADIO & TELEVISION:

Commercial & Non-Commercial Radio & TV (e.g., Community & College Radio),  
Internet Radio

### BACKGROUND MUSIC:

Played in restaurants, retail stores, and hotels

### DANCE AND FITNESS STUDIOS

Played for instruction

### ONLINE STREAMING SERVICES

Spotify and others

### COLLECTS INTERNATIONALLY

## SOUNDEXCHANGE

### DIGITAL RADIO:

All sound recordings played on non-interactive digital radio

Includes recordings, soundtracks made by actors, comedians, spoken word artists,  
musicians

### COLLECTS INTERNATIONALLY

## Neighbouring rights:

Rights of the performers on a recording and the labels or master recording  
owners.

In Canada Re-Sound – [www.resound.ca](http://www.resound.ca) collects neighbouring rights on behalf of labels and performers.

- Distributes to the labels through CONNECT [www.connectmusic.ca](http://www.connectmusic.ca) and SOPROQ [www.soproq.org](http://www.soproq.org)
- Distributes to musicians and vocalists through Musician Rights Organization Canada (MROC), ACTRA Recording Artists Collecting Society (ACTRA RACS) and Artisti

RADIO: Commercial & Non-Commercial Radio (e.g., Community & College Radio), CBC Radio, Satellite Radio (multi-channel subscription radio services like SiriusXM)

PAID AUDIO: Music channels like Galaxie and Max-Trax bundled with cable

MUSIC STREAMING: Non-interactive and semi-interactive services

BACKGROUND MUSIC: Played in restaurants, retail stores, and hotels, whether programmed in-house or by a background music supplier

DANCE AND FITNESS STUDIOS: Played for instruction

LIVE EVENTS: Played at events by DJs etc.

#### Private Copying:

Canadian Private Copying Collective (CPCC) administers the private copying fee to compensate songwriters, composers, music publishers, recording artists, musicians and recording companies for private copies made of music to which they hold the rights. CPCC distributes royalties through:

Re:Sound to musicians and vocalists and record companies

SOCAN to songwriters and music publishers

SODRAC to songwriters and music publishers

CMRRA to songwriters and music publishers



## CPC

### MANUFACTURERS & IMPORTERS

Blank audio materials, Recordable CDs

## ENTANDEM

Is a joint venture between SOCAN and Re-Sound that simplifies the licensing of music for Canadian businesses that use recorded music to make their business better. ENTANDEM music and licensing professionals administer music licenses that are common to both SOCAN and Re-Sound, for the use of recorded and live music in public settings. Businesses are facilitated in their efforts to use music for their customers legally, ethically and responsibly.

## Digital Millennium Copyright Act (DMCA)

is an act that governs large commercial media interests such as Youtube in order to ensure proper compensation to artists.

## MARKETING

Marketing is a set of strategies, principles and actions that when successful, increase engagement or maximizes the revenue to be gained from the selling of your musical products and services.

Foundations:

1. the Product,
2. the People and businesses that will be a fit for your product,
3. the promotion needed to make your product attractive and desirable to them,
4. the price that you will charge for your product,
5. the places virtual or otherwise that your product will be accessed by the people who desire it.

Digital Marketing is a shifting paradigm driven by technology – We live in a global village with new and changing channels to audience - Create a unique brand that will be noticed - reach traditional fans and attract new fans (algorithms) - Interactivity is key, personalization, digital storytelling, virtual reality, interactive album art - Generate revenue from fan base while still playing music authentically - Streaming as promotional tool and revenue generator - Apple music, soundcloud Engage marketing professionals.

Regardless of where one is in the musician's career cycle, it is important the we become knowledgeable regarding the opportunities available in getting our musical products to our audiences. Many artists have much to give to the world and these elements can be explored as we evolve our brand.

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