



À LA UNE AUJOURD'HUI

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Pandémie de COVID-19 - Réouverture des institutions muséales, des bibliothèques publiques et des cinéparcs, reprise des activités pour les studios d'enregistrements musicaux et sonores et les captations de spectacles

Cabinet de la ministre de la Culture et des Communications
May 22, 2020, 13:36 ET

QUÉBEC, le 22 mai 2020 /CNW Telbec/ - La ministre de la Culture et des Communications, Mme Nathalie Roy, annonce que les institutions muséales, les bibliothèques publiques et les cinéparcs pourront être rouverts au public partout au Québec à compter du 29 mai prochain, permettant ainsi la reprise de certaines activités culturelles dans ces lieux.

Mentionnons toutefois que, dans les bibliothèques publiques, seuls les services de prêts de livres et de documents seront de nouveau disponibles. L'accès aux rayons et aux lieux physiques demeure interdit, sauf pour le personnel autorisé, et ce, jusqu'à nouvel ordre. Les visiteurs ne pourront circuler que dans la zone des comptoirs de services.

Tous les établissements devront se conformer aux règles sanitaires édictées par les autorités de santé publique et la Commission des normes, de l'équité, de la santé et de la sécurité du travail, comme le prévoit notamment le Guide virtuel de normes sanitaires COVID-19 pour les institutions muséales et les bibliothèques.

La ministre annonce par ailleurs que la Direction générale de la santé publique a émis des avis favorables en ce qui concerne la reprise des activités des studios d'enregistrements musicaux et sonores et les captations de spectacles sans public à compter du 1er juin prochain. Cette reprise est permise à condition de suivre les mesures générales en milieu de travail recommandées par les autorités de santé publique, de respecter une distance de deux mètres entre les personnes sur scène ou en studio et de limiter l'équipe technique à moins de cinq personnes.

(suite) Pandémie de COVID-19 - Réouverture des institutions muséales, des bibliothèques publiques et des cinéparcs, reprise des activités pour les studios d'enregistrements musicaux et sonores et les captations de spectacles

Citation

« La culture québécoise est devenue un refuge pour les Québécois pendant la pandémie : ils ont pu se divertir et s'enrichir du talent de nos créateurs, alors que les activités et les lieux culturels étaient mis sur pause. Avec la réouverture des institutions muséales et des bibliothèques publiques, après celle des librairies, des disquaires et des galeries d'art, nous franchissons aujourd'hui une nouvelle étape dans la reprise graduelle des activités culturelles. Il était primordial de rendre ces lieux culturels sécuritaires avant que les citoyens puissent à nouveau avoir accès aux œuvres et au talent de nos créateurs. Je travaille en ce sens, avec le milieu et le ministère de la Santé et des Services sociaux, depuis le début de la crise de COVID-19, et nous poursuivons cette collaboration afin que les beaux jours reviennent. »

Nathalie Roy, ministre de la Culture et des Communications

Faits saillants

Rappelons que les décisions en lien avec la réouverture des différents secteurs d'activités sont prises selon l'évolution de la pandémie de COVID-19 au Québec, et qu'elles peuvent être révisées à tout moment. La réouverture est mise en œuvre de manière graduelle afin d'en évaluer les répercussions sur la progression du coronavirus. D'autres annonces pour le milieu culturel seront faites en temps et lieu. Les institutions muséales et les bibliothèques publiques doivent mettre en place des mesures de protection, tant pour leurs employés que pour leurs visiteurs, qui respectent le protocole élaboré par les autorités de santé publique et la Commission des normes, de l'équité, de la santé et de la sécurité du travail. Le ministère de la Culture et des Communications les invite par conséquent à communiquer avec leurs associations nationales, afin d'obtenir l'accompagnement nécessaire à la planification de leur réouverture, dans le respect des mesures sanitaires qui s'imposent.

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Liens connexes :

Ministère de la Culture et des Communications

@MCCQuebec

quebec.ca/coronavirus

CNESST

Informations complémentaires cinéparcs

Musée d'art contemporain de Montréal

Musée de la civilisation

Musée national des beaux-arts du Québec

Bibliothèque et Archives nationales du Québec

Musée des beaux-arts de Montréal

Suivez le Ministère dans les médias sociaux @MCCQuebec

SOURCE Cabinet de la ministre de la Culture et des Communications

Renseignements: Source : Geneviève Gouin, Attachée politique aux communications, Cabinet de la ministre de la Culture et des Communications, 418 380-2310;

Information : Équipe des relations médias, Ministère de la Culture et des Communications, 418 380-2388

Initiatives Canada

Réseaux sociaux



Facebook et le CNA diffuseront des prestations pendant encore deux ans

La série de spectacles virtuels #CanadaEnPrestation se poursuivra au cours des prochaines années en formule déconfinée. Plutôt que de se produire dans leur salon, les artistes pourront le faire dans des salles vides, en studio, puis partout où ce sera permis. Lancée à la faveur d'un partenariat entre le Centre national des arts (CNA) et Facebook, la série #CanadaEnPrestation aura permis à 700 artistes professionnels d'offrir une prestation en direct sur le réseau social — Lisa LeBlanc et Marie-Pierre Arthur l'ont fait — pour laquelle ils recevaient un cachet ; 700 000 \$ auront été versés aux artistes lorsque la première phase du projet se terminera, le 31 mai. « L'une des choses qu'on a apprises au cours des dernières semaines, c'est que [l'espace numérique] est une nouvelle scène, une scène différente », explique Heather Gibson, productrice générale pour la musique populaire et les variétés au CNA. D'où une deuxième phase de #CanadaEnPrestation annoncée ce vendredi qui permettra au public de découvrir des chanteurs et musiciens ailleurs que dans leur salon.

<https://www.lapresse.ca/arts/spectacles/202005/21/01-5274539-facebook-et-le-cna-diffuseront-des-prestations-pendant-encore-deux-ans.php>



Nouvelles de l'Industrie - International

US Copyright Office finally publishes its safe harbour report, music industry sets out its copyright gripes

Online

The US Copyright Office has finally published the report based on its review of the safe harbour that sits in America's Digital Millennium Copyright Act. It doesn't recommend radical changes to that safe harbour but says that Congress might want to do some fine-tuning to better balance the interests of technology companies and copyright owners. The music industry, meanwhile, has used the report's publication as a good reason to put out its 2020 copyright gripe list. The copyright safe harbour, of course, is the principle that says that internet companies whose customers use their networks and servers to infringe copyright cannot be held liable for that infringement, providing they remove any infringing content as soon as they are made aware of it. The principle is found in many copyright systems. In the US it originates in that DMCA, while in the European Union it came from an e-commerce directive.

<https://completemusicupdate.com/article/us-copyright-office-finally-publishes-its-safe-harbour-report-music-industry-sets-out-its-piracy-gripes/>

US : Everyone comments on the US Copyright Office's safe harbour report

Online

A socially-distanced orderly rabble of music industry trade groups gathered yesterday to respond to the US Copyright Office's long-awaited report on the copyright safe harbour. This is what everyone said: **Mitch Glazier, CEO of the Recording Industry Association Of America:** "Technology companies have shown they can solve some of the world's most difficult technical problems – legal, financial, or otherwise. Improved anti-piracy work is in everyone's best interest and the RIAA and our members stand ready to work with the platforms to get it done. We expect that Congress will closely review both the Copyright Office report and the steps taken by the platforms to fix the issues it has identified. The RIAA stands ready to support that process". Read the article to see more comments from the industry.

<https://completemusicupdate.com/article/everyone-comments-on-the-us-copyright-offices-safe-harbour-report/>

UK : The future of music releases. Albums vs EP's vs Playlists vs Mixtapes

Mise en marché

The album isn't completely dead and the playlist isn't yet the be-all and end-all – which means that artists are somewhat creatively discombobulated in what is really a curious transition period. But with that comes the scope to experiment and push the boundaries. Justin Bieber could be the one firing the starting pistol for the way that a series of EPs straddle the album and playlist worlds, containing elements of both and yet existing in their own right. We look at how to meet fan expectations with not only what you put out but also how you put it out, where to refine the frequency of releases and why playlists may actually allow the album to be reborn. Streaming was meant to be the music industry's final format, a musical pick 'n' mix that would put an end to the arbitrary stylistic restrictions imposed on music releases by the length of a side of vinyl or the storage capacity of a CD. Yet, strangely, this hasn't been the case: many young artists still clamour to release albums, while the difference between the mixtape and the album remains hugely important in hip-hop.

<https://musically.com/2020/05/21/the-future-of-music-releases-albums-vs-eps-vs-playlists-vs-mixtapes?>





Nouvelles de l'Industrie - International

US : Spotify's market cap value soars by nearly \$4bn in wake of landmark Joe Rogan podcast deal

Podcast



Spotify's market cap valuation has shot up above \$35bn to its highest point in nearly two years. The stimulus for this rapid ascent is SPOT's announcement, made at circa 2.30pm ET Tuesday (May 19), that one of the world's biggest podcasts, *The Joe Rogan Experience*, is [coming to the platform as an exclusive](#) – via a \$100m-plus multi-year licensing deal. At the time Spotify made that announcement, its share price on the New York Stock Exchange sat at \$169.43, which translated into a market cap company value of \$31.50bn. By the end of trading on Tuesday, SPOT's market cap had climbed to \$32.55bn, according to Google Finance data analyzed by MBW. Yesterday (Wednesday May 20), as the potential enormity of the Joe Rogan deal for Spotify's future became clearer to the markets, the company's market cap soared again.

<https://www.musicbusinessworldwide.com/spotify-market-cap-value-soars-by-nearly-4bn-in-wake-of-landmark-joe-rogan-podcast-deal/>

How Drive-In Concerts Are Becoming a New Model for Pandemic Performances

Spectacle



"This is not a long play," says Live Nation's Tom See. "But you've got a pent-up fan that really wants to go out and have a good time." At first, when Danish singer-songwriter Mads Langer hit the stage in late April, he was perplexed that he couldn't hear the crowd cheering. Then a large man started shaking his small car. Then another car was shaking. And another. Soon all 500 cars in the diamond-shaped Aarhus, Denmark, drive-in theater recently built for coronavirus-era concerts were wiggling in rhythm. "It was very different, depending on the size of the car and the size of the people in the car," he says. "Those moments kept happening in a way they don't happen at a regular concert." With concerts shut down for the foreseeable future, enterprising artists and desperate promoters are reaching out to drive-in theater spaces that have dwindled in popularity over the decades -- 447 such U.S. theaters were operating in 1999, compared to 305 last fall, according to the United Drive-In Theatre Owners Association. Drive-in concerts have popped up in Denmark, Lithuania and Germany over the past two months, and they're multiplying in North America.

<https://www.billboard.com/articles/business/touring/9388647/how-drive-in-concerts-are-becoming-a-new-model-for-pandemic-performances?>

Spectacle



Espagne : Spanish Nightlife Still Fighting to Save the Summer

Industry associations are releasing guides to reopening, but the future of large theatres and arenas remains uncertain. While many in the music industry expect Europe's nightclubs and concert halls to remain shuttered this summer, Spain's nightlife industry isn't giving up just yet. This week some of Spain's biggest live music industry associations say they are joining the government in releasing guides to hygienic and sanitary measures for live music venues to follow to prevent the spread of the coronavirus as they open back up for business. The guides come as the Spanish government has created a window of opportunity for some music venues to resume limited operations as of June 8.

<https://www.billboard.com/articles/news/international/9379876/spain-music-industry-guidelines-reopening-venues-coronavirus?>



Nouvelles de l'Industrie - International

Online



What Place Will Virtual Tipping Have in the Post-Pandemic Music Industry?

In China, virtual tipping provides a widespread, legitimate revenue stream for artists. Some think the pandemic will help (finally) normalize the practice Stateside. Andy Bothwell, a Brooklyn-based artist who performs under the moniker Astronautalis, has an online [hub](#) that lists links to his music, social media accounts and merch site. But after the coronavirus pandemic cut off the touring income he relies on to pay his bills, he added two new links to the top of the list: His Cash App and Venmo accounts, allowing fans to send him money directly. "I'm curious to see if I keep it there," he says. As the pandemic has shut down economies across the globe, many artists are asking fans directly for cash -- and music companies like SoundCloud and Spotify have added features to help them do so. While the "virtual tipping" common in China has long provided a way for users to support their favorite creators on music streaming platforms and social-networking apps like WeChat, those methods have yet to take off in Western markets.

<https://www.billboard.com/articles/business/digital-and-mobile/9388704/virtual-tipping-place-post-pandemic-music-industry?>

Licensed to Stream? Clearing Rights Can Be Tricky In the 'Wild West' Livestream Age

Online



With venues closed, more artists are turning to livestream performances — some without the proper licenses. "There's probably a lot of infringement going on." To make sure acts like [Elton John](#), [Lady Gaga](#) and [Billie Eilish](#) could perform the songs they wanted during Global Citizen's April 18 "One World: Together at Home" concert, [Julie Wadley](#) and her team worked 12-hour days for over a week. "I woke up early, I worked late," says the owner of Say Yes! Music, who cleared the rights for 130 songs so the event could be streamed live and shown on demand all over the world. Over a month into the pandemic shutdown, livestream music performances have evolved from cool curiosities into an essential way for artists to reach fans, and sometimes even make money. Besides the Global Citizen event, which raised \$127 million from mostly corporate sponsors for food banks and coronavirus-related causes, [Diplo](#) and [Major Lazer](#) have performed over a dozen "Corona World Tours" on YouTube for between 17,000 and 88,000 viewers each. A Bandsintown survey showed that almost three-quarters of fans say they'll continue to watch such performances once real-world venues reopen. But as Wadley's workload shows, clearing the necessary rights can be complicated.

<https://www.billboard.com/articles/business/9364171/livestreaming-artists-licensing-issues-clearing-rights-publishing-coronavirus?>



Nouvelles de l'Industrie - International

France : Le Conseil constitutionnel juge la loi Hadopi contraire à la Constitution

Le 20 mai 2020, le Conseil constitutionnel [a rendu une décision historique](#) à propos de la lutte anti-piratage. Les Sages estiment que les pouvoirs conférés à la loi Hadopi pour repérer les personnes qui téléchargent ou qui partagent des "œuvres artistiques" sur Internet, sont contraires à la Constitution. Le mécanisme de la riposte graduée [va devoir être repensé](#). Alors que la Haute Autorité pour la diffusion des œuvres et la protection des droits sur Internet (le nom complet d'Hadopi) annonçait fin 2018 [qu'elle allait durcir ses sanctions envers les internautes](#), la loi pourrait bien être abrogée le 31 décembre 2020 si aucune mesure n'est prise. Concrètement, les Sages de la rue de Valois reprochent à cette loi le fait que le mécanisme de riposte graduée offre un accès open bar des données à l'autorité en charge de la répression. Les contrôleurs peuvent avoir accès à toutes les informations stockées et traitées par les fournisseurs d'accès à Internet.

<https://siecledigital.fr/2020/05/21/le-conseil-constitutionnel-juge-la-loi-hadopi-contraire-a-la-constitution/>

The podcasting world is now Spotify versus everybody else

In what's likely the biggest deal ever for a single podcast, Spotify [announced this week](#) that Joe Rogan's enormously successful show, *The Joe Rogan Experience*, will become a Spotify-exclusive. Combined with a blockbuster spree of other podcast acquisitions over the last year and a half, the company is now set up to become the biggest name in podcasting — and to possibly control podcasting in an unprecedented way. There's never been a single podcasting company that sells ads, makes shows, has an already-popular podcast player, and offers the tools to make new series. Spotify now has all of that, and the Rogan deal means it also offers a hit show that guarantees millions of people will regularly use its platform for podcast listening. The deal also, however, might foreshadow a future for the broader podcasting industry in which two sects develop: one that values privacy and an open ecosystem and another that's closed-off and built around locked-down shows and targeted ads, like Spotify.

<https://www.theverge.com/21265005/spotify-joe-rogan-experience-podcast-deal-apple-gimlet-media-ringer>

Working Through the Pandemic: Three Prominent Music Supervisors Discuss the Music Industry's Way Forward

Between the postponement of most every crowd-based concert and the temporary closure of virtually all recording studios, as well as seemingly everything else, the coronavirus (COVID-19) crisis' impact on the music industry has been unprecedented, to say the least. So how are three of the top music supervisors in the industry making things work? To provide artists and professionals with the answers and insight they need during this trying time, leading music licensing platform Songtradr recently hosted a "Happy Hour" roundtable event. Digital Music News was on-hand for the hour-long livestream, which invited three prominent music supervisors to enjoy their favorite beverages while discussing what music looks like from their perspective — particularly in terms of sync — and what they believe is on the horizon.

Online



Online



Online



Nouvelles de l'Industrie - International

John Malone Isn't Worried About Concerts Coming Back — “Human Beings Are Gregarious By Nature”

Online



Billionaire businessman and Liberty Media Chairman John C. Malone doesn't believe that the novel coronavirus will have a material impact on the long-term viability of the live-event sector. The 79-year-old indicated as much during Liberty Media's [annual virtual meeting](#) with stockholders, which took place this morning. “Human beings are gregarious by nature,” said the Connecticut native when explaining his stance on the matter. “Here in Florida, the bars are open, and they're pretty packed.” Further, Malone struck a hopeful tone when discussing the potential relief – to individuals and, in turn, the market – that will be created by a vaccine or other form of COVID-19 therapy. On that front, the federal government [announced today](#) that the Department of Health and Human Services will provide up to \$1.2 billion to the UK's AstraZeneca as it moves quickly to develop a viable vaccine; the company believes it can deliver initial doses as early as this September.

<https://www.digitalmusicnews.com/2020/05/21/john-malone-not-worried-concerts/>

Podcasts Are Absolutely Exploding — But Just 17% of Episodes Contain Music

Online



Although podcasts are becoming exponentially more popular with each passing year, a recent study found that just 17 percent of podcast episodes contain at least 10 seconds of music. Podcasting is clearly a high-growth segment, though there hasn't been much research into details like music licensing or inclusion. Now, a few [telling podcast stats](#) have been released on the relative lack of accompanying music. Of the 32,402,790 original podcast episodes indexed in a recent study, only 5,447,823 (about 16.81 percent) contained 10 or more seconds of “any kind” of music. The surprisingly small amount of music currently featured in podcasts, coupled with podcasts' ongoing growth, is indicative of significant room for further development. It stands to reason that artists will enjoy a greater number of podcast-related sync deals in the coming months and years.

<https://www.digitalmusicnews.com/2020/05/21/music-on-podcasts/>