



**MMF-US – E-NEWSLETTER (March 2012) - *Extra MMF-US FEATURE***

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**MEMBER/MANAGER ANNOUNCEMENTS**



**‘Managers of the World Unite!’ Meet-Up at SXSW**

**Thursday, March 15 at 12:00 PM – Austin Convention Center – Meet-Up Pavilion**

Meet fellow music managers from around the world at the business epicenter of SXSW – the Trade Show Meet Up Pavilion. Organized by SXSW and the Music Managers Forum (MMF-US), this dedicated meeting space gives managers a chance to network and make connections, discuss the various deal-making opportunities in the industry, forge business relationships/partnerships, and discuss recording artist issues facing music managers in the 2012 market environment.

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**Managers Peer Group (closed-door) Meeting at SXSW**

**Saturday, March 17 at 2:00 PM – Austin Convention Center – Room 18D**

There will also be MMF manager Peer Group Meetings on Saturday, March 17th from 2:00PM-3:00PM in Room 18D of the Austin Convention Center. Like last year, this meeting is an opportunity for like-minded professionals to meet and exchange ideas and suggestions on a variety of issues. We hope you will take advantage of this unique opportunity. Please be advised you must be registered at SXSW to gain admission to the Convention Center. Please sign in with us at the door.

All SXSW conference registered managers welcome! More info at [www.sxsw.com](http://www.sxsw.com) & [www.mmfus.com](http://www.mmfus.com)

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## SXSW REGISTRATION DISCOUNT AVAILABLE

MMF-US has secured a 2012 MMF registration discount for its members wishing to register for the SXSW Music/Film/Interactive Conference (March 9-18, 2011). The discount reflects the lower price from the previous registration period. Members must use the SXSW online form to access the discount. The start page is <http://sxsw.com/attend> Returning registrants can use their existing user name/password, new registrants must create a new account in the SXSW E-Commerce system.

Here is the coupon code which will allow MMF members to get the registration discount. This discount is only available for the purchase of a Music registration.

**reg-music-mmf\_i7b3re4s7y**

This code is to be entered in the online registration form when prompted in the checkout process. This code is good for MMF members only. SXSW will verify all discounted registrations. Please direct any questions regarding registration to [reg@sxsw.com](mailto:reg@sxsw.com) .

We look forward to seeing many MMF members in Austin next March!

Andy Flynn  
SXSW Music Conference

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## MMF-US DUES

MMF-US Members:

**MMF-US membership dues for 2012 are due.** If you have already paid your dues in 2012, please disregard this notice. Please take care of your payment today so the MMF can continue the vital work it has done for the past 19 years on behalf of managers and artists worldwide. We really need your support to continue our work.

To renew your MMF-US membership, please fill out all fields of the Membership Application online.

Please pay by credit card using PayPal (PayPal account is not necessary, you can just use a major credit card).

Please use the following link from the MMF-US website to renew:

<http://www.mmfus.com/join-and-renew/application>

In addition, please fill out the Membership Submission Form with your PayPal or credit payment.

Alternatively you can send a check for \$75 payable to “Music Managers Forum-US” and mail it to THE NEW MAILING ADDRESS:

**MMF-US**  
**PO Box 419**  
**New York, NY 10156**

If you have any questions regarding payment of dues, please contact President Barry Bergman at [barrybergman@earthlink.net](mailto:barrybergman@earthlink.net)  
Please note, membership dues will increase in 2012 so take advantage of the current rate now.

The MMF-US is an all-volunteer organization with no paid employees, so your prompt payment of membership dues is vital for us to continue this important work. Please [contact us](#) if you would like to get more involved in MMF-US activities. Thank you for your support.

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**NOTE TO MMF-US MEMBERS:**

For consideration of your news posts at the newly revised [www.mmfus.com](http://www.mmfus.com) and MMF-US's official social network pages established at Facebook & Myspace, MMF-US members are always welcome to submit press releases and news announcements concerning their management companies, special events, and artist achievements by sending an email to [info@mmfus.com](mailto:info@mmfus.com) This is *your* organization, please let us know about your management company's activities and your clients!

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**RELEVANT BILL SUMMARIES AND STATUS:**

(copy & paste links below into your browser to view)

Latest Title: Online Protection and Enforcement of Digital Trade Act:  
[http://thomas.loc.gov/cgi-bin/bdquery/z?d112:h.r.3782:](http://thomas.loc.gov/cgi-bin/bdquery/z?d112:h.r.3782)

Stop Online Piracy Act (SOPA)  
[http://thomas.loc.gov/cgi-bin/bdquery/z?d112:h.r.3261:](http://thomas.loc.gov/cgi-bin/bdquery/z?d112:h.r.3261)

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Couldn't make it to midem? All is not lost! midem has prepared this exclusive summary of the show's key news and events, be they music business, technology, brand or artist-focused: Click the image below:



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## Manager Spotlight - Justin Goldberg

Posted by MMF on Dec 01, 2011



Justin Goldberg is an American music industry executive, artist manager, writer and graphic artist. Goldberg is the manager for Grace Potter & The Nocturnals and has worked with the group since their album *Nothing But The Water* was recorded in 2005. He is the author of *The Ultimate Survival Guide to the New Music Industry: Handbook for Hell* (Crown Publishing Group / Random House). An outspoken critic of the music industry's traditional business model, he is an early advocate for online marketing and distribution.

Goldberg founded the Online Music Channel in 1998, and held key posts at major online music companies such as iMesh, Tonos, and Riffage.com. An accomplished graphic artist, Goldberg has had several gallery showings, including a benefit for the City of Hope at the Patricia Correia Gallery in Santa

Monica in 2001. As a music executive and manager, he has worked with a wide range of artists and producers, including Mos Def, Dee Dee Ramone, David Foster, Martin Sexton, T Bone Burnett, Mark Batson, Willie Nelson, Mick Taylor and Rage Against The Machine.

**What inspired you to want to be a manager?** Meeting Andrew Loog Oldham and being impressed with his swagger and fearless mix of business and adventure. He explained how he and Keith Richards chose new material by the level of "orgasm" reached in the chorus. I thought, "Cool. I can do this - law school can wait."

**What was your first industry job and how did you get it?** Sony ATV Music Publishing as an assistant in the International Dept. I had met the President of the company trying to get a record deal and he convinced me to work there instead (I guess he didn't think I was a very talented singer-songwriter).

**What determines your desire to work with an artist?** It's just that feeling in the pit of one's stomach, like falling in love. You're in the middle of something else you thought was important, and then all of sudden something hits you and leaves you with no rational choice.

**In your opinion, what makes a great artist great?** I suppose sharing a point of view that adds a spiritual kind of value for audiences. Having great hooks doesn't hurt, but longevity is really the true test, and for that being musically fearless and having a dedication to growing AFTER certain kinds of success is probably the key there. As a music executive and fan I've always gravitated towards independent acts but I suppose I'm strangely agnostic in terms of music genre and an artists' mainstream success. For example, in my mind Martin Sexton is a great artist because he's never allowed a lack of mainstream success to keep him from innovating on his own terms and making his audience feel a unique experience. On the other end of the spectrum is someone like Lady Gaga, also a great artist for the same reason in reverse - she doesn't allowed her domination of mainstream success to keep her from innovating on her own terms, yet also making her audience feel they belong to a unique group.

**How did your business transform over the last several years?** I came into management after being very involved in the digital music business and publishing, so I didn't get into management until after the business had already been transformed by recorded music largely becoming free, which in turn focused revenue flow on the live music experience. Nevertheless, synch fees have gone down, sponsor related fees have gone up, and development money has vanished along with most a&r people. A&R is back to being A&R in many ways; gone are the days when being on the vanguard of the gate keepers was an art form unto itself. Blame Andy Lack and the dual disc.

**What is the best advice you have received over the years as a manager?** Waylon Jennings was the first person I met in the business when I was just becoming a teenager. I made a demo and he told me "The trick is, you gotta get them to come to YOU not you go to THEM." Still living by that I think.

**What would you tell a new manager coming into the business today?** Go to law school.

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## **110th NAMM Show Reaches New Record Number of Registrants;**

Industry Primed for Growth in 2012

Innovation, Increased Optimism and Hope for the Future Surface as Key Show Themes As Industry Gathers for Biggest and Busiest NAMM Show Ever

**Anaheim, Calif, January 22, 2012**—The National Association of Music Merchants (NAMM) today announced the final registration and exhibitor numbers for the 2012 NAMM Show, the largest and longest-running musical instruments and products trade show in the United States.

At show close, NAMM reported 95,709 registered attendees, a six percent increase from last year and representing a new record for the 110-year-old show. International registration also experienced a 15 percent increase from last year to 11,981. The association previously reported strong exhibitor numbers, with 1,441 exhibitors at this year's show, including 236 new exhibitors.

"Once again the NAMM Show served as the crossroads for musical instrument and live sound products manufacturers, retailers and their guests from all over the world," said NAMM President and CEO Joe Lamond. "We are extremely grateful to all of the NAMM Members, music educators, artists, partners and media who made this 110th NAMM Show a resounding success for the industry and a great start to 2012." The annual trade show is the place where music products retailers meet face-to-face with manufacturers to make their biggest purchases and gain product knowledge for their stores in the year ahead. Throughout the four days of business deals, educational sessions and live music performances, the mood of the show was energetic and positive. New and veteran exhibitors alike enjoyed increased foot traffic from quality retail buyers over the four-day show.

"We'd like to deeply thank NAMM for their incredible support during our first show as exhibitors." said John R. Gibson, President and CEO, Wi Digital Systems. "Thanks to NAMM, we hit every stretch target, including major media exposure and signing up significant new accounts."

"We were very pleased to see so much enthusiasm from our dealers at NAMM," said Courtland Gray, Chief Operating Officer, Peavey Electronics Corporation. "Our new self-tuning Peavey AT-200 guitar, PVX powered speakers, Max Series bass amplifiers and more all made a very positive impression. We're off to a great start for 2012."

"We are extremely pleased with our experience during the 2012 NAMM Show," said Jason Padgitt, senior vice president, marketing and communications for Fender Musical Instruments Corporation. "The enthusiasm we have received on all of our new products from our family of brands has been terrific."

"The show was noticeably better in attendance this year," said Rick Young, Yamaha Corporation of America. "We were consistently packed Thursday through Saturday and Sunday was better than in many of the last years. We had a good array of new products to show our dealers and everyone was upbeat

and hopeful. Now that we have the manufacturers and retailers excited, we have one more important group to get excited and that is consumers. Obtaining the mindshare and walletshare of consumers will be the key to success in 2012.” “Martin Guitar’s NAMM booth was packed from the opening of the show to the close,” said Dick Boak, C.F. Martin & Co. Inc. “It was the busiest show that we’ve ever seen. We depend upon this important gathering to hold critical meetings with our dealers and distributors, and to write scheduled orders for the coming year. The business we conduct at the show is vital to our growth!”

"We had a wonderful show, said Lizabeth Gray, Santa Cruz Guitar Co. "Lots of sales for the next two years and we're very pleased. I would say that this has been one of most successful NAMM Shows ever!"

“We had a great show,” said John Sorenson, director of sales planning, Avedis Zildjian Company. “Our international representation was very strong. We had some great programs that we released this year and the uptick was very, very good. So we’re looking forward to a great 2012 for sure.”

Themed "Make It Count," this year’s NAMM Show focused on innovation in the form of apps and technology products designed to make playing music more accessible and easier than ever for consumers. "I think we did great," said Trisha Lurie, Jammit. "Everyone liked what we are doing. Great foot traffic in the App and Gaming Pavilion. Our app was very well received at this year’s NAMM Show."

"We had a really great show, said Bradley Walker of Agile Partners, another App Pavilion exhibitor. "Our app generated a ton of interest from guys in Poland, Spain and the UK this year. I think we really got more hands-on this year. The idea of running an amplifier on an iPhone or iPad is better understood and people now want to know how our app compares with the rest of the market."

“We had a press event Wednesday night and we had a dealer party as well and those were very well received, we had a good turnout for that, so we’re having a very good show," said Gloria Harris, Casio. "A lot of booth traffic. We had scheduled a lot of appointments and people came out and they saw the product and they loved it. We’re excited for the new year.”

"We had a great, great show," said Chris DeMaria, Fishman Electronics. We had a couple new products to unveil and we had a lot of excitement, a lot of traffic, a lot of people came by to see what we’re up to and it was pretty exciting. It was a good year for us in 2011 and great to be back in 2012 and meet with our dealers and meet with some of our business partners and we had a great show. We’re seeing some new dealers and it’s a great opportunity for the existing dealers that we normally see at NAMM because we don’t always get out there to meet with them face-to-face and this show is great because it really sets the tone and allows a lot of people to get in the mindset for the New Year.”

“We had an amazingly great show—it was very successful,” said Marco Soccoli, director of artist relations, D’Addario. “We’d like to thank NAMM. Until next year!”

For more information, photos, video and news updates from the 2011 NAMM Show, interested parties can visit <http://www.namm.org/thenammshow/2012>

## **About NAMM**

The National Association of Music Merchants, commonly called NAMM in reference to the organization's popular NAMM trade shows, is the not-for-profit association that unifies, leads and



strengthens the \$17 billion global musical instruments and products industry. NAMM's activities and programs are designed to promote music making to people of all ages. NAMM is comprised of more than 9,000 Member companies.

For more information about NAMM, interested parties can visit [www.namm.org](http://www.namm.org) or call 800-767-NAMM (6266).

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**MUSEXPO 2012 UNITES GLOBAL CREATIVE & BUSINESS ENTERPRISE  
MUSEXPO REGISTRATION DISCOUNT:**

**For a 10% discount registration access to MUSEXPO 2012, click [HERE](#).**

The dates for the **8th Annual MUSEXPO Los Angeles** have officially been announced. The highly respected "United Nations of Music" is set to take place **April 29 - May 2, 2012** at the W Hollywood Hotel. Having delivered many great tangible business opportunities for the executives and companies that attended this year and past year's conferences, MUSEXPO 2012 is poised to set the standard even higher with the multitude of business interaction, round-table summits, networking events, relevant panel programming (synch, brands, digital, mobile, talent development, business development, publishing, management, sales & distribution, A&R, marketing, gaming, film/TV, touring, etc.) and artist showcases.





MUSEXPO 2012 will not only provide unprecedented insight to the worldwide music business, talent development, new ways to monetization, marketing and much more, but also networking unlike any other music event in the world. The conference will also expand upon its Global Synch & Consumer Brands Summit as well as adding a full creative day to unite the global songwriting community via its Int'l Songwriting Summit.

Already confirmed to participate at MUSEXPO LA 2012 are **Martin Kierszenbaum** – Chairman of Cherrytree Records, President of A&R, Pop & Rock, Interscope Records & President of International Operations for Interscope/Geffen/A&M; **Steve Schnur** - Worldwide Head of Music & Marketing, EA Games; **Mandar Thakur** - CEO Times Group (India); **Michael Chugg** – Founder, Chugg Entertainment (Australia); **Alexandra Patsavas** – Founder, Chop Shop Music Supervision; **Mel Elias**, CEO, Coffee Bean & Tea Leaf; **Craig Kallman** – Chairman/CEO, Atlantic Records Group; **Neil Lawi** – General Manager, WWE Music Group; **Joe Belliotti** - Director, Global Entertainment, Coca-Cola; **Ron Spaulding** – President, Fontana Distribution; **Jody Gerson** – Co-President, Sony/ATV Music Publishing; **Folkert Koopmans** – Founder/Managing Director, FKP Scorpio (Germany); **George Ergatoudis** - Head of Music, BBC Radio 1 & 1Xtra (UK); **Owen Sloane** – Chair, Entertainment & Media Group, Gladstone Michel Weisberg Willner & Sloane, ALC; **Fredrik Ekander** - Co-Founder/CEO, Cosmos Music Group; **Vijay Nair** - Co-Founder, Only Much Louder (India) and many more major global influencers to be unveiled in the next few weeks.

## EXPO REGISTRATION

**10% discount registration access to MUSEXPO 2012, click [HERE](#).**

Registration includes access to opening night wine reception at the W Hotel Hollywood, all morning breakfasts, VIP lunch awards reception, lunches, tea-breaks, cocktail parties with appetizer food, panels, keynotes, showcases and international networking lounge for all days of MUSEXPO. Artists wishing to perform at MUSEXPO 2012 in Hollywood, California should make reservations via Sonicbids. Details for showcasing are on the homepage of MUSEXPO 2012 located at [www.musexpo.net](http://www.musexpo.net). MUSEXPO LA 2012 discounted hotel rooms are available (subject to availability) at the W Hotel in Hollywood. To secure your discounted rate, click [HERE](#).

[Click Here to view the MUSEXPO 2011 EPK](#)

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**CMW 2012**  
**Where the business of Music is done!**  
**March 21 - 25, 2012**

**About CMW**

Now in our 30th year, CANADIAN MUSIC WEEK is recognized as one of the premier entertainment events in North America focusing on the business of music and digital. Known for its world class and expert keynote speakers, CMW attracts delegates from around the world and has established itself as one of North America's largest and single longest running entertainment and networking events.

For more Information contact:

**Brian Mortimer**



VP Sales  
519-963-7247  
[sales@cmw.net](mailto:sales@cmw.net)

March 21-25, 2012

[www.cmw.net](http://www.cmw.net)  
[www.digitalmediasummit.ca](http://www.digitalmediasummit.ca)  
[www.canadianmusicfest.com](http://www.canadianmusicfest.com)  
[www.Indies.ca](http://www.Indies.ca)

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**MUSIC INDUSTRY NEWS & ANNOUNCEMENTS OF INTEREST TO MMF-US MEMBERS:**

**Digital Notes: Corbis Gets Into the Music Business**

posted: March 7, 2012

By [BEN SISARIO](#)

**Licensing for the Long Tail:** Corbis, the media rights clearinghouse, has started a music-licensing service on the Web intended to make money on a wider range of usages than usual. The site, GreenLight Music,

is working with all the major music companies and has preset prices for songs according to how they will be used.

In addition to licensing for advertising, Corbis will also do deals for corporate uses, a less known but growing area of the business. To use a particular Cher or Kenny Rogers song in a 500-person meeting, for example, might cost \$1,800 on GreenLight, or a user can make a bid. (For major uses and for the most in-demand music, labels and publishers do the negotiating themselves.) Corbis takes a 10 to 20 percent fee on the transaction.

Gary Shenk, Corbis’s chief executive, said the idea was to expand the overall market for licensing — sometimes known as synchronization — by making it easy to do smaller deals. “We think the sync market is \$800 million, and we think it’s more like a \$1.5 billion market opportunity,” he said in an interview. “All the growth is in new directions of the licensing market, and this tool is designed to find those opportunities.”

**Google Discounts:** To promote Google Play, [its new umbrella store for apps and entertainment](#), Google is selling an album for 25 cents each day over the next week, and others for \$3.99. The first 25-cent promotion, on Tuesday, was the compilation “Now That’s What I Call Music!” Today it is Lil Wayne’s latest, “Tha Carter IV.” (Similar promotions are in effect for movie streams and e-books.)

But these sales will not help bands on Billboard’s charts. After Amazon sold Lady Gaga’s latest for 99 cents last year, a move that angered brick-and-mortar retailers, the magazine altered its policy [to exclude album sales under \\$3.49](#).

**CDs Still Sell:** The number of CDs sold each year has plunged by almost 70 percent over the last decade, according to Nielsen SoundScan. But according to a new report on consumer behavior, the number of people buying discs has increased for the second year in a row.

[The report by the NPD Group](#) says that the number of CD buyers in the United States went up 2 percent last year to 78 million. Buyers of downloads rose 14 percent to 45 million, and the percentage of people who use peer-to-peer services to get music without paying for it stands at 13, down from a high of 19 percent in 2006. The report was based on surveys of 5,799 consumers.

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## News/trends from the United Kingdom:

**‘Death of the album’ a misnomer: 2011 digital LP revenues rocket 43% to £117.8m**

Posted: February 16, 2012

By Tim Ingham for Music Week

Those predicting the demise of the long player were premature, it seems: new BPI research shows that the album is flying in the online world.

Indeed, total digital music trade income - including streaming revenues - accelerated in 2011, and is now starting to offset the industry’s widely-reported decline in physical sales.

The BPI reports that trade income from digital music sales increased by 24.7% year-on-year to £281.6m during 2011 - **30.3% of the total income in the UK recorded music sector**. Income from physical music sales dropped 14.1% YoY to £513.8m - **claiming 64.6% of the total income in the UK recorded music sector**.

Total digital music income – which takes into account earnings from online downloads, subscriptions, ad-supported services and mobile – accounted for more than a third (35.4%) of UK recorded music turnover, up from 27.4% in 2010.

Meanwhile, digital albums grew strongly in 2011, with revenue almost equalling the level of digital single tracks.

Digital albums generated £117.8m in trade income – up 43.2% on 2010's year-end result of £82.2m. Earnings from digital single tracks rose 11.3% to £120.5m in 2011, compared to £108.3m in 2010.

Geoff Taylor, BPI Chief Executive, said: “It is highly encouraging for the long-term prospects of the industry that the pace of digital growth continues to accelerate. British labels are supporting a wide range of innovative music services and music fans are embracing digital like never before.

“The record industry has continued to invest heavily in discovering and supporting outstanding British talent, which has helped sustain revenues in the face of difficult economic circumstances.”

Total trade income from physical formats – albums, singles and music video - fell by 14.1% overall in 2011, with revenues dropping for the eighth year in a row to £513.8m from 2010's total of £598.0m. The 2011 market for physical albums dropped 14.4% to £484.7m compared to £566.4m the year before. Industry revenues from physical music videos on DVD and Blu-Ray were down by only 3.3%, accounting for £25.8m, a drop on 2010's tally of £26.7m.

Income from physical singles dwindled by 33.1% to £3.3m overall. Mobile income from master ringtones and ringback tunes fell 30.6% to £2.5m during 2011.

**2011 UK RECORDED MUSIC INDUSTRY TRADE INCOME (EMILLIONS)**

|                      |                  | 2008           | 2009           | 2010           | 2011           | YOY +/-       | % of total trade income |
|----------------------|------------------|----------------|----------------|----------------|----------------|---------------|-------------------------|
| <b>Physical</b>      | Singles          | £10.2m         | £7.6m          | £4.9m          | £3.3m          | -33.1%        |                         |
|                      | Albums           | £749.1m        | £699.2m        | £566.4m        | £484.7m        | -14.4%        |                         |
|                      | Music video      | £28.5m         | £33.1m         | £26.7m         | £25.8m         | -3.3%         |                         |
|                      | <b>TOTAL</b>     | <b>£787.8m</b> | <b>£740.0m</b> | <b>£598.0m</b> | <b>£513.8m</b> | <b>-14.1%</b> | <b>64.6%</b>            |
| <b>Online</b>        | Tracks           | £62.5m         | £91.8m         | £108.3m        | £120.5m        | +11.3%        |                         |
|                      | Albums           | £43.7m         | £67.3m         | £82.2m         | £117.8m        | +43.2%        |                         |
|                      | Music Video      | £4.0m          | £3.4m          | £3.0m          | £2.8m          | -7.0%         |                         |
|                      | <b>TOTAL</b>     | <b>£110.1m</b> | <b>£162.6m</b> | <b>£193.5m</b> | <b>£241.0m</b> | <b>+24.6%</b> | <b>30.3%</b>            |
| <b>Mobile</b>        | Master Ringtones | £5.3m          | £3.7m          | £3.3m          | £2.3m          | -32.0%        |                         |
|                      | Ringback Tunes   | £0.8m          | £0.4m          | £0.3m          | £0.2m          | -14.5%        |                         |
|                      | <b>TOTAL</b>     | <b>£6.0m</b>   | <b>£4.1m</b>   | <b>£3.6m</b>   | <b>£2.5m</b>   | <b>-30.6%</b> | <b>0.3%</b>             |
| <b>Subscriptions</b> |                  | £8.6m          | £11.8m         | £16.3m         | £24.0m         | +47.5%        | 3.0%                    |
| <b>Ad-Supported</b>  |                  | £2.4m          | £8.2m          | £10.8m         | £10.7m         | -1.4%         | 1.3%                    |
| <b>Other Digital</b> |                  | £0.8m          | £2.1m          | £1.6m          | £3.4m          | +105.8%       | 0.4%                    |
| <b>TOTAL</b>         |                  | <b>£915.6m</b> | <b>£928.8m</b> | <b>£823.8m</b> | <b>£795.4m</b> | <b>-3.4%</b>  | <b>100.0%</b>           |

*Note: Results are rounded to one decimal place for this table, but percentages are based on the full totals.*

**2011 UK RECORDED MUSIC INDUSTRY TRADE INCOME – DIGITAL GROWTH**

|             | Physical Trade income |       | Digital Trade income |       | Digital Growth |
|-------------|-----------------------|-------|----------------------|-------|----------------|
| <b>2008</b> | £787.8m               | 86.0% | £127.8m              | 14.0% |                |
| <b>2009</b> | £740.0m               | 79.7% | £188.8m              | 20.3% | <b>+47.7%</b>  |
| <b>2010</b> | £598.0m               | 72.6% | £225.8m              | 27.4% | <b>+19.6%</b>  |
| <b>2011</b> | £513.8m               | 64.6% | £281.6m              | 35.4% | <b>+24.7%</b>  |

**BPI DATA - 2012**

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**IFPI digital report: annual music download revenues top \$5bn for first time**

reported in Music Week as of January 23, 2012

Record labels benefitted from an 8% growth in digital music revenues in 2011, according to the IFPI’s annual report - with legally downloadable tracks and albums available in more countries than ever before.

The global trade body’s Digital Music Report 2012 shows that worldwide digital music revenues hit an estimated US\$5.2 billion in the year – up from the \$4.8 billion recorded in 2010. The 8% climb compares favourably to year-on-year growth of 5% in 2010 - and represents the first time the figure has increased since IFPI started measuring digital revenues in 2004.

Meanwhile, major international music services are now available in 58 countries, say IFPI figures, up from 23 in January 2011.

Single track downloads were up by 11% volume in 2011, whilst digital albums were up 24% .

Digital channels account for an estimated 32 per cent of record company revenues globally, up from 29 per cent in 2010, according to the report.

Some markets now see more than half of their revenues derive from digital channels, including the US (52%), South Korea (53%) and China (71%).

IFPI estimates that 3.6 billion downloads were purchased globally in 2011, an increase of 17 per cent (combining singles and album downloads).

Commenting on the report, Frances Moore, CEO of IFPI, said: “As we enter 2012, there are good reasons for optimism in the world of digital music. Legal services with expanding audiences have reached across the globe and consumer choice has been revolutionised. Meanwhile momentum is building in the fight against piracy as governments and a growing circle of intermediaries engage with our industry.

“Any complacency now, however, would be a great mistake. Our digital business is progressing in spite of the environment in which it operates, not because of it. In 2012 the momentum needs to build further. We need legislation from governments with coordinated measures that deal with piracy effectively and in all its forms. We also need more cooperation from online intermediaries such as search engines and advertisers to support the legal digital music business.”

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## Digital Notes: Royalties for Streaming Music Grew 17% in 2011

By [BEN SISARIO](#)

**Royalties Increase for Streaming:** SoundExchange, the agency that compensates performers and record labels when music is played on satellite and Internet radio, paid [\\$292 million in royalties](#) last year, up 17 percent from 2010, the group announced. SoundExchange signed up 15,300 new artists and labels last year, yet the agency is still often criticized in the music industry for holding back royalties from unregistered acts and has faced challenges from its biggest contributor, [Sirius XM Radio](#).

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**iTunes Match Expands Globally:** Following the [recent arrival](#) of iTunes throughout Latin America — and the [global rush](#) by many digital music services — Apple on Tuesday introduced its iTunes Match system in 19 countries in Latin American and Europe, including the Netherlands, Chile and Venezuela. The service, which costs about \$25 a year, allows users to store their music in the [cloud](#). It is now available in 37 countries.

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## Adele's Manager Jonathan Dickins Talks Grammys, 2012 Tour Plans, and When to Say No

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By Andrew Hampp, New York



**With Adele from left: Doug Morris (Sony Music Entertainment CEO), Steve Barnett (Columbia Records Chairman/COO), Rob Stringer (Columbia Chairman/CEO) and manager Jonathan Dickins. (Photo: Sony Music)**

Adele was the obvious frontrunner for virtually all of her nominated categories at Sunday's Grammy Awards, and sure enough, she won all six. But her manager, Jonathan Dickins, refused to let the hype feel like a guarantee.

"I would hate to be presumptuous, thinking we were going into the night a sure bet," he told Billboard the day after this year's ceremony. "In a weird way, I was slightly more superstitious about it, really. I was out and about and lots of people were telling me how well we were going to do, and I tried, really, to not take any notice of them. What you're asking them to do is have everybody tell you you're going to do well. Because if you don't do well you'll reach some disappointment if everybody expected you to win."

#### Adele's Big Night: Where It Ranks in Grammy History

To Dickins, and everyone on Adele's teams at Columbia, XL and Dickins' September management, the real victory was Adele's full recovery from vocal-cord surgery in November, which sidelined the singer from performing publicly for over five months. Her triumphant comeback performance of "Rolling In The Deep" prompted a rousing standing ovation and instantly became one of the most memorable moments in recent Grammy history. But although Adele is also scheduled to perform at next week's Brit Awards in London, Dickins says plans for a 2012 tour have yet to be properly discussed.

#### Adele Makes a Clean Sweep on Somber Night at Grammys 2012

"We have to ease her back," he says. "While she's fully recovered, like any injury you need to build your strength back up. I'm mindful of that. I'm gonna let her enjoy this moment and not drive her mad. We'll sit down and work out what we're doing going forward. It's a long-term thing. Everybody's delighted



with the recovery; we've been seeing Steven Zeitels, her doctor, and she's singing better than ever. We all believe in that she's an artist who will be around for a long time. There's absolutely no short-term approach to her recovery."

Billboard.biz also chatted with Dickins about Adele's nerves and celebratory plans on Grammy night, selecting "Rumour Has It" as "21"'s fourth and final single and why he will never say never to a potential endorsement deal (though he's said "no" to plenty of opportunities already.)

Billboard.biz: As Adele told Anderson Cooper during her "60 Minutes" interview, she still gets stage fright before a show. How were her nerves on Sunday?

Jonathan Dickins: She was obviously nervous - talk about going into the deep end. That's a testament to Adele, that her first singing performance public in over five months was the biggest music awards show in the world. You know, that alone -- you've gotta be a pretty remarkable character to take that on in the first place, and she actually did.

BBB: How did it feel to see the standing ovation she received afterward?

JD: That was fantastic - it was great to see her like that. That to me was the most nerve-racking thing of the night. I wanted her to feel relaxed about that. So to see the reception and see how happy she looked afterward, that was like an extra win.

BBB: Where were you watching the performance?

JD: I was in the audience - I watched the show pretty much last night. I was in front, in the row behind her. In my row I was next to Vince Gill...he seems like a nice dude.

['21' And Up: Adele's Billboard Cover Story](#)

BBB: How did you celebrate?

JD: We went to Sony for a bit, it was good and hectic. Then we came back to the hotel and a few of us had a few drinks here. It wasn't a ridiculously crazy night, actually. I think it was still sinking in at that stage, you know. I'm blessed, it's a generational thing and I'm happy to be a part of it. To then win six awards and the three biggest awards of the night and the major categories was like a fairy tale - something you dream about.

[Photos: Adele's Post-Grammy Party, With Pitbull, Alicia Keys, Kelly Clarkson, Howard Stringer, Doug Morris, More](#)

BBB: Aside from "60 Minutes," posing on the red carpet and speaking backstage briefly after the show, Adele didn't really do much press last night. Was that a strategic decision?

[Grammys 2012 Backstage: Adele 'Busy Being Happy,' Bon Iver Busy Chewing His Grammy](#)

JD: We have a strategy with Adele and just how or what we expose artists to. Last night there was no agenda, she hadn't performed in five months. I wanted it to be about that, I wanted her to enjoy the night. There was [enough] pressure, without having the added pressures of having to speak to a ton of

people.

Adele Holds No. 1 Spot on Billboard 200 for 19th Week

BBB: "Rumour Has It" was just confirmed as the next single from "21." Will there be a music video as well?

JD: We're looking into maybe doing an official video, looking at somebody. It's the fourth and last single form this record.

BBB: Did the synch on "Glee" have any bearing on your decision to release "Rumour Has It" as a single in the states?

JD: That was brilliant, so creative. I don't really know the show, but obviously I'm aware of the show. When they sent that through I was really impressed by what they'd done. I thought it was really creative.

BBB: Aside from "Glee," a Target commercial last night and an early synch for "Rolling In The Deep" during the movie "I Am Number Four," you've kept the commercial licensing at a relative minimum. Is it in Adele's nature to one day endorse a cosmetics brand or something?

JD: Probably not, but I don't know yet. [Endorsements are] a case-by-case basis and I don't want to be in the situation of yes or no. You name an opportunity and it's been presented to us, and so far we've said no to everything. If we do something, it'll be in a way to be very careful about what it is. We make everything about the artist and everything about he music. That's directly from her, that's how this campaign was born out from the beginning. Nothing will change there. The money doesn't come first. In terms of these situations, if something fits great, I would never say a blanket no. This record is a big record globally - not just in US, just globally. There's lots of things in South America, for example. We get opportunities pretty much on a daily, weekly basis.

BBB: It was nice to see Adele be generous about giving credit where it was due to people like [producer] Paul Epworth and [songwriter] Dan Wilson during her acceptance speeches.

JD: Do you know why? I've never met anybody feel as comfortable in their creative skin. She knows how good she is in a very non-arrogant, honest, open way. She's so, so thankful and very, very open. Everyone she mentioned played a role. The thing that's very, very important is she never ever made this campaign about her. I don't really think "us and them" situations work in the music business. We're very much a team. All this kind of "I hate the record company," banging-the-desk old-school management style doesn't work in the modern era. I wanna go in to the record company and feel from all the people in the record company that it was nice they all felt part of it. When everyone feels part of the project, everybody just works a little bit harder for you.

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