

# 2010 GLOBAL Forum

## SUMMARY AND ANALYSIS

PREPARED FOR:

# CANADIAN MUSIC WEEK

BY: CONNECTUS CONSULTING INC.

SUBMITTED TO CANADIAN MUSIC WEEK AND  
CANADIAN ASSOCIATION FOR THE ADVANCEMENT OF MUSIC AND THE ARTS

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# Global Forum 2010

## Executive Summary

*'Musicians are the canaries in a coal mine. You can measure the decency of a civilization by how well the musicians make out.'*

*'We should not have to sing for our supper. Touring lacks dignity.'*

*'We need to reset our parameters for what is cool.'*

These are but a few of the groundbreaking, sometimes controversial thoughts of Jaron Lanier, one of the world's most acclaimed thought leaders on technology, culture and social issue and the author of *You are Not a Gadget: A Manifesto*.

Known as the father of virtual reality, and a highly accomplished musician and composer, Jaron has generated vigorous debate for his "contrarian" views about digital mobs, the devolution of individual creativity and the dehumanizing impact of the web.

Jaron's perspectives on the future – of music, of artists, of humanity – formed the core of discussion for more than 120 international music industry leaders who attending the Canadian Music Week 2010 Global Forum held in March, in Toronto.

Jaron's compelling remarks and equally fascinating musical overture opened this year's Global Forum. In part a passionate defense of his book, in part a strongly optimistic statement of the future of artists in world of dehumanizing technology, Jaron noted above all that we need musicians to 'thrive and survive with dignity.'

Jaron's perspectives formed the core of discussion among this year's Global Forum participants, who had the opportunity to express their views through roundtable discussions and a survey completed at the end of the session. This year's even took place at the edge of recovery from the recession of 2009 – prompting a sense that things in the music industry are worse than they were one year ago, but may improve gradually over time.

Global Forum participants found Jaron's remarks and views compelling, and suggested during discussions and through their survey responses that his perspectives have a great deal of merit for the music – and other copyright-based industries.

While perhaps less inclined to share Jaron's more pessimistic views, especially about content sharing and touring, participants were strong in their support of his thinking on how music and artists have become devalued in the new, open system of culture and free content. It is simply harder for musicians to earn 'rent money', and diminished prospects are simply a reality for many artists.

While recognizing that music – like other types of cultural content – has become more fragmented, participants were more split on whether outcomes of fragmentation such as mashups have had a detrimental effect on creativity. Many participants expressed the view that mashups can promote creativity by bringing older music to a new generation of listener.



# Global Forum 2010

## Executive Summary

(continued)

Similarly, the legitimate sharing of music content was viewed as having a less negative impact on the creative economy and a more positive influence on bringing people to music.

Participants were quick to link Jaron's analysis of music, artistry and technology to the state of copyright protections in Canada and the world. Through roundtable discussion and survey responses, participants overwhelmingly stated that governments must do more to protect music and other copyright industries.

The 'age of piracy', it was suggested by the majority of those in attendance, is not over yet. And participants strongly indicated that ISPs must do more by working with rights holders and government to curb unauthorized file sharing.

Participants also suggested that ISPs in Canada have a number of options for action at their disposal, and could model their approach after that taken in international jurisdictions such as France. Participants expressed a strongly held view that Canada must promote solutions that encourage ISPs, governments and stakeholders to work together in developing an effective and sustainable business model.

The Canadian Music Week 2010 Global Forum – the fourth consecutive year for this thought-provoking event – was again attended by some of the world's leading music industry thinkers, bridging language, culture and politics to explore some of the most compelling questions of our time, centering on the explosion of free content, the rise of collective work online and the future of individual creativity.

As has become the tradition for the Global Forum, the event proved to be dynamic – and controversial.

This year's session opened with remarks from one of the world's most acclaimed thought leaders on technology, culture and social issues: Jaron Lanier, author of *You are Not a Gadget: A Manifesto* (2010, Random House Canada). Known as the father of virtual reality, and a highly accomplished musician and composer, Jaron has generated vigorous debate for his "contrarian" views about digital mobs, the devolution of individual creativity and the dehumanizing impact of the web.

Following Jaron's remarks – and his remarkable music performance on a traditional instrument – 153 Forum participants were divided into 24 roundtables for discussion and debate on the issues. Each roundtable was led by a music specialist facilitator.

Following each roundtable discussion, participants were asked to complete a brief survey designed to gather additional opinion and perspective on the state of the industry worldwide and in Canada, and on the views of Jaron Lanier.

The Canadian Music Week Global Forum 2010 Report is based on (i) scribe notes taken during roundtable discussions, (ii) survey results and (iii) observations of roundtable proceedings.

## Global Forum 2010

Our Report is divided into two parts, with each part based on a summary of opening remarks, roundtable discussions and survey results.

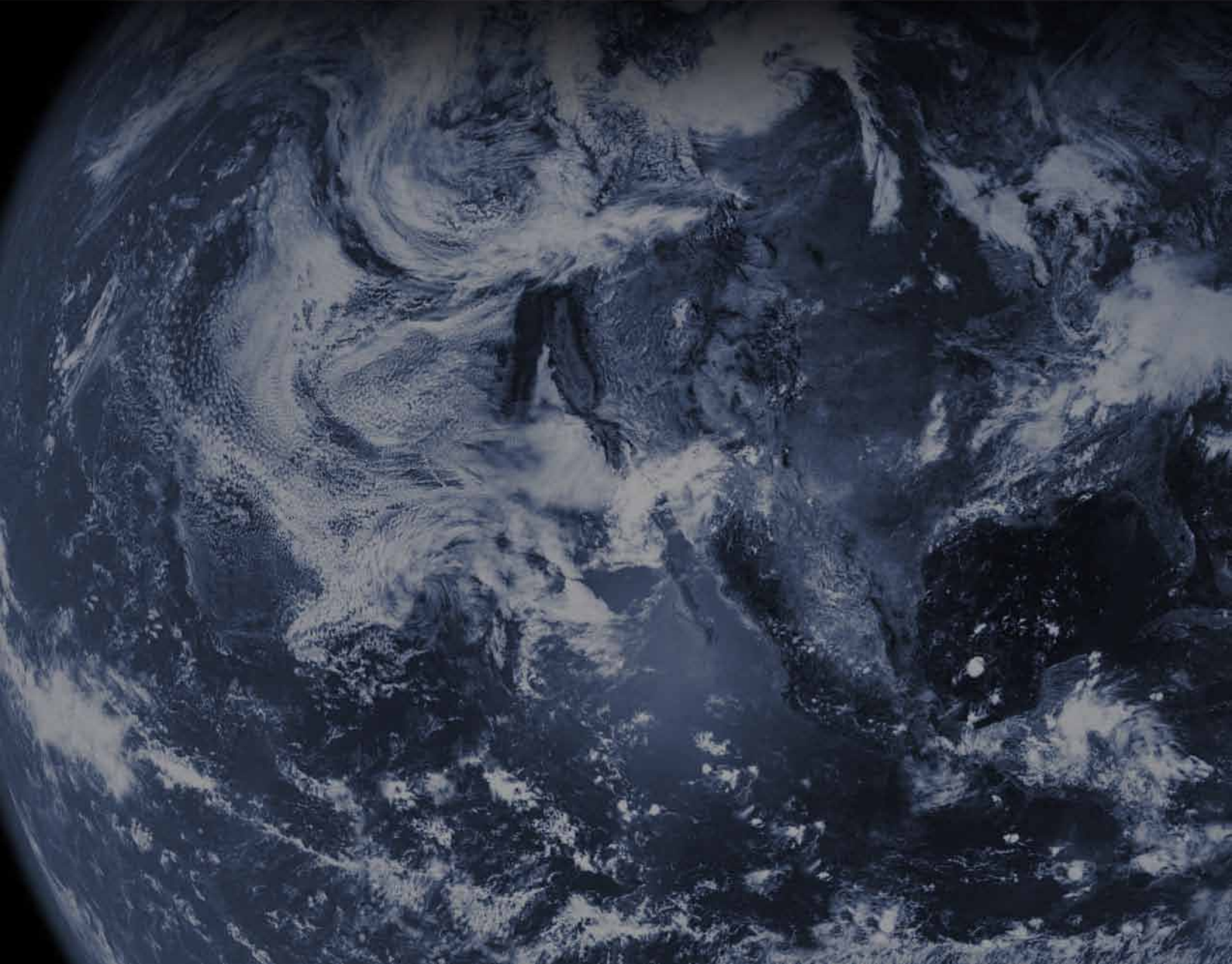
**Part I** of our Report summarizes the perspectives of Forum participants on. This opening section of our Report takes particular note of the overall state of the industry – and the mood of participants at this year’s Global Forum.

**Part II** examines The Perspectives of Jaron Lanier. What are the implications of cultural fragmentation, loss of creative control and the expansion of the digital cloud for the future of the music industry?



**PART I**

**THE STATE OF MUSIC INDUSTRY  
IN CANADA AND THE WORLD**



## Part I: The State of Music Industry in Canada and the World

As was the case for Global Forums held in 2007, 2008 and 2009, discussion among participants is influenced by current economic and political circumstances. While last year's even took place in the depths of a severe economic recession, the 2010 Global Forum took place with a potential recovery on the horizon.

As a consequence, participants responded to a series of questions about the state of the music world in with a somewhat more optimistic vein. Their answers to these questions indicate the mood and context for subsequent discussions about Jaron Lanier.

### How would you describe the state of the worldwide music industry as a whole compared to one year ago?



At the same time last year, 50 percent of respondents suggested that things in the worldwide music industry were either 'worse or much worse' and just 15 percent suggested the industry was in 'better or much better' shape. This year's survey suggests some progress is being made, albeit at a fairly slow pace.

### How would you describe the state of the Canadian music industry compared to one year ago?



In the view of the 2010 Global Forum participants, the state of the Canadian industry improved marginally between 2009 and this year. In 2009, 55 percent of participants viewed the Canadian industry as in worse or much worse shape, compared with 42 percent this year.

But just 8 percent saw improvement over one year ago, compared with only 6 percent in 2009.

This year, we posed a new question to Global Forum participants to solicit their views on the state of the music industry one year from now.

### In a year from today, do you think the situation in the music industry worldwide will have gotten worse, better or be more or less the same?



With respect future developments, participants were also asked about the prospects for Canadian mobile carriers to develop authorized music distribution services. Over two-thirds agreed that this will inevitably take place, either around the corner, or down the road.

### Do you think that Canadian mobile carriers will soon enable a variety of legitimate businesses based on the authorized distribution of music to their subscribers and compensation of participating rights holders?



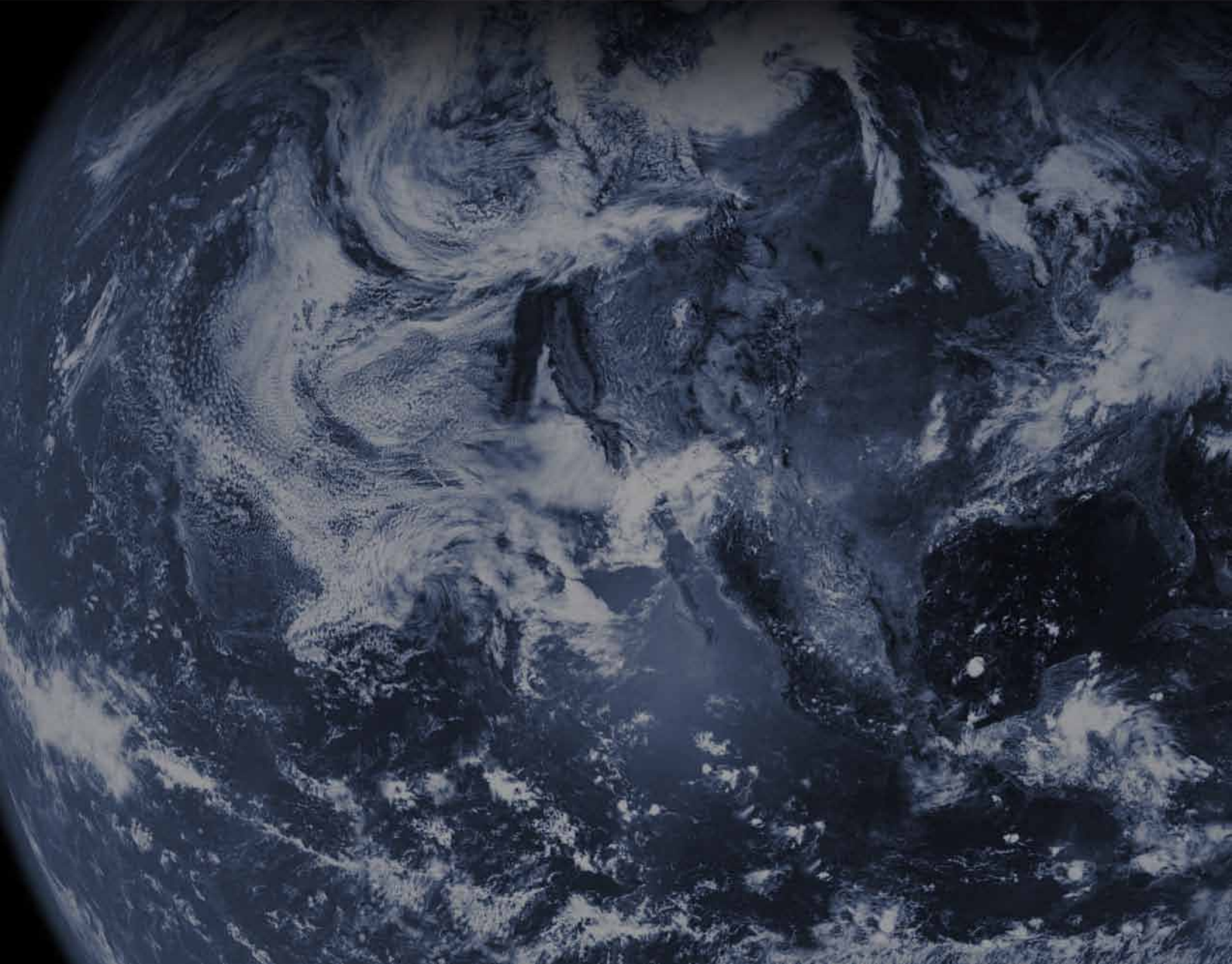
Overall, the comments from roundtable participants essentially echoed a relatively optimistic view of the music industry's status and health going forward. But it is an optimism that is cautious, tempered by the realities of those challenges – whether technological, financial or political – that confront the music industry everyday. It is those challenges that formed the core of Jaron Lanier's remarks to the Global Forum – and Jaron's perspectives that had the Global Forum buzzing.

Part II – The Perspectives of Jaron Lanier



**PART II**

**THE PERSPECTIVES OF  
JARON LANIER**





## Part II – The Perspectives of Jaron Lanier

Jaron Lanier's perspectives formed the core of roundtable discussions at the 2010 Global Forum. His views, described as 'refreshing' and 'much needed' by some participants and 'on the wrong track' and 'communism or socialism' by others, resonated strongly with all Global Forum participants.

In particular, Jaron's arguments had participants talking from some directions about the current and future state of the music industry, in Canada and worldwide.

### Discussion by Roundtable Participants and Survey Results

According to Jaron Lanier,

*A prominent strain of enthusiasm for wikis, long tails, hive minds and so on incorporates the presumption that one profession after another will be demonetized. Digital connected mobs will perform more and more services on a collective volunteer basis, from medicine to solving crimes, until all the jobs are done that way.*

*We're well over a decade into this utopia of demonetized sharing and almost everyone who does the kind of work that has been collectivized online is getting poorer. There are only a handful of writers or musicians who actually make a living in the new utopia, for instance. Almost everyone else is becoming more like a peasant everyday. And it's going to get worse.*

From this thought provoking comment, Global Forum participants were asked the following questions:

**'Digitally connected mobs will perform more ... services on a collective volunteer basis'. Will these 'mobs' solve all problems but result in fewer experts and professional creators, and more digital peasants?**

Roundtable participants engaged in emotionally charged debates on this point. As stated by one participant, 'It's preposterous idea that mobs will become more creative', while another commented, 'Jaron is right: artists are being devalued. There is no dignity in selling T-shirts to put food on your plate when our talent is in the music.'

A number of participants suggested that, while open culture has led to problems with the protection of rights, music is 'not a mob production' – but rather 'a core creative act of the individuals.'

Participants also had different views on what comprises a 'digitally connected mob', and whether such entities pose an opportunity, a threat (or both?) to artists and songwriters.

A number of participants suggested that the concept of a 'mob' lacks specificity, in that mobs are potentially comprised of individuals with new types of expertise and new styles of creativity. Others suggested that digitally connected mobs are essentially responsible for the creation of file-sharing torrent sites, and have failed in their efforts to legitimize the unauthorized downloading of music.

Still others disagreed with 'separating the group from the individual'. In other words, the individual creativity that drives the music business is the key driver of mobs as well; as one participant noted, 'Napster also created a community for people to talk about music.' Others agreed to a point, noting that the 'circle of creativity' that brings music to the world is comprised of many players – not just mobs, but individual artists, business people and others.

While many participants commented on the role of open culture in allowing 'everyone to be a musician', discussion on these points generated a number of comments and perspectives about the economics of the music industry.

Participants were asked the following question: According to Jaron Lanier, "Everyone who does the kind of work that has been collectivized online is getting poorer."

## Part II – The Perspectives of Jaron Lanier

### Is Jaron correct? What are the implications for musicians and music? Does sharing mean the end of the creative economy?

While Global Forum participants tended to agree that artists are getting poorer, sharing may not spell the end for the creative economy – although action to deal with unauthorized downloading is still needed.

As noted by one participant and echoed by many others, 'Isn't the price of a song still the issue? I mean, retailers put pressure on record labels about price – but the electronics industry is more powerful than the music industry. Pressure on ISPs to charge (music) users should not come from government; it must come from the industry itself.'

A number of participants suggested that while digitally connected mobs may undermine the ability of individual artists to make a living – 'most of my artists just can't do it anymore' – open culture undermines the structures and measures needed to protect the rights of artists and songwriters.

Fully two-thirds of participants agreed that the music industry is moving in a direction that effectively limits economic opportunity for artists.

**Would you agree that music is moving in this direction, where most musicians are 'digital peasants' and music creators who 'volunteer' for the hive will be challenged to earn rent money?**



However, participants were less likely to agree that sharing means the end of the creative economy. In fact, a number of participants argued during roundtable discussions that sharing is an important factor in 'bringing people to music' who may otherwise not be exposed to certain types of music content.

Moreover, a number of participants suggested that there is value in sharing that is 'undefined, can't be measured' – and as such, works to promote rather than hinder creativity.

What about content itself? What does the future hold for the process of creation in a new system of open culture?

According to Jaron,

*Google and other companies are scanning library books into the cloud (the vast digital universe or noosphere)...(I)f books in the cloud are accessed via user interfaces that encourage mashups or fragments that obscure the context and authorship of each fragment, there will only be one book...(T)his is what happens today with a lot of content.*

Participants were asked, Does a de-emphasis of original authorship, and an emphasis on mashups, foster or hinder creativity? Should creators cede control of their creations?

On this point, participants were somewhat less inclined to agree with Jaron. Several participants suggested that mashups comprise a relatively minor part of music production, and tend to be more prevalent in the world of video. While participants argued – strongly, in many cases – that control over creations is pivotal, music is still culturally distinct in many ways.

Participants also argued that, as a form, 'mashups have a very limited shelf-life'. Nonetheless, it was suggested that mashups can 'foster creativity' and 'bring new generations to older music included in mashups'.

**Would you agree that (what is happening to books) could ultimately happen to music – are in danger of becoming a society that is constantly rehashing old work(s) instead of creating new ones?**





## Part II – The Perspectives of Jaron Lanier

However, if participants did not agree that the fate of music lies in the proliferation of authorless mashups, they were more inclined to agree that the fragmentation of cultural works has other, perhaps more dire, consequences.

As Jaron has commented,

*If you want to know what's really going on in a society or ideology, follow the money. If money is flowing to advertising instead of musicians, journalists and artists, then a society is more concerned with manipulation than truth or beauty. If content is worthless, then people will start to become empty-headed and contentless... Culture is to become precisely nothing but advertising.*

Participants also agreed that music has, like other forms of culture, become fragmented and, as a result, devalued. The implicit danger is that 'volunteering for the hive' will become an even more engrained part of the creative process.

**Would you agree that, in the new social contract, where creators are encouraged to treat their work as fragments to be given without pay to the hive mind, that culture (and music in particular) is in danger of becoming nothing more than advertising?**



If there is one area where Global Forum participants expressly disagreed with Jaron, it was on the subject of touring.

As noted in his opening remarks to the plenary, Jaron's perspective on touring is that it is essentially an undignified task for a profession that demands more dignity; musicians, claims Jaron, should not have to 'sing for their supper', although touring may be 'o.k. if you're 19 (years old)'. The dehumanizing nature of touring, he

suggests, is at least partly responsible for the pessimism in the industry.

Participants strongly disagreed with these assertions, as expressed during roundtable discussions. As one participant stated, and a number of others agreed, 'Touring is the future – live performance and connecting (with audiences) is critical.' This was echoed by other participants who noted that touring is 'more than about the price of t-shirts'.

But does the new open culture offer new types of opportunities in the creation, aggregation and distribution of music content? As a part of the hive that thrives on fragments and volunteerism, Jaron notes that,

*A handful of musicians run websites that aggregate the music of hundreds of thousands of others. There are a few services that offer themed streaming music for instance... the aggregated musicians make essentially nothing. Very few people can be aggregators, so this career path will not 'scale' as we say in Silicon Valley.*

**Would you agree that the current model of aggregation will not pay off from musicians?**



Participants firmly agreed that the new system of open culture and ensuing social contracts with creators are having a detrimental effect on economic opportunities for artists. But who is really most at risk here?

## Part II – The Perspectives of Jaron Lanier

According to Jaron,

*The people who are perhaps the most screwed by open culture are the middle classes of intellectual and cultural creation. The freelance studio session musician faces diminished prospects, for instance. Another example, outside the world of music, is the stringer selling reports to newspapers from a war zone. These are both crucial contributors to culture and democracy...they used to live off the trickle-down effects of the old system...They get nothing from the new system.*

This particular view resonated strongly with Global Forum participants.

**Would you agree that the 'middle classes of intellectual and cultural creation' are most threatened by the new system?**



Moreover, participants also supported the notion that the impact and influence of digitally connected mobs and new system of open cultural expression and availability extends beyond the arts and culture, and into everyday political discourse – an important consideration given the influence of policy, legislation and regulation on the music industry.

**Would you agree that these same 'digitally connected mobs' now control important aspects of political discourse in Canada, through Facebook and other phenomena?**



In turn, Jaron's perspectives lead a number of participants to comment on that modernizing Canada's copyright legislation is 'critically important' and 'fundamental to our future'. Free or open culture is here to stay – a point of

general agreement among participants – so protections must be put in place as a result of this.

But what types of protection still hold validity? In the words of Jaron, "It is often claimed by open culture types that if you can't make a perfect copy protection scheme, then copy protections are pointless. And from a technological point of view, it is true that you can't make a perfect copy protection scheme."

**Would you agree that copy prohibitions are pointless?**



However, as was the case in 2009, participants in the 2010 Global Forum left little doubt: in their view, the 'age of piracy' continues to thrive.

**Author Deborah Spar asserted at CMW 2008 that the age of piracy in digital goods would end with the reassertion of the rule of law which would reign in digital piracy. Do you think that she was correct and we are beginning to see the 'rule of law' imposed on digital piracy in the G7 nations?**

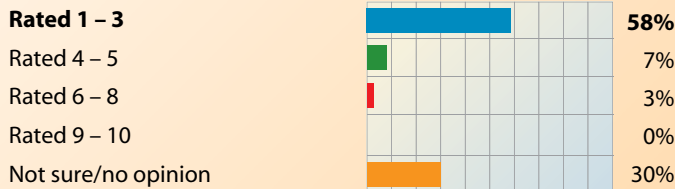


To this end, participants voiced a strong concern that the protection of rights for artists should be a much higher priority for governments if the creative economy is to thrive.



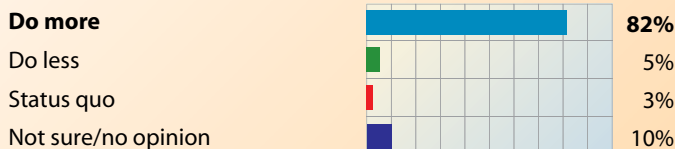
## Part II – The Perspectives of Jaron Lanier

To the best of your knowledge, how would you rate the performance of the Canadian government in the past 12 months when it comes to dealing with copyright issues on a scale of 1 (couldn't be worse) to 10 (couldn't be better)?



And Global Forum participants strongly suggested that the Canadian government must do more to protect the music industry as well as other copyright-based industries.

Do you think the Canadian government should do more, do less or stick with the current program to protect music and other copyright industries?



Discussion of copyright and the role of government also prompted discussion about the role of ISPs in reducing file sharing. As noted by one participant and echoed by a number of others, 'ISPs must take some responsibility. They still make all the money, and in a safe harbour.'

The question is, what type of action should be taken and where should it be taken – by ISPs, governments or others? For the vast majority of Global Forum participants, ISPs themselves should take on a significant role as players in the music industry.

Do you think ISPs should be encouraged to work with music rights holders to reduce file sharing?



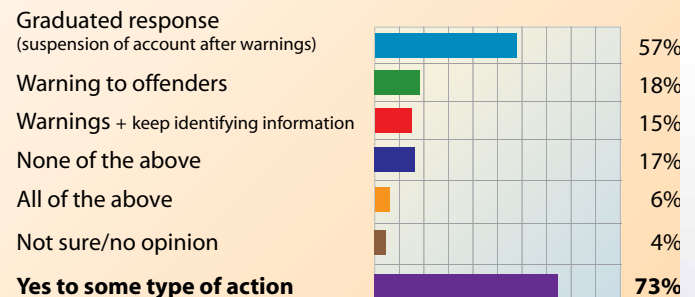
Two-thirds of participants felt that governments should also play a role.

If necessary, should government get involved by encouraging an ISP anti-piracy role as it has in France?



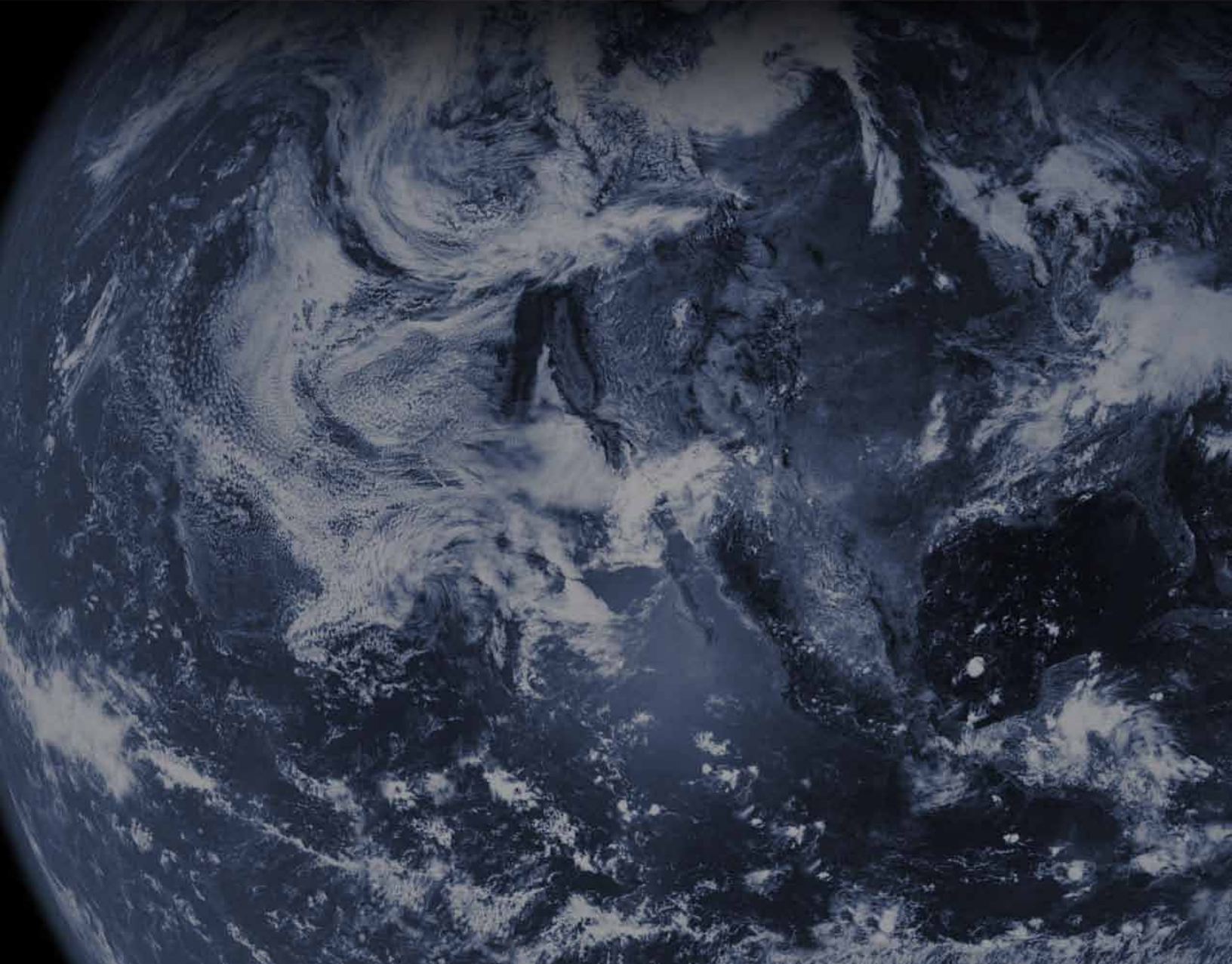
Among those participants agreeing that there should be a role for ISPs in reducing file sharing, they further agreed that some type of action should be taken – with many favouring the graduated responses now found in France, South Korea and Taiwan.

What kind of action by ISPs would you favour?



In general, Global Forum participants agreed that Canada needs to 'catch up' and promote solutions that encourage ISPs, governments and music stakeholders to work together. As stated by one participant, 'This is fundamental for any future business model to work.'

## APPENDIX





## Appendix – 2010 Global Forum Attendee List

Bailey Gervia	Erison Dan	Hothi Dal
Bakula David	<i>True North</i>	<i>Indian Groove Entertainment</i>
<i>Nielsen Soundscan/Videoscan</i>	Fan Nathan	Hyatt Ariel
Barclay Vivian	<i>Scribe</i>	<i>Ariel Publicity &amp; Cyber PR</i>
<i>Warner Chappell Music Canada Ltd.</i>	Ferneyhough Jodie	Isaacksz Sacha
Basskin David	<i>Universal Music Canada</i>	<i>AVLA</i>
<i>CMRRA (The Canadian Musical Reproduction Rights Agency Ltd)</i>	Frank Jay	Jaffery Safta
Bing Christina	<i>CMT - An MTV Network</i>	<i>Taste Media LMD</i>
Bloy Mary	Gagliese Maria	James Ian
Bolton Rob	<i>Warner Music</i>	<i>Mushroom Music Publishing</i>
<i>Warner Music</i>	Gallop Darren	Jones Virginia
Brabec Jeff	<i>Marcato Digital</i>	<i>CMPDA</i>
<i>Chrysalis Music</i>	Gannon James	Jones Brad
Brabec Todd	<i>McCarthy</i>	<i>Scribe</i>
<i>EMI</i>	Garland Eric	Kane Steve
Brooks Rob	<i>Big Champagne</i>	<i>Warner</i>
<i>EMI</i>	Gidaro Burt	Kanwar Saurabh
Carlton Brandi	<i>EMI</i>	<i>STAR TV INDIA (Channel V)</i>
<i>Scribe</i>	Glass Daniel	Kellman Simon
Castles Christian	<i>Glass Note Records</i>	<i>Indigo Music</i>
Chamberlain Kristen	<i>Glassnote Entertainment Group</i>	LaBerge Nancy
<i>Scribe</i>	Glinert Edmund	<i>Foreign Affairs</i>
Chan Tommy	<i>Casablanca Media Publishing Inc.</i>	Laengert Jen
<i>Love Da</i>	Greenstein Gary R.	<i>Scribe</i>
Chia Caroline	<i>Wilson Sonsini Goodrich &amp; Rosati</i>	Laflamme Annie
<i>EastWest Entertainment Group</i>	Grignon Simon	<i>CRTC</i>
Cohen Ted	<i>Consulate of France</i>	Lamarre Diane
<i>TAG Strategic</i>	Hanlon Caryn	<i>PMPA</i>
Cohen Amanda	<i>Sony Music</i>	Lanciault Mathieu-Gilles
<i>Scribe</i>	Hardy Jennifer	<i>Cirque du Soleil Inc.</i>
DeCartier Susan	<i>CRIA</i>	Landry Travis
<i>Starfish</i>	Harley Kayla	<i>Scribe</i>
Deluca Marcel	<i>Scribe</i>	Langley David
<i>Warner</i>	Harris Ainslie	<i>Live Nation</i>
Donat Jasper	<i>Media Smiths</i>	Lanier Jaron
<i>Music Matters Asia / Branded Ltd</i>	Henderson Graham	<i>Jaron Lanier</i>
Edgar Jennifer	<i>CRIA</i>	Lavender Kyle
<i>Sony Music</i>	Hetherman Brian	<i>Scribe</i>
Edwards Samantha	<i>Curve Music</i>	Lavoie Julien
<i>Scribe</i>	<i>Cererus Artist Management</i>	<i>The ESA</i>
Elborune Martin	Hoffman Roni	Lazarus VJ
<i>Glastonbury</i>	<i>Scribe</i>	<i>IMI - The Indian Music Industry &amp; Phonographic Performance Limited</i>
	Hogarth Don	
	<i>CRIA</i>	

Leaengaet Jennifer

Leduc Nathalie  
*ADISQ*

Lee Smolin

Legrand Emmanuel  
*Impact Magazine*

Leiper Jeff  
*CRTC*

Levine Robin  
*Warner*

Levy Roanie  
*Access Copyright*

Ling Faye  
*Scribe*

Lopez Rosie  
*Tommy Boy Entertainment*

MacKay Ian  
*NRCC*

MacTaggart Lee  
*US Consulate*

Malach Rafe

Marshall Carter  
*Sony Music*

McBride Terry  
*Netzwerk Management*

McKie Duncan  
*CIMA*

Mcouat Anita  
*PWC*

Millar Charlie  
*Warner*

Monnier Frderic  
*Bee Records*

Moore Jessica  
*True North*

Morris Greg  
*Warner Music*

Morrison-Leblanc Meghan  
*Scribe*

Morrow Dr Guy  
*NYU Steinhardt*

Muldeery Neil  
*Boss Sounds*

Munoz Nancy  
*Sony Music*

Murray Neale  
*Fountainhead*

Nair Vijay  
*Only Much Louder/ Counter Culture Records/  
Babble Fish Productions*

Nanda Sheetal  
*Scribe*

Neale David  
*Telus Mobility*

O'Brien Dan  
*ACTRA*

O'Brien Terry  
*SOCAN*

O'Donnell Kathy  
*Live Nation*

Ohtake Ken  
*Sony Music*

Ostertag C.M. Heather  
*FACTOR*

Owens Richard  
*Stikeman*

Parr Danielle  
*ESAC*

Passman Donald  
*Gang  
Tyre  
Ramer & Brown Inc*

Pfohl Richard  
*CRIA*

Pinkus Jonathan  
*Scribe*

Plaia Lou  
*Reverb Nation (NYC)*

Pond Laine  
*Warner Music*

Protsiaym Oles  
*Hdhacks.com*

Provencher Annie  
*ADSIQ*

Puddefoot Amy  
*CRIA*

Rachman Sharmin

Rades David

Reid Allan  
*Maplemusic Recordings/ Maplecore*

Robertson Stephanie  
*Sony Music*

Roy Neeraj  
*Hungama Digital Media Entertainment*

Sacks Rick  
*ArrayMusic*

Saffer Steven  
*Abbeywood Records*

Sasseville Serge  
*Quebecor Media Inc.*

Sawchuk Aaron  
*CRIA*

Saxberg Catharine  
*CMPA (Canadian Music Publishers Association)*

Sellwood Scott  
*RightsFlow LLC*

Seluck Katka  
*Canadian Heritage*

Shepherd Victoria  
*AVLA*

Shreedharan Sudhir  
*Indian Music Talks*

Silver Jeremy  
*Mediaclarity*

Silverman Tom  
*Tommy Boy Entertainment*

Sondermeyer Carol  
*SOCAN*

Sood Aswhin

Sookman Barry  
*McCarthy Tetrault - Toronto*

Soy Jason  
*Scribe*

Spurgeon Paul  
*SOCAN*

Srinivasan Anand  
*EMI*

Stein Seymour  
*Warner Music Group - NY*

Stewart Michelle  
*Sony Music*

Stuhler Eli  
*Scribe*



Subeck Jackie

*Footprint Worldwide*

Suzuki Yasuhiro

*Sony Music Publishing Japan*

Swail David

*McGraw-Hill Ryerson*

Syrtash Veronica

*CMRRA*

Taylor Gary

Thomas Vanessa

*Nielsen Soundscan/ Videoscanner*

Thompson Robert

*Billboard*

Touve David

*Washington University*

Trio Geoffrey

*Code One Entertainment*

Upperton Louise

*Arts & Crafts Productions*

Van Veen Tony

*Disc Makers*

von Lohmann Fred

*Electronic Frontier Foundation*

Waddell Stephen

*ACTRA*

Wagner Vit

*Toronto Star*

Wain Iman

*Scribe*

Watson Pete

*Research In Motion (RIM)*

Watson Stuart

*Swat Enterprises Pte. Ltd.*

Windish Tom

*Windish Agency*

Wisch Martin

*Mountatin Entertainment*

Wudarski Pierre

*Keep in Touch Music*

The Canadian Music Week 2010 Global Forum Summary and Analysis was compiled and written by Richard Cavanagh, Partner, CONNECTUS Consulting Inc. He has extensively researched and analyzed issues in the Canadian and international music industry, and has recently completed a major year-long study on the impact of digital technology on the value networks of the arts and cultural industries in Canada.