



# NEWSLETTER

An Entertainment Industry Organization

## Feature Articles by

Sharon Vaughn

Cecile Bernier

and Teri Nelson Carpenter

### The President's Corner

As we approach the end of this year's run of panels and the end of my tenure as CCC President, I am excited that we were able to assemble such an interesting array of experts to talk about the International side of the music industry. As our industry continues to struggle in other areas, International exploitation and revenues remain an exciting area of potential growth. I would like to thank CCC Past-President Teri Nelson Carpenter for assembling and moderating such a fantastic panel. Stay tuned next month for our final panel of the year on Tuesday, May 24th.

**Shawn LeMone**  
President, California Copyright Conference.

### "The Music Industry in Sweden is Light Years Ahead"

By Sharon Vaughn

The first thing Sharon Vaughn does in the morning is to turn on her computer and start composing. With over 35 years of experience as a songwriter she knows exactly how a song should be tailored to fit the right artist. She's worked with country music legends Willie Nelson, Waylon Jennings, Kenny Rogers, Randy Travis, the Oak Ridge Boys and Trisha Yearwood.

A couple of years ago she moved to Sweden and has recently worked with domestic singer Agnes, who scored a number one hit on the Billboard Dance Chart with *Release Me* (later a hit in 40 countries), as well as international top names in pop such as Boyzone and Jennifer Rush.

**Sharon, why did you choose to join STIM?**

- The music industry in Sweden is light years ahead!

**You've decided to relocate to the Swedish capital Stockholm. How come?**

- I wanted to be where all the great pop songs are written today. The people here are so warm and welcoming.

### **What are you working on right now?**

- Right now I'm in London to help a new artist, Jodie Connor, with material. I'm also writing the lyrics for a new musical, the Sweet Potato Queens.

### **What is typical for a Sharon Vaughn song?**

- Ohhh ... it depends on the artist and genre. In country music it's about telling stories. If you do a pop or dance tune it has more an element of repetition. All genres have their own rules about what is right and wrong. Since relocating to Sweden, I have been more active as a lyricist than in composing music. But I still love country music. When I started writing country music, there weren't many women doing that in the world.

### **What is the big difference between working in Sweden and the United States?**

- When I write something in Sweden it will be released. It hasn't always been like that in the US. It is a good climate for music in Sweden. And I love Stockholm.

### **Why do you like working with unestablished artists?**

- They are hungrier and their direction is not entirely clear yet. Then I can act as a rudder. At the same time, when I write I feel as if I'm sixteen again...



**You have been nominated for the Nashville Songwriters Hall of Fame four times. When will they induct you?**

- Of course it is an incredible honor to even be nominated. But it is hard to be inducted. I've told them not to wait until I'm dead, I look much better in a long dress if I live.

**Why join STIM?**

STIM is the composers own organization, and has more than 60 000 members. We pay royalties four times a year, and plan to increase that even more.

On royalties originating from outside of Sweden, where our HQ is located, we make no deduction what so ever! In the business of copyright, very few performing rights organizations can match that.

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## **“The Return of the Publishers”**

**By Cecile Bernier**

They were there before and they will be there after...

Once upon a time (before recording was invented) the only player in the music business (not yet an industry) was the publisher. The basis of its business was the only known embodiment of a song: Sheet Music.

Then records appeared, and for various reasons, the publishers have not been directly involved in the business of producing and selling this brand new song embodiment. But they gained huge benefits from it via author rights.

During long years, as recorded music thrived, both record companies and publishers lived side by side almost separately, minding their respective businesses. The publishers stayed in the shadow of their glamorous cousins. And it was alright while it lasted.

And then sales went down, a major crisis struck the recordings and new streams of revenues were to be found and secured.

Let's face it records are no longer songs to be bought but songs to be used (in every possible meaning of that word). If we want to go on promoting new talents, focus must be made on revenue streams from those usages and include live production as well of course (another source of author rights).

Who else than the publishers, so accustomed to dealing with intricate author rights, could better fully apprehend the complexity of that? And look :

1. Roger Faxon, former head of EMI Music Publishing has been appointed CEO of EMI Music group with the goal of transforming EMI into an artist-focused global rights management business.
2. BMG Rights Management (the name is already making my point) expressing interest in EMI records to go along with their publishing catalogs.

More and more publishers become producers, etc, etc, etc....

It is as if publishers, skilled in music rights management (author therefore in neighboring rights), are coming back into the light, finally fully working on the new sheet music: the Recording!

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## **Q&A With Teri Nelson Carpenter**

**What is Reel Muzik Werks?**

A full service music publishing company, with a strong focus in the film/tv and branding spaces. Our three main areas of focus are Global writer and Publisher administration, Licensing and Clearance and Music Supervision. Additionally, we collect various additional rights for content owners.

**Describe a day in the life of Teri Nelson Carpenter:**

Mornings at home, starting very early, to speak/work with foreign collection societies, agents and clients on pressing issues. Then it's on to the office to manage staff work projects, lunch meetings with potential clients and a continuation of work flow with staff. A few nights a week, I attend industry related gatherings or meetings. I also meet with or speak to our clients most afternoons and evenings.



**What are your favorite gadgets, software and/or personal technology?**

Life with my Crackberry, of course! The iPad has become a great tool for demonstration purposes for new clients and at trade shows. We do presentations utilizing Apple's Keynote program to great effect.

**What are "neighboring rights?"**

Neighboring rights are granted to sound recordings, with a similar structure to what performance rights are in regard to a composition. Instead of the structure being 50% writer/author, 50% publisher for a composition royalty, it is 50% performer, 50% master owner for a neighboring right royalty.

**Which key international markets are often overlooked by publishers based in the US?**

France, Germany, UK, Netherlands, Spain.

**Can you offer any royalty recovery tips for publishers or songwriters?**

Ensure your works are registered correctly! Have competent representation in each territory! Inform your representative on the known exploitation of your music in the foreign market.

**You travel overseas frequently. What are the most important international music business conferences to attend?**

MIPCOM and MIPTV for Film/TV, Midem for general music business. These are the most well attended so therefore, the most business can be accomplished in a short period. Also, the bi-annual CISAC Copyright Summit.

**What is Reel Muzik Werks' international licensing and collection strategy?**

We are direct members in as many territories as possible and retain agents where language or other local issues require it. This is to ensure faster payment and direct communication with the societies to resolve issues with registrations.

**You served as CCC president not once, but twice. What did you learn from these experiences?**

The Board and Membership are truly here to learn and support copyright holders. It was a privilege to serve such a wonderful group of professionals.

**Why is it important to join the CCC?**

We all need to learn as much as possible about copyright and protection of our rights. We need to collectively gather to support copyright holders and to have a united voice which needs to be heard regularly by the public.

**What do you think is the biggest issue facing creators and/or owners of copyright today?**

Fair remuneration for works and the collection of those monies from so many far flung services and areas. In the Internet age, it's a global business for everyone now.

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## **Panelist Biographies**

**Cecile Bernier - (France) - Head of Copyright & Royalties, Une Musique / TF1**

Bound to become a doctor, but driven by passion for music, she entered the music business 20 years ago via the obvious way : record companies and PR. In 2003, as no one was administrating the publishing department of the independent label she has just been hired in, she first encounter the complex subject of author rights (copyright). Founding out that this part of the music business is the field where she could effectively link her scientific mind to the service to artist, she dedicated herself to what is now her job and career. In 2008, she joined Une Music, TV network TF1 in-house publisher (7000 works), as Head of Copyright and Royalties and since then specialized in audiovisual musical rights.

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**Laurence Bony - (France) - Director of International Department – SACEM**

Laurence Bony is an expert in music rights' management. Her executive background covers licensing of performing and mechanical rights in various domains, from broadcasting to cable and Internet or phono-mechanical rights, and managing the corresponding departments at Sacem. Laurence Bony's international experience led her to chair the CISAC Radio and Television broadcasting technical Committee from 2002 to 2006 (one meeting per year, 80 to 100 participants from CISAC societies all over the world) and to serve as an expert in international programs on Intellectual Property, such as the PHARE/TACIS programs of the European Union, or various seminars organized by WIPO (e.g. Fortaleza, Beijing and Cairo in 2008).

Since 2008, Laurence Bony is director of Sacem's department of International Affairs. She is responsible for developing the representation of Sacem's repertoire abroad, overseeing collection of Sacem's rights from sister societies around the world and maintaining high level relationships with Sacem's members for the exploitation of their works in foreign countries. Prior to that, she was director of Sacem's licensing department for broadcasting, Internet and mechanical rights.

Laurence Bony graduated from ESCP EUROPE in 1982 and from the ESSEC Advanced Management Program in Nov. 2007. Her mother tongue is French, she speaks English and German fluently and also has good knowledge of Spanish.

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### **Tomas Ericsson - (Sweden/Scandinavia) - Deputy CEO – STIM**

Tomas joined STIM in 2006 as CFO. In 2007 Tomas was appointed MD of ICE, a joint venture between STIM and PRS for music aimed at creating a world class back office service for global rights administration. In 2009 Tomas returned to STIM to take up the position as Executive Director of Media and International Markets responsible for all aspects of licensing of Broadcasting and Online including acquisition of repertoire. In December 2010 Tomas was appointed Deputy CEO of STIM.

Tomas has over 15 years of experience in finance and professional services roles within the computer, telecom, insurance and entertainment industry. Amongst the companies he has worked for are Universal Pictures as MD for the Nordics and Finance Director for Dell Computers in the Netherlands and Denmark as well as Finance Director for Skandia America in New York

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### **John Fogarty - (UK), President, Minder Music**

MINDER MUSIC LIMITED is an independent UK Music Publishing Company which was started over 25 years ago by JOHN FOGARTY and BETH CLOUGH.

In recent years the company has built up a number of copyrights which it owns and controls throughout the World. The catalogue comprises an eclectic mix of works from the 1920's music hall classic

“LAUGHING POLICEMAN” all the way to the silky FM sounds of ACE’s HOW LONG, via many R & B Classics originally recorded by THE GAP BAND (“OOPS UPSIDE YOUR HEAD”, “OUTSTANDING”, ETC.) FATBACK BAND (“ I FOUND LOVIN’”, “BUS STOP” ETC.) JIMMY CASTOR (“ITS JUST BEGUN”, “TROGLODYTE” ETC.) ETC.

MINDER continues to add to its roster with recent acquisitions of Classics such as the Worldwide hit “DENIS” by BLONDIE and “GREEN TAMBOURINE” by THE LEMON PIPERS, which was a US no 1.

In addition MINDER also administers catalogues of copyrights such as ABC CIRCLE/AMERICAN BROADCASTING MUSIC and BOB SEGER’S GEAR PUBLISHING CO. as well as the fabulous SCHROEDER catalogue which spans classics from the 50's-60's, recorded by SINATRA, GENE PITNEY, BOBBY VEE and the KING OF ROCK N ROLL himself, ELVIS PRESLEY.

MINDER is a fierce protector of copyrights and was successful in a major INFRINGEMENT action in 2002 against Dr. DRE, winning over \$1.5m in damages.

JOHN FOGARTY started his career in the music business as accountant for ROD STEWART’s Management Company, GAFF MANAGEMENT. After that, John worked briefly with Accountants GOLDBERG RAVDEN looking after the affairs of the BAY CITY ROLLERS and HOT CHOCOLATE amongst others. Shortly after that John decided to form his own company, CAVALCADE, which jointly promoted concerts in JAPAN with JAPANESE partners for major artists such as ROD STEWART, BLONDIE, FLEETWOOD MAC, CHEAP TRICK etc.

BETH CLOUGH joined CAVALCADE as an assistant and progressed to set up and run the Publishing Division when JOHN decided to go into MUSIC PUBLISHING and formed MINDER MUSIC LIMITED in 1985.

MINDER MUSIC opened an office in SOUTH AFRICA – MINDER MUSIC AFRICA CC,. MINDER AFRICA is run by PAT CLOUGH. This is an exciting territory which is expanding rapidly now. MINDER AFRICA represents ABC & BOB SEGER’S GEAR PUBLISHING together with its own catalogues for this territory.

MINDER MUSIC AUSTRALIA, MINDER MUSIC ITALIA , MINDER MUSIC SCANDINAVIA, AND MINDER MUSIC ISRAEL have also been set up to represent MINDER’s catalogues.

In 2007 MINDER MUSIC INC. opened their LOS ANGELES offices on SUNSET BOULEVARD

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### **Paul Spurgeon - (Canada) - VP Legal Services & General Counsel – SOCAN**

With over three decades as a lawyer in the music business, Paul Spurgeon is a member of the Canadian Bar Association, the Copyright Society of the U.S.A., and the American Federation of Musicians. He has also served as a member of the Copyright Legislation Committees (Policy) of the Intellectual Property Institute of Canada and the Canadian Bar Association. Previously, Paul served as Legal Counsel to CAPAC, one of SOCAN's predecessors, and as a law clerk to the Chief Judge of the County and District Courts of Ontario. In 1988, he was elected to the Legal Committee of CISAC and served as its Chair for several years, currently serving as its vice-Chair. He has appeared before the Copyright Board, the Federal Court of Canada, the Supreme Court of Canada, the CRTC, and various parliamentary committees. He is a graduate of the Faculty of Law and the Richard Ivey School of Business Executive Program of the University of Western Ontario.

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**Moderator: Teri Nelson Carpenter - President of Reel Muzik Werks, LLC**

Ms. Carpenter is President of Reel Muzik Werks, LLC. A full service music publisher company providing global writer & publisher administration, licensing & clearance and music supervision for all media. RMW specializing in the foreign market with an emphasis on royalty recovery for the Film/TV industry. Prior to RMW, Ms. Carpenter served as Senior Vice President, Saban Music Group. In this capacity, Ms. Carpenter was responsible for overseeing Saban's music business. Previously, she was Senior Vice President, Music Administration for Fox Family Worldwide, and prior to that, for Saban Entertainment, Inc. Ms. Carpenter has been an integral part of the Saban music operations since 1995.

Before joining Saban, Ms. Carpenter served as a Music Administration & Production Executive at Metro-Goldwyn-Mayer.

Prior to that, she was the Director of Music at Academy Award Winning Indie Company, Hemdale Film Corporation.

Ms. Carpenter began her career at Broadcast Music Inc. in Film/TV relations. Ms. Carpenter recently served as a two term President, and has been a long time board member of the California Copyright Conference. She is currently a member of the Board of Directors for the Association of Independent Music Publishers.

Ms. Carpenter holds a Bachelor of Music Degree in Vocal Performance and Composition from Cal State Long Beach where she graduated with honors. She has performed under the direction of the renowned vocal conductor Frank Pooler and in concert with Richard Carpenter and Symphony Orchestras across Southern California.