

CAAMA 2020 PRESENTS

POLAND MARKET ACCESS GUIDE

**PREPARED by Music Export Poland for CAAMA
The Canadian Association for the Advancement
of Music and the Arts**

Export Opportunities for Canadian Companies



Global Affairs
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Table of Contents

- 1. Welcome to Poland**
- 2. The history of popular music in Poland**
- 3. What do Poles listen to?**
- 4. ZAIKS – Presentation of the organization**
- 5. Canadians are invited – An interview with the director of ZAIKS**
- 6. ZPAV – Organizational characteristics and the scope of activities**
- 7. Fryderyk Awards**
- 8. 12th in the world**
- 9. Canadian music artists in Poland**
- 10. The music market – production and distribution**
- 11. We haven't felt a decline in physical media sales – An interview with Michał Wardzała from Mystic**
- 12. Streaming and digital sales**
- 13. Play it again, live!**
- 14. Take the stage at a showcase event**
- 15. An interview with Tomasz Waśko**
- 16. Where to record, who to record with and what that may look like**
- 17. Growing audience numbers and the strength of the Polish concert market**
- 18. Live in Poland**
- 19. TV**
- 20. Radio**
- 21. Print media**
- 22. Online**
- 23. PR agencies**
- 24. Content marketing**
- 25. You'll be treated well**
- 26. Music Export Poland**

CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE

MESSAGE FROM H.E. LESLIE SCANLON, AMBASSADOR OF CANADA TO THE REPUBLIC OF POLAND

As Canada's Ambassador to the Republic of Poland, I would like to thank Music Export Poland for this opportunity to introduce Canadian creative industries to the dynamic Polish market. Having recently arrived in Poland, it has been my pleasure to discover the myriad opportunities Poland has to offer to Canadian businesses and entrepreneurs, as well as the rich history and culture of the country and region. Canada and Poland enjoy a longstanding and warm relationship, with very close people to people ties strengthened by the nearly one million Canadians of Polish heritage. In fact, it will not take long for you to discover a Canadian family connection to nearly every Pole you meet here in Poland!

Leslie Scanlon, Ambassador of Canada



Beyond our familial ties, Canada is proud to have supported and trained ethnic Poles during WWI at Niagara-on-the-Lake's Camp Kosciuszko, soldiers who subsequently joined the war effort in Europe and helped Poland regain its independence in 1918. Our close cooperation continues today. Canada is now leading NATO's Enhanced Forward Presence Battle group in Latvia, where Polish and Canadian soldiers are once again serving shoulder to shoulder.

Poland is Canada's most important trade and investment partner in Central and Eastern Europe, with bilateral merchandise trade reaching over \$2.8 billion in 2018, representing a year over year growth of 8.4 per cent. Collaborations span many different industry sectors from aerospace to agriculture to film, and of course music. This Report helps to illustrate the wide range of opportunities for partnership between the Canadian and Polish music industries. I am pleased to note that Poland will be a spotlight country during Canadian Music Week 2020, which will lend itself to further developing our friendship.

I look forward to welcoming you here in Poland, as you explore this dynamic and engaging market for your music and creativity!

Yours Sincerely,

H.E. Leslie Scanlon

Ambassador of Canada to the Republic of Poland

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FINANCIAL AND INSTITUTIONAL SUPPORT

Department of Canadian Heritage (PCH)

The Creative Export Canada (CEC) program provides funding contributions to Canadian organizations that wish to carry out an export project. CEC supports projects that generate export revenues and drive the discoverability of Canadian works on any platform and in any format. Due to its competitive nature, the program focuses on high-potential projects that amplify the international reach of creative industries, and encourages partnerships and innovative ideas.

Canada Music Fund (CMF) www.canada.ca/en/canadian-heritage/services/funding/music-fund.html

- supports a wide range of artists and entrepreneurs who create, publish, produce and market Canadian music, and the organizations that represent them. The program helps Canadian music entrepreneurs and artists position themselves in a global and digital marketplace through activities such as international touring and showcasing of artists, marketing, business development, buyers' missions to Canada and professional bootcamps.
- annual budget of 28,4 mln CAD.
- Administered by:

§ Canada Music Fund

§ FACTOR <https://www.factor.ca/our-programs/our-programs-overview/> (the Foundation Assisting Canadian Talent on Recordings) - a public/private partnership that supports the production of sound recordings by Canadian musicians and helps Canadian music companies make recordings available to a wider public.

§ Musicaction <http://musicaction.ca/>

Global Affairs Canada (GAC)

- **CanExport** (for companies)

<https://www.international.gc.ca/trade-commerce/funding-financement/canexport/index.aspx?lang=eng>

provides direct financial support to small and medium-sized enterprises (SMEs) in Canada seeking to develop new export opportunities, particularly in high-growth priority markets and sectors.

- **Global Opportunities for Associations** (which will benefit their members [companies])

<https://www.tradecommissioner.gc.ca/funding-financement/goa-oma/index.aspx?lang=eng>

provides contribution funding to support national associations undertaking new or expanded international business development activities, in strategic markets and sectors, for the benefit of an entire industry (member and non-member firms).

Canada Council for the Arts

<https://canadacouncil.ca/funding/grants/arts-abroad>

Arts Abroad program supports artists, arts professionals, groups and organizations to enhance international exposure, undertake artistic exploration or exchanges with international colleagues, and nurture new and existing art markets in a global context.

CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE

Provincial Programs

<https://canadacouncil.ca/funding/grants/arts-abroad>

Arts Abroad program supports artists, arts professionals, groups and organizations to enhance international exposure, undertake artistic exploration or exchanges with international colleagues, and nurture new and existing art markets in a global context.

ALBERTA

- Alberta Foundation for the Arts (AFA) <http://www.affta.ab.ca/Home>
- Alberta Music Industry Association www.ami.ca

BRITISH COLUMBIA

- British Columbia Arts Council (BCAC) <http://www.bcartscouncil.ca/>

MANITOBA

- Manitoba Film & Music www.mbfilmmusic.ca

NEW BRUNSWICK

- Music New Brunswick <https://www.musicnb.org/>

NEWFOUNDLAND & LABRADOR

- Music Newfoundland & Labrador www.musicnl.ca

NOVA SCOTIA

- Music Nova Scotia <http://musicnovascotia.ca/>

export development programs worth \$330,000; non-profit organization that has worked since 1989 with a mandate to encourage the creation, development, growth and promotion of Nova Scotia's music industry. Music Nova Scotia exists to grow and nurture the Nova Scotia music industry, to retain our own natural resource and promote investment.

ONTARIO

- Ontario Media Fund (OMF) http://www.ontariocreates.ca/music/the_ontario_music_fund.htm

administers music programs that provide a total of \$14.4 million of funding; designed to drive activity and investment and to support Ontario's music companies and organizations in expanding their economic and cultural footprints within Canada and around the world.

PRINCE EDWARD ISLAND

- Music Prince Edward Island <https://www.musicpei.com/>; non-profit member services organization devoted to advancing careers of Island musicians export development programs worth \$26,000 targeted export funding programs from provincial music funding agencies.

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QUEBEC

- Conseil des arts de Montréal (CAM) www.artsmontreal.org/en
- Conseil des arts et des lettres du Québec (CALQ) <https://www.calq.gouv.qc.ca/en/>

SASKATCHEWAN

- Saskatchewan Arts Board (SAB) <http://www.saskartsboard.ca/>
- Saskatchewan Recording Industry Association (SRIA) www.saskrecording.ca

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1. WELCOME TO POLAND

Poland is a country located in “the heart of Europe”, which is an expression that makes historical and political sense, more so than geographical. It is located exactly between Germany and Russia, on the Baltic Sea. The special role of Poland on the continent results from this location. There were both trade routes from the East to the West (and vice versa) and from the North to the South, i.e. the famous Amber Route that connected the Scandinavian countries with the Mediterranean. Poles are proud of their culture and history, so if time allows, it is worth visiting places in which you can learn more about the heritage of this country.

These include:

The National Museum in Warsaw www.mnw.art.pl

MOCAK Museum of Contemporary Art in Krakow (on the premises of the non-existent Schindler's Factory) www.mocak.pl

Museum of the Second World War in Gdańsk www.muzeum1939.pl

POLIN Museum of the History of Polish Jews in Warsaw www.polin.pl

Auschwitz-Birkenau Memorial Site visit.auschwitz.org

The Silesian Museum in Katowice www.muzeumslaskie.pl

Wawel Royal Castle www.wawel.krakow.pl

Museum of Musical Instruments in Poznań www.mnp.art.pl/oddzialy/muzeum-instrumentow-muzycznych

The Salt Mine in Wieliczka www.kopalnia.pl



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Also, Poland is a place where you can do business. It is the only country in the European Union that was not affected by the economic crisis at the end of the first decade of the 21st century. In 2010 Poland was ranked among the top potential investment destinations for FDI projects in Europe by the managers of multinational companies in the Ernst & Young European Attractiveness Survey. Poland is inhabited by 38 million citizens, which makes it the 6th largest country of the European Union in terms of population.

Since December 21, 2007, Poland is part of the Schengen Area, a zone without controls on internal borders which comprises of 28 countries. Third-country nationals may enter Poland if they

are in possession of a valid travel document and a visa (if required). Canadian citizens may enter Poland for less than 90 days using only ordinary passports; visas are not required. Passports must also be valid for at least three months after the date of planned departure from Poland.

The Polish currency is the złoty (pronounced like “zwoty”), and that is the equivalent of approximately 0.35 CAD, In most clubs, restaurants, and hotels, as well as at railway stations, Visa and MasterCard credit cards are accepted, while American Express is not often an available option. However, you have to be prepared to pay in cash in some restaurants and taxis, where credit cards are not accepted.

Poland has good air connections with the rest of Europe and the world, especially the largest cities: Warsaw, Kraków, Gdańsk, Poznań and Wrocław. You can also travel by air between these major cities, although it is not very economical (with the exception of routes from one end of the country to the other, like Kraków in the south of Poland to Gdańsk on the Baltic Sea). Rail transport is most convenient in terms of travel between cities. Not all trains are yet up to Western European standards,



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but it is changing for the better and Pendolino fast trains are becoming more available on most routes.

The road network is also expanding, but this means that road works are frequent, so before commuting, especially to smaller cities, it is worth checking the actual travel time.

It is a legal requirement to carry a driving licence, ID, original vehicle-registration papers, ownership documents, and insurance papers at all times. You will need to present these documents if you are stopped by the police. This also applies to rental vehicles. When driving in Poland you must have your headlights on, at least dipped beam, even in daylight. Seat belts must be used in both front and back seats.

Taxis in Polish cities are easily accessible and cheap (the cost is approx. 2 - 3 PLN/km).

Avoid taxis without a company name and/or telephone number printed on the light bar. Make sure that the driver displays his or her license inside the vehicle, has a functioning meter, and uses the meter when starting your trip. At airports and railway stations only use taxis found at designated stands.

Internet-based ride services, such as Uber and iTaxi, are legal in Poland and growing in popularity as a safe ride option. The voltage in Poland is 230 V which is the same voltage used in France, Germany, and the United Kingdom. The electrical frequency in Poland is 50 Hz. The plugs used in Poland are C or E.

If your equipment has already functioned well in Germany or Italy, you do not need to change anything. The electrical system in Poland is exactly the same.

Poland is a safe country, but it is worth staying aware of pickpockets at the railway stations in big cities. If you need to contact the emergency services in Poland call 112.

Prices of select goods and services in Poland:

Bread 1000g – 4,50 PLN

Orange juice 1 L – 4,50 PLN

Mineral water 1 L – 2 PLN

Half a litre of beer in a pub –

10–15 PLN (less on the outskirts of big cities), 3–5 PLN in stores

BigMac at McDonalds – 10.50 PLN

Polish apples 1 kg – 2,50 PLN

Laundry: pants – 30 PLN

or t-shirt – 15 PLN

Haircut/barber: 50-200 PLN



2. THE HISTORY OF POPULAR MUSIC IN POLAND

On March 24, 1959, at the Rudy Kot club in Gdańsk, the first concert of the Rhythm & Blues band took place. It is assumed that on that day – 60 years ago – rock'n'roll was born in Poland. The newborn did not have an easy start. Jazz only recently was able to develop freely, after World War II and Stalinist crimes. It was a helpful, but jealous older brother to the budding rock scene. The first rockers played in jazz clubs, released albums thanks to the support of jazz associations, but they were not always treated seriously. Another thing is that the first rock'n'roll compositions sounded quite naive and primitive; they made up for it with enthusiasm.

"Rock'n'roll", just like the American Coca-Cola and Mickey Mouse, was not welcomed in the Polish People's Republic. That is why Franciszek Walicki, one of the first promoters of this music in our country, cultural animator, DJ, manager and songwriter, invented an alternative term: big-beat. This name fooled the authorities. It was adopted and remains remembered and used to this day. When someone is describing the first, formative phase of Polish rock, played throughout the 1960s, he or she will use the term big-beat.

The Polish rock scene matured along with the appearance of the phenomenal artist Czesław Niemen, who in his dramatic, soul-rock anthem *Dziwny jest ten Świat* (1967) earned him the title of the greatest Polish vocalist of the era and made people take seriously the music that he created. He also came close to an international career in the first half of the 1970s by recording four albums for CBS. However, it was too exotic and avant-garde to achieve commercial success. He was equally uncompromising on later albums released in Poland, which today are more respected than they are widely listened to.



The Polish rock of the 1970s was ambitious. It remained close to jazz. To name only a few iconic bands, these included SBB, Dżamble or Klan. Polish jazz was still going through its golden age, which lasted till the 1980s. The trumpeter Tomasz Stańko continued the work of Krzysztof Komeda, who died prematurely, on CDs released by ECM. Komeda was an outstanding composer and pianist (his works are known around the world thanks to Roman Polański's films, like the lullaby from *Rosemary's Baby*), and the violinist Michał Urbaniak recorded *Tutu* with Miles Davis, among others.

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In the 1980s, a clear division between the mainstream and underground appeared in Polish music, although two antagonistic camps could be observed in the mainstream. The first one was dominated by good voices, but they performed the songs, melodies and texts written by professionals. Here the singer Maryla Rodowicz and the male vocal group Vox reigned. Their popularity was not limited to Poland; they successfully performed and recorded in other countries of the Eastern Bloc.

Rock bands playing their own songs, which were pleasing enough to the masses, were also getting bolder. It was them that in the mid-1980s topped the charts – groups such as Maanam (with the charismatic vocalist Kora, an icon of Polish feminism), Republika, Budka Suflera, Perfect or Lady Pank. The latter signed a contract with MCA. In 1985, they released the album *Drop Everything* in the USA and UK (they also made a strange music video for MTV in Manhattan), but their lack of determination, language skills, professional management and free movement caused their professional career abroad to be unsuccessful.

But the 1980s were also the best time for the rock music festival in Jarocin, which was an alternative to what the television showed and the radio played. Hence the boom for Polish punk (actually mostly post-punk with such groups as Dezerter, Siekier or Kult at the forefront). Metal was born, reggae gained popularity, etc. Non-commercial sounds and non-conformist attitudes of Jarocin still have an impact on what is played and listened to in Poland, but also on what musicians require and demand. There is still the myth of an independent artist who adheres to the model of DIY, with disdain for both the mainstream repertoire and a sophisticated stage image.



Electronica still remained in the shadow of guitars, mainly due to technological limitations – expensive, continuously requiring new equipment, which in the 70s and 80s was out of reach for many Polish musicians. But there were also those who did well, for example Andrzej Korzyński, composer of music for Andrzej Żuławski's films, among other things. His visionary soundtracks, discovered years later, have just been released by the cult British label Finders Keepers.

In the 1990s, with the change of the political system and rules governing the



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economy, the change of guard on the music scene also came about. Most celebrities of the Polish People's Republic could not find their footing in this new reality, so the young people benefited. New vocalists appeared on the stage, like Edyta Bartosiewicz, Justyna Steczkowska and Kayah, as well as new bands, for example Wilki, Myslovitz and HEY. The latter, at their beginning stages, were the response to music coming from Seattle. Grunge was probably the first trend of popular music, which was imitated in real time exactly when it was happening all over the world. It was possible due to the changes in the publishing market (finally we had access to new products) and media (commercial radio stations, access to cable television).

In the same decade, the Polish underground metal scene developed. Moreover, hip-hop was born on the city streets and was equally focused on America and France, but it was performed in Polish.

After 2000, the industry crisis, related to the commercialization of the media, came about, but so did the spread of broadband Internet, and thus the first large decline in music recordings. On the other hand, televised talent shows were yet produced new stars, but already distracted the audience from the existing ones.

New festivals appeared on the scene, and they were extremely different from the television broadcasts of those organized in Opole and Sopot in the days of the Polish People's Republic. Among these were Open'er in Gdynia, which grew into a regional giant, but also the smaller, but influential OFF in Katowice, or the even more alternative Unsound in Krakow and electronic Audioriver in Płock. They provided music fans with access to both stars and new phenomena from the world, as well as Polish artists that now had a platform to present their work. The same can be said about the Internet, which for the alternative scene was a tool sent by the gods.

These are probably the two main reasons for the revival of Polish music in the second decade of the 21st century. Such a boom – both in terms of quality and quantity – hasn't occurred before. A renaissance is mainly being experienced by the various strands of alternative music, but more and more so, by the mainstream too.



The most popular Polish artist is currently Dawid Podsiadło, a 26-year-old vocalist with roots on a television talent show, but now setting things on his own terms both as a solo indiepop artist and as a member of the rock band called Curly Heads. Podsiadło can boast of numerous prizes and platinum records, but also of the fact that he is the only Polish performer in history that has sold out the concert hall Torwar in Warsaw, which holds more than 6 000 people, more than four times.

But mainly, the most famous musicians in the world are metal artists. From the controversial Behemoth on the "Billboard" list, which in the US was the greatest success that a Polish artist has ever achieved (not counting Bobby Vinton, the one from *Blue Velvet*, although he was born in the US...), to the death metal war machines Decapitated and Vader, and the new, masked wave of black metal, such as the Batushka and Mgła bands.



CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE



Record contracts around the world are signed by representatives of the Polish alternative – vocalist Brodka (PIAS released her album *Clashes* in 2016) and bands Perfect Son and Trupa Trupa (both are releasing their first albums with the American label Sub Pop). Polish jazz is also experiencing a ‘second youth’, this time with such representatives as Marcin Wasilewski Trio, EABS or Wojtek Mazolewski Quintet. It’s also worth checking out what the pianist Marcin Masecki, the author of music for the Oscar-nominated movie *Cold War*, is playing on a daily basis.

Between the hits of Dawid Podsiadło and the diabolical spells of Behemoth, there is a place for a whole spectrum of other sounds. Catz’n Dogz, Sienkiewicz,

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Rebeka, Zamilska and Coals are representatives of the growing electronic scene. Trans, psychedelic, post-rock sounds are the domain of Old Rivers, the Alameda collective, Lonker See and Tides From Nebula, and the honor of rock, in its traditional sense, is being upheld by the band Riverside. Polish representatives of the modern classical trend and its alternative variants, include the cellist Resina, violinist Stefan Wesołowski, the pianist Hania Rani, the clarinettist Zimpel, all of whom are attracting more and more interest around the world. There is a lot of interest in world and folk music, especially for bands like Warsaw Village Band, DagaDana, Kroke and Bester Quartet. It's hard to say whether ethnic music or rock include Hańba!, a backyard punk orchestra before the era of electric instruments.

There is no Polish success story in the mainstream of the global industry, but it is probably only a matter of time if you consider



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the potential of artists such as Margaret, Kasia Lins or Roksana Węgiel, a 14-year-old singer who won the Eurovision competition for children in 2018.



Great wins in the local hip-hop market can also be observed. It is estimated that hip-hop currently makes up about 30% of record sales in Poland and the vast majority of music consumed by YouTube (there is no radio station dedicated to hip-hop). Of course, MC's rapping in Polish will never be at risk of an international career, but producers can find themselves with one. Such attempts are made by Steez, one half of the super-popular PRO8L3M duo, who is trying his best to produce recordings in Los Angeles.

The future of Polish music? As everywhere, more of everything. On the one hand, nostalgia (now for the sounds from the 1990s) is ever-present; on the other, new ideas, sounds and faces are still appearing.

CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE

3. WHAT DO POLES LISTEN TO?

Before the professionalization of Polish phonography and the introduction of the Act on Copyright and Related Rights (1994), there was no reliable report that could reflect the tastes of music fans and the market position of performers. In the media, there were the so-called music charts, which had nothing to do with the sale of phonograms (often because the releases of foreign music were not officially distributed nationally, while the prevailing CDs and, above all, pirate tapes made it hard to estimate expenditures). Success on the hit list was associated with the mobilization of fans who voted weekly (first via postcards, later online) for their favorite recording. Such lists also exist today, including the legendary Polish Radio List, popular since the 1980s, but their significance is increasingly marginal, also due to atomization of the media.

The best-selling CDs in Poland have been monitored since October 2000 in the Official Sales List (OLiS) published by the Audio Video Producers Union (ZPAV) and prepared on the basis of sales data from stores participating in the project. The list includes data from both chain stores (for example, Empik or Media Markt) as well as independent stores, the company stores of record labels, as well as online stores and sales at concerts.

On the basis of OLiS lists, Gold, Platinum and Diamond Records are awarded for physical media. In digital sales, ZPAV collects information from phonographic companies about the number of paid downloads of single tracks, ringback tones, ringtones that use solely the original recording and streaming of any given album.

When granting Gold, Platinum and Diamond Records, the following sales thresholds apply in Poland:

	Gold Record	Platinum Record	Diamond Record
Albums			
Pop – international	10 000	20 000	100 000
Pop - national	15 000	30 000	150 000
Compilation	15 000	30 000	150 000
Classical music	5 000	10 000	50 000
Classical – popular music	5 000	10 000	50 000
Jazz / blues / folk / world music	5 000	10 000	50 000
Soundtrack	10 000	20 000	100 000

The most popular albums of 2018

The annual list of the best-selling physical copies of albums is prepared by ZPAV, and it is dominated by local artists. In the top 20 of the OLiS list for 2018, only two spots were given to foreign artists, and in total, the Polish repertoire, not counting compilations, reached a record 68% (by volume of sales) of all albums on the list.

At the podium of the annual list is pop vocalist Dawid Podsiadło with the album *Małomiasteczkowy* and two hip-hop albums: the duo Taconafide, so Taco Hemingway and Quebonafide with the album *Soma 0.5 mg* and O.T.R. with the album *W drodze po szczęście*. The only international album that appeared in the top ten is a compilation of recordings of the band Queen *The Platinum Collection. Greatest Hits I, II & III*, whose popularity can be explained by the success of the film Bohemian Rhapsody. Here is the TOP 50 OLiS list for 2018: <http://bestsellery.zpav.pl/aktualnosci.php?idaktualnosci=1715>

CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE

Most played songs 2018

The Airplay list is a compilation of the most popular songs played on Polish radio and TV stations. 74 radio stations (local and nationwide) and 11 television music channels are monitored. At the top of the list of the most played songs on Polish radio stations - AirPlay 2018 – is a song by Polish artists called *The Beginning* performed by Męskie Granie Orchestra 2018, namely Kortez, Podsiadło and Zalewski. The French-Italian trio Shanguy with the hit *La Louze* took second place. The annual AirPlay ranking ends with the single by British singer Rita Ora *Anywhere*.

Here is the TOP 50 AirPlay list for 2018:<http://bestsellery.zpav.pl/aktualnosci.php?idaktualnosci=1715>

Streaming in the car

In October 2018, IFPI, the International Federation of the Phonographic Industry, once again published the Music Consumer Insight 2018 report, which for the first time included an analysis of consumer behavior and preferences also on the Polish market. The report was based on a demographic survey of a representative sample of Internet users aged 16–64.

The main conclusions of the report included:

- Poles listen to music on average around 21.5 hours a week (more than the world average, which is 17.8 hours), most often in the car.
- streaming dominates: 85% of consumers in Poland (86% in the world), of which 45% of Polish music fans use paid streaming music services.
- however, the most popular website remains YouTube. In Poland, as much as 68% of time is devoted to listening to music via this platform (globally: 47%).
- this does not change the dominant position of the radio - 94% of Poles listen to music on the radio (for comparison: 86% of consumers in the world).

Young people choose hip-hop

In 2018, the National Centre for Culture conducted research on the musical tastes of Polish youth, ages 12-17. The report shows that the most popular music genres of this demographic are hip-hop (mainly Polish) and pop, and its favorite performers are the rapper Paluch and Rihanna. The parents of teenagers listening to rock and jazz are the best educated, and the least educated listen to disco polo (a local “folk” variety of dance music, comparable to the German *schlager* music or *italo disco*).

Almost all teenagers participating in the study declared listening to music (99%). The largest number of teenagers listened to rap/hip hop the most (25%), followed by pop (23%). Rock (10%), disco polo (8%) and dance (8%) rank further down on the popularity ranking. The remaining music categories were selected by less than 5% of adolescents.

Favorite artists among Polish teenagers – Top 20

(indication of the favorite music artist for the genre most often listened to).

1. Paluch	6. Quebonafide	11. Michael Jackson	16. Popek
2. Rihanna	7. Boys	12. Lady Gaga	17. Reto
3. Szpaku	8. Taco Hemingway	13. Ed Sheeran	18. Alan Walker
4. Ariana Grande	9. David Guetta	14. Peja	19. Zenon Martyniuk
5. Eminem	10. Bedoes	15. Akcent	20. Kali

CAAMA 2020 PRESENTS POLAND MARKET ACCESS GUIDE

4. ZAiKS – PRESENTATION OF THE ORGANIZATION



The Polish Society of Authors and Composers (ZAiKS) was established in 1918. It was the initiative of creators that joined together to protect their interests. A century later, it is the largest organization of collective copyright management in Poland, bringing together outstanding composers of classical and pop music, playwrights, poets and writers, songwriters, screenwriters and directors, choreographers, journalists, as well as academics, photographers, architects and artists.

Interestingly, throughout the 45-year period of exercising so-called worker-peasant power, ZAiKS retained its organizational autonomy despite numerous attempts to take over and transform it into a government agency. During the communist dictatorship, it remained a democratic institution.

ZAiKS is a member and co-founder of the International Confederation of Authors and Composers CISAC, as well as a member of BIEM, an international organization that oversees musical works used on CDs, tape cassettes, vinyl records, etc.

ZAiKS protects the works of both members of the Association and other artists who entrusted their works to it. It also manages the rights of foreign creators based on agreements on mutual representation.

The three main areas of activity undertaken by the Association are:

- providing consent for the use of creative works on behalf of thousands of authors/creators,
- collection of remuneration from users for the authors/creators,
- distribution and transfer of remuneration to creators.

Currently, over 65 million works by over 3.5 million Polish and foreign artists are protected by ZAiKS. About half a million works have been registered directly with ZAiKS. Annually, the organization collects and redistributes between 300 and 400 million PLN.



5. CANADIANS ARE INVITED – AN INTERVIEW WITH THE DIRECTOR OF ZAiKS

RAFAŁ KOWNACKI – Deputy Director of the Polish Society of Authors and Composers (ZAiKS) talks about cooperation between ZAiKS and its Canadian counterpart SOCAN.

When did ZAiKS and SOCAN sign the reciprocal agreement?

The reciprocal representation rights agreement protecting performing and reproduction rights was signed between ZAiKS and SOCAN on February 5, 1991.

How do Canadian authors collect royalties if their works are performed in Poland?

Royalties are collected on a voluntary or obligatory basis (for example, legally mandatory collective management according to Article 21 of the Polish Copyright Act). Collected royalties are then divided on the basis of the reports provided by licensees and/or in accordance with the rules of distribution adopted by ZAiKS. Remuneration assigned to Canadian authors, or more precisely those authors represented by SOCAN in accordance with the CIS-Net and IPI systems, are then distributed to SOCAN after relevant deductions.

How often are ZAiKS royalties distributed to Canadian authors?

Royalties for performing rights are distributed four times a year. Royalties for mechanical rights are distributed twice a year.

What is the amount of royalties sent to and received by Canada?

Collection sent – 2nd place behind the EU with 106 600 PLN.
Collection received – 3rd position behind the EU with 106 000 PLN.

In 2017:

Collection received by ZAiKS from Canada – 12th position worldwide – 106 415,87 PLN

Collection sent to SOCAN and SODRAC – 8th position worldwide – 1 066 229,93 PLN

What is the difference between the collection amount from Canada and the distribution of Canadian authors? What is the reason for this difference?

Collection from Canada is ten times smaller than distribution. It reflects the popularity of Canadian pop and rock music worldwide, also in Poland (e.g. Leonard Cohen, Brian Adams, Nickelback).



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What is the cause of ZAiKS being in 18th place in terms of collection volume while SOCAN is placed in 9th place?

A bit of historical background – the mass-scale commercial use of works, especially popular music, that followed WWII was limited in Poland due to the political system which generally prevented the existence of private entities, like radio and television stations or private publishers. Polish music, literature and dramatic works were used around the world, but to a limited extent.

GDP – Canada is in 10th place in the world in terms of GDP, as compared to Poland which is in 22nd or 23rd place depending on the source. The purchasing power of Poles is therefore much lower than that of Canadians, as is the consumption of cultural goods.

Infamous habits – the rapid transition of Poland into a capitalist state in the early 1990s revealed greater interest in music consumption, which in the absence of adequate supply and relatively high prices of original tapes, resulted in the propensity of piracy. The “there is something for free, so why pay” attitude is still strong among the society, particularly, its youngest members. This situation changes as the offer of legal sources increases, but still a lot of work is necessary to achieve a similar level of copyright awareness as in Canadian society.

How does ZAiKS support international cooperation between Polish and Canadian authors?

ZAiKS is one of the founders of the Music Export Poland Foundation, which holds as one of its most important long-term goals the organization of “Spotlight on Poland” during CMW2020. The Director of MExP, Mr Marek Hojda, was a member of ExCo CIAM where he worked closely with Canadian musicians and songwriters Eddie Schwartz and Stan Meisner on beneficial solutions for songwriters around the world. Music Export Poland organizes songwriting camps every year to which Canadian artists are invited.

6. ZPAV – ORGANIZATIONAL CHARACTERISTICS AND THE SCOPE OF ACTIVITIES

The Polish Society of the Phonographic Industry (Związek Producentów Audio Video – ZPAV) is an association of producers of phonograms and videograms, which was created in 1991. It was the initiative of a dozen or so people from the music industry, which was reviving itself in a free Poland. The main task that the organization set then was to represent the interests of legal producers in the face of widespread phonographic piracy at the time. It was estimated that in the early 1990s as much as 95 percent of what was available on the local market were illegal copies.

Today, ZPAV brings together about 40 record companies, which in terms of the value of sold recordings cover a total of about 80% of the Polish music market. ZPAV represents Poland in the International Federation of the Phonographic Industry (IFPI).



ZPAV's activities include:

1. Collective management of producers' rights.

The association signs contracts for broadcasting and public recordings on their behalf.

2. Actions to combat phonographic piracy.

ZPAV cooperates with law enforcement agencies, conducting activities throughout the country related to the detection and process support related to combating the illegal production, smuggling and distribution of pirated music. This also applies to the illegal distribution of recordings on the Internet.

The Union also deals with increasing awareness and observance of intellectual property rights, and also gives its opinion on legal acts that are being created.

3. Sales rankings

Since 2000, the Society has been publishing the Official Sales List (OLiS), which is a weekly list of retail sales, based on data from sales in large chain stores and the most important online stores, as well as a list based on reports from the TOP 100 record companies. On the basis of OLiS, gold, platinum or diamond status is awarded for the number of copies sold.

4. Fryderyki

ZPAV is the organizer of the Fryderyk Awards for the Polish phonographic industry, which have been granted since 1995.

5. Polish Music Foundation

The Union established a foundation whose task is to help people in difficult life situations.

7. FRYDERYK AWARDS

Americans have the Grammy Awards, the British have the Brit Awards, and Canadians, of course, the Polaris Music Prize and Juno. The most important Polish phonographic award is the Fryderyk. The name is inspired by the outstanding Polish composer Fryderyk Chopin. In 2019 the Fryderyk Awards were presented for the 25th time.

The Fryderyks are industry-based, awarded by the Phonographic Academy, which currently includes over 1,300 of the best Polish musicians, creators, composers, music producers, journalists and representatives of the phonographic industry. The Academy is divided into three categories: pop music, classical music and jazz. In each, a prize is given in several subcategories.

The most often awarded Fryderyk artists are Katarzyna Nosowska (both for her solo albums with alternative electronica, as well as rock records with the band HEY), Grzegorz Turnau, as well as the late Grzegorz Ciechowski, the leader of the band Republika.

Every year, the Golden Fryderyk Award is granted to outstanding artists, distinguished in the Polish music industry.

In all categories in which the Fryderyk is awarded, only artists creating and publishing their music in Poland are taken into account. The only exception is the Best Foreign Album of the Year Award. In 2018, the American band Greta Van Fleet made the best impression on the judges with their album *Anthem of the Peaceful Army*.

In past years in this category, Leonard Cohen with the album *Ten New Songs* (2001), and Nelly Furtado (*Loose*) and Celine Dion (*Let's Talk About Love*) were nominated.

In 2019, the Fryderyk Awards underwent a transformation. The new Audience Award, Concert Event Award, and Hit of Year Award came onto the scene. Besides two televised awards ceremonies (for pop music and jazz together, separate from classical music), a conference and the Fryderyk Festival, both open to the general public, were held for the first time.



8. 12TH IN THE WORLD

BOGUSŁAW PLUTA, director of the Polish Society of the Phonographic Industry (ZPAV), a member of the of Music Export Poland Foundation Management Board, talks about the successes and challenges of the Polish music market.

What is the condition of the Polish music market compared to other European countries? Do we have reasons to be celebrate?

In terms of value, the Polish music market ranks around 22nd in the world, which also corresponds to the place of the Polish economy. It can be said that we do not differ much from the world average. An interesting fact is that due to some delays in the development of the digital market as compared to the Scandinavian countries or the USA (but not compared to the south of Europe or Japan), we still have a relatively large physical sales market, CDs and vinyls. Moreover, this market is not shrinking, allowing us to occupy the 12th position in the world. After years of declining sales, we have observed systematic growth of the market, so it can be said that our music market is developing well and dynamically.



ZPAV was created in order to tackle the biggest challenge to late 20th century phonography, namely piracy. Has this battle been won?

At the time of the establishment of the ZPAV in Poland in 1991, the rights of producers of phonograms were not protected at all and the basic task of the organization was to provide them with this protection, which succeeded with the strong support of the IFPI. Later, the protection of record label rights and the fight against violations of these rights was among the main activities of ZPAV. At present, one can actually say that “classic” piracy in the form of pirated CDs is already a marginal phenomenon, but we still have a serious problem with pirate sites on the Internet, as well as the disregard for the obligation to pay for the use of music created during public performance, cable re-transmission or dubbing for public performance.

What are the main challenges facing the ZPAV today?

ZPAV is also a Music Licensing Company (collecting society), like re: Sound in Canada, and IFPI National Group. As a collecting society, we strive to maximize the amount of remuneration paid to music companies and to get all music users to pay as well. As a National Group, we are fighting violations of law, i.e. piracy, but above all, we are involved in legislative processes at the national and European level, striving to ensure the protection of the rights of phonographic producers, in particular in an extremely dynamic digital environment. In the coming years, it will certainly be a key task for ZPAV.

Do you perceive the rapid development of streaming websites as an opportunity or a threat to the phonographic industry?

The development of streaming services, like any development of channels to reach customers with a product such as music, can and should be seen as an opportunity. However, due to the weakness or lack of legislation and the unwillingness to provide proper protection for the rights of music companies demonstrated by many MPs, revenues from sound recordings are still only a small fraction of what websites earn on music. We hope that the recent amendments to European law will allow the elimination of this pathological phenomenon.

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How is it possible that the crisis in the physical media market has not touched Poland as much as most Western markets?

As I have already mentioned, Poland is the world's 12th physical sales market. This is due to various reasons, which include the sensible pricing policy of music companies, as well as the rapid enrichment of society, which now has money for recreation and pleasure and buying a record by a beloved artist is a great pleasure for every fan. At the same time, streaming services, which are not yet so popular in Poland, do not take customers away from traditional music stores as they did, for example, in the north of Europe. Data flowing from the market seems to confirm that the physical market is not growing as dynamically as digital, but it is stable, mainly due to the ever higher sales from independent labels.

The ZPAV awards the Gold, Platinum and Diamond Records for measurable, sales successes. In that case why were the Fryderyk Awards established?

Platinum or gold records are a distinction for the high sales of music publishing houses. Whereas the Fryderyk is an award granted by people from the music industry - members of the Phonographic Academy, among whom we have representatives of music companies, artists, creators or music journalists. The Fryderyk Award is an expression of appreciation for the artistic values of recordings from the music industry itself, and therefore, they are by far the most valuable awards that phonograms can get in Poland. Receiving a Fryderyk is always a huge success for an artist, music producer, creator, music company, incomparable to any other distinction granted in Poland.

9. CANADIAN MUSIC ARTISTS IN POLAND

The most popular Canadian songs on Polish radio in 2018 were *Body* by Loud Luxury (Sony Music Entertainment – 15th place on the list of the most played songs), *Jackie Chan* by Tiesto & Dzeko ft. Preme & Post Malone (Universal Music Group) and *Bambola* by Betta Lemme (Magic Records). Among the hundred most-bought records in 2018, one could find, among others, *Christmas* by Michael Bublé (an album from 2011!) and *You Want It Darker* by Leonard Cohen (from 2016).

In many respects, the Polish music listener is no different from fans from other European countries. If you succeed in London, Paris and Berlin, you will also do great in Warsaw.

The most popular Canadian music artists in Poland are ones who have achieved global success, such as:

Celine Dion – Gold Record for *Loved Me Back To Life* (2013), *Sans attendre* (2013), *Taking Chances* (2008) and *A New Day Has Come* (2002).

Nelly Furtado – Diamond Record for *Loose* in 2008 – one of five awarded that year in Poland and the only one that an international artist received. In 2010, she received a Gold Record for *The Best Of*, in 2009 for *Mi Plan*, and of course, in 2006 for *Loose*.

Justin Bieber – Two diamond singles (*What Do You Mean?* and *Sorry*) and a Gold Record (*Purpose*) in 2016 and lots of media attention before his sold-out concert in Kraków (approx. 20 thousand people in audience). Previous albums by Justin Bieber also went gold.

Michael Bublé – Gold Record for *To Be Loved* (2017), *Christmas* (2011), *Crazy Love* (2009).

Drake – Gold Record for *Views* (2017).

Nickelback – Gold Record for *Here and Now* (2013).

Leonard Cohen – is a special case because his popularity in Poland since the 1980s can be compared to the success of the greatest pop stars of all time, including Madonna and Queen. He received a Gold Record in Poland for *Live In London* (2017), *More Best Of* (2017), *You Want It Darker* (2016), *Popular Problems* (2014), *Old Ideas* (2012), *Songs From The Road* (2010), *Dear Heather* (2004), *The Essential* (2003) and *Ten New Songs* (2001), among others – he probably collected the most of accolades of all foreign music performers in this century.

Among the reasons for his huge success, we should point to the album that the Canadian poet has not recorded. *Ballads by Leonard Cohen* performed (and translated) by Maciej Zębaty and accompanied by John Porter. These songs, sung during martial law, resonated with Poles and their minds and hearts. It is thanks to these reinterpretations that Cohen's



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creativity was well-known and loved by millions of Poles. It got to the point that in 1983 the first – and perhaps the only in the world – National Festival of Leonard Cohen took place, in which 70 artists performed his songs. It can be assumed that he is better known and more valued in Poland (both as a musician and poet) than Bob Dylan.

Many albums were also written in Poland as a tribute to Cohen. Among them *Secrets of Life According to Leonard Cohen* by jazz vocalist Lora Szafran and *Boogie Street* by Renata Przemyk. After the musician's death, many Polish cities organized concerts with his repertoire, and in the most spectacular project of this type was the “Cohen and women” tour in which the most important Polish singers took part, including Urszula Dudziak, Grażyna Łobaszewska and Anita Lipnicka.

The artist himself fueled this great admiration and interest with his persona and creativity. People talked about his communications with Lech Wałęsa, leader of the Solidarity movement, and his message to the dictator of the Polish People's Republic, General Wojciech Jaruzelski, which included the biblical quote “May God soften the heart of Pharaoh”, which the artist sent in defense of a student arrested for refusing military service. Already in the 1980s and after the collapse of communism, Leonard Cohen was a regular guest in Poland, and his concerts enjoyed unwavering interest.

As of the completion of this report at the end of April 2019, the album *The Essential Leonard Cohen*, containing a selection of the artist's greatest hits, took first place on the list of best-selling Polish albums (OLiS), before BTS and Mroz (a local R&B/pop star).



Garou – popular in France, Switzerland and Poland, Garou has been a favorite of radio and television since his debut in 2000 (the album *Seoul* sold over 100,000 copies in Poland and went platinum). In 2002, Garou made an appearance at the 39th International Sopot Festival, which was broadcast on television, and thanks to this he received the Wiktor Award for *Television Personality of the Year* and the Superjedynka Award for the Most Popular Artist a year later. His second album *Raviens* (2003) went gold in Poland on the day of its premiere.

Although it seems that *garoumania* in Poland has passed, the artist is still played on the radio and attracts audiences to concerts. In 2015 he played an independent tour in seven of the largest Polish cities.

Matt Dusk – his popularity in Poland can be compared to the successes of Michael Bublé. It began with a club concert in autumn 2008 in Warsaw, as part of a reputable but far from massive Jazz Jamboree festival. The record that hit the Polish mainstream was *My Funny Valentine: The Chet Baker Songbook*, which was promoted locally with a single recorded in duet with Polish pop diva Edyta Górniak. The success of this record was beat in 2015. Matt Dusk recorded an entire album with Polish singer Margaret, titled *Just the Two of Us*, containing reinterpretations of jazz standards, and it reached platinum.

Since the 1980s, Canadian metal has been popular in Poland, of course within its niche, and bands such as Voivod, Annihilator, Devin Townsend and Kataklysm regularly attend festivals and club concerts.

The punk band Nomeansno also belongs among the legends of the independent music scene, who performed in Poland, also because for some time their roadie was a Pole. Upon returning to Poland, he founded the label *Antena Krzyku* (apparently at the insistence of his friends from Canada), and it is still one of the most important alternative labels in Poland.

10. THE MUSIC MARKET – PRODUCTION AND DISTRIBUTION

According to the 2018 summary published by the Association of Audio Video Producers, the Polish music market is systematically growing. The total value of physical and digital sales amounted to nearly PLN 300 million, and the entire market grew by almost 3% compared to the previous year.

The total value of the domestic market, including physical sales, digital sales, synchronizations and producer rights, increased by 2.9% to PLN 412.2 million. Only the digital sales exceeded PLN 100 million for the first time.

Physical sales in Poland generated revenues of nearly PLN 195 million in the previous year, which is a decrease of less than 8% (for comparison, the average rate of decline in physical media sales amounted to 10.1% around the world).

Only classical music noted a rise in physical media sales: PLN 9 270 000 was generated due to an increase of 6.2% and generated 4.8% of the turnover of physical media sales. Domestic and foreign artists have divided the Polish market of physical media practically equally, with a slight advantage for international artists.

Stable growth was also noted in vinyl sales. In Poland, in 2018, they generated a turnover of PLN 31 million, surpassing 16% in revenue from physical media. This result translated into an increase in vinyl sales by 8.6% as compared to the previous year.

In Poland, as in the world, global music companies dominate (majors). Since 2013, these are three companies: Universal Music Group, Sony Music Entertainment and Warner Music Group. All have their branches in Warsaw. The market share of independent labels, such as Kayax (Polish alternative music, often with mainstream sales), Mystic (mainly metal and rock, but also an alternative, even k-pop), is growing. There is also Agora (mainly Polish music scene: alternative music, entertainment, serious and film), MyMusic (pop and hip-hop for young people), MJM (Polish music, including Polish entertainment), Dux (classical music), Sonic Records (alternative music, pop, rock), Rockers (punk , reggae) or Antena Krzyku (independent music). A significant segment of the market has been taken over in recent years by labels releasing Polish hip-hop, such as B.O.R., Asfalt, Prosto, QueQuality, SBM, Step or Alkopoliagamia.

The largest music chain in Poland is Empik. It is a network of 250 multimedia store (including books, CDs, games, magazines, toys, electronics) located in city centers, shopping malls and the online empik.com. The second largest chain is Media Markt (over 60 stores). Additionally, there are online and stationary stores, which have been popping up more recently (mainly with a vinyl specialization). Some of them are: Rock Serwis, Mystic.pl, SeeYouSoon, Side One, Music Corner, Megadisc, Asphalt.

Smaller stores often buy directly. In order to get online, you must have a distributor in Poland with an appropriate contract. Such a role may be played by one of the major labels, but also independent companies that deal with the Polish distribution of both local and imported titles (including Mystic, Sonic, Rock Serwis, MyMusic).

11. WE HAVEN'T FELT A DECLINE IN PHYSICAL MEDIA SALES – AN INTERVIEW WITH MICHAŁ WARDZAŁA FROM MYSTIC



Mystic Production is one of the largest independent players on the Polish publishing and distribution market. They started in 1995 with a license tape with Norwegian metal, today they are trading tens of thousands of titles from around the world. They also release Polish artists. Michał Wardzała, the company's CEO, reveals the secret to its success.

**How many record labels are currently distributed in Poland by Mystic Production?
How many titles do you have on offer now?**

We have signed about 40 direct distribution contracts, including with Nuclear Blast, Ear Music, Mascot, Metal Blade, Peaceville, Relapse. A few of them are contracts with companies that, in addition to their titles, redistribute other publishers, such as PIAS, Cobalt, Plastic Head, Good To Goo and Membrane, so the number of labels we represent in Poland reaches over one hundred. In the permanent offer, we have about 25,000 titles.

Who are the most important international partners for Mystic Production? What determines the success of long-term cooperation?

We do not categorize counterparties in this way. We do not have a more or less important divide. If we cooperate with someone, it is primarily because we believe in the potential of the artists that the company represents. The sales result is less important. More so the overall image or whether the publishing characteristics of a given company are convergent with our profile. Long-term cooperation is affected by a number of factors, but to put it simply, reliability, stability and financial security are essential. When it comes to people, who love what they do and identify with the artists they work with, then we can talk about the symbiosis between a label and distributor, which in the years to come can bring success.

What criteria must the label that you decide to represent meet?

It must publish artists who evoke emotions with their music. We have an open door policy with such labels.

Do you cooperate with Canadian labels?

Shamefully, I'll confess that I do not know any Canadian label. I know and love with boundless devotion Voivod and Rush.

You operate not only on the Polish market ...

We have an office, warehouse and our own distribution in the Czech Republic and Slovakia. Besides that most of the catalogs have rights for all of Eastern Europe - Hungary, Slovenia, Romania, Croatia, Estonia, where we have agreements with local distributors.

What percentage of Mystic's turnover are its own releases and what imports? What do you sell directly through the online store and record stores?

These are distributed very differently, depending on the titles just appearing on the scene, but to generalize greatly, it would come to around 50/50. The online store is an extremely important element, and it is still growing strongly. In turn, the physical record stores in Poland are unique on a global scale, because we have a huge, well-managed Empik chain with more than 200 stores around the country; we have the Media Markt chain; and we have more and more independent record stores, both physical and online. It is a very healthy and solid market that, despite negative trends elsewhere, is still developing in Poland.

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How big is the impact of streaming services and the global decline of physical media sales on Mystic? How do you react to it?

I feel uncomfortable when I talk about it, but we haven't felt a drop in the sales of physical media at all. We still have great results in this area, and 2018 was the best in the company's 23-year history. Let me repeat: from 1995 to 2018, we sold the most physical carriers in 2018. Of course, we are closely observing the trends in the digital world. We have direct contracts with the largest streaming websites; we have created our own distribution, analytical and fiscal system. We keep our finger on the pulse, although I am convinced that the physical media market will function well for a long time.



Mystic is not only about the distribution of music publishing companies, but also a number of other activities, including a festival, music management and a music magazine.

Our activity is highly diversified and covers several areas. Each one is managed by very passionate people. Management is a team of people who have been developing the careers of leading Polish artists for years. We are extremely selective here, and we currently only look after four artists, i.e. Organek, Maria Peszek, Mitch and Mitch and Abradab. The festival is a venture to which we invited friends from Knock Out and B90. We have big ambitions and long-term plans. This year's edition will take place on June 25 and 26 in Kraków, and nearly 30 bands will perform on three stages, while the main stars will be Slipknot, Sabaton, Within Temptation, In Flames and King Diamond.

What are the biggest challenges and opportunities for companies such as Mystic in the coming years?

To have a good nose and open ears. That's both the challenge and opportunity for the label.

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12. STREAMING AND DIGITAL SALES

Streaming platforms in Poland are still a relatively new option. Spotify appeared in Poland in 2013, Deezer came a year earlier. But they are becoming more and more popular. Thanks to them, digital sales exceeded 100 million PLN for the first time in 2018. With over 105 million sales, this marked a 23% increase as compared to 2017, and this already accounts for 35% of music sales in Poland.



Streaming accounts for nearly 93% already in digital sales. Other sources of income from digital sales are online downloads (4%) and downloads to mobile phones (3%).

The most important players on the Polish streaming market are Spotify, Tidal, Deezer, Apple Music and Google Play Music. They don't, however, publish detailed data on the number of users and streams in Poland.

Spotify maintains that Poland is becoming a key market in Europe, and the popularity of audio streaming in Poland is steadily growing. The vast majority of its users is under 35 years old and it accounts for 50% of active users in Poland. The most widely represented age group is 18-24. It makes up 40% of all users. The company is observing huge development potential among owners of mobile devices and becoming a mobile-first platform.

Besides music, podcasts have become an integral part of the listening experience on Spotify. Only within the last year (from the end of 2017 to the end of 2018) the monthly number of podcast listeners for Spotify in Poland increased by 300%.

The Spotify service boasts being the leader in discovering new music and recommending content. The data collected by Spotify since 2008 also shows that in recent years the diversity of listening, i.e. the average number of artists listened to by users per month, increased by as much as 40%, thanks to personalized playlists and the ones created by the team of Spotify editors. This means that people regularly listen to unknown / new artists. One of the local "success stories" is the Hip-Hop Generation playlist, which is observed by over 100,000 users. This confirms the thesis that hip-hop is a leading music genre among Spotify users in Poland.

POLAND'S TOP SELECTIONS ON SPOTIFY (based on Wrapped 2018 data)

Most popular artists

1. Taco Hemingway
2. Quebonafide
3. Taconafide
4. Dawid Podsiadło
5. Imagine Dragons

Most popular albums

1. Taconafide - Soma 0,5mg
2. Dua Lipa - Dua Lipa
3. Dawid Podsiadło - Małomiasteczkowy
4. Taco Hemingway - Cafe Belga
5. Otsochodzi - Nowy Kolor

Most popular songs

1. Tamagotchi - Taconafide
2. Małomiasteczkowy - Dawid Podsiadło
3. Początek - Męskie Granie Orkiestra 2018
4. In My mind - Dynoro & Gigi D'Agostino
5. One Kiss - Calvin Harris feat. Dua Lipa

Most popular playlists

1. Hity lata 2018 | Summer Hits 2018
2. Generacja Hip Hop | Generation Hip Hop
3. Top Hits Polska | Top Hits Poland
4. Jesienny chill | Autumnal chill
5. ...ale najpierw kawa | ...but first, coffee

13. PLAY IT AGAIN, LIVE!

Even as late as the beginning of the 1990s, the situation of live music in Poland was unenviable. In the summer, young people went to Jarocin for a festival which was the breeding ground for punk, metal and other sounds from the alternative scene, and adults went to Opole or Sopot for song competitions organized by television stations. In the student clubs near universities, so-called youth bands took the stage, and once in a few weeks or sometimes months, a star from the West came to Poland, like Iron Maiden or Leonard Cohen. Not only were popular musicians treated like celebrities, but really anyone who decided to come to Poland and be paid in a currency that had little value. There is the famous anecdote that The Rolling Stones received their remuneration for their first concert in Warsaw in 1967 in the form of a railway car filled with vodka. It is beautiful to imagine, even if untrue...

A lot has changed since then. In Poland, festivals have been developed, lauded and awarded around the world, often sold out and crowded with guests from abroad. Such successful initiatives include Open'er in Gdynia, Unsound in Kraków or OFF in Katowice. Excellent concert halls were also built, offering the best conditions to even the most demanding artists. Small clubs also thrive, also in smaller towns. In short, the Polish live music market is developing as dynamically as in the rest of the world and maybe even faster, taking into account that all these events appeared on the map in the 21st century.

According to PwC analysis and estimates, in 2015 the music concert market in Poland, was valued at 228 million USD. It has been growing steadily ever since.

The most important Polish festivals:

Audioriver

A great dance party on the bank of the Vistula River, recommended by Resident Advisor, among others. An electronic music festival, which features well-known and established music brands, as well as young hopefuls and new great sounds from Poland and abroad.



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Cieszanów Rock Festival

The largest paid rock festival in Poland for fans of traditional rock sounds, but also metal, punk and reggae.

Fest Fest

A new event on Poland's festival map, organized in Silesia at the end of the summer. Six stages, two days of music and a program combining fire with water, mainstream with underground.

Halfway Festival

A small but charming festival where folk meets bedroom electronica. The organizers say that this is an intimate event, which is not subject to any market trends, but is to be a "musical feast and a natural meeting place for people who love music".



Kraków Live Festival

Organized since 2006, the event focuses on popular alternative music, from American hip-hop and R&B to stadium pop rock.

Mystic Festival

The largest metal festival in Poland, which returns after a brief break to Kraków with the ambition to become one of the dominant players in this part of Europe. Hence, it brings together the stars of commercial metal as well as underground warriors.

OFF Festival Katowice

The cyclical festival of alternative music takes place in the picturesque Valley of the Three Ponds. It was the initiative of Artur Rojek, a star of Polish alternative music scene. Perhaps the most eclectic Polish festival, it combines indie rock and jazz, metal and folk, neo-classical and rap. In addition to concerts held on four stages, OFF organizes a literary cafe and film screenings.

Open'er Festival

One of the most important European festivals, which received the distinction of the European Festival Award in the Best Major Festival category and numerous positive reviews in foreign media. With five stages (including the biggest mainstream stars) and numerous additional attractions, from theater, film, art gallery, fashion and NGO zones, it attracts tens of thousands of fans to Gdynia.

Orange Warsaw Festival

A festival of mainstream music, probably the biggest urban event of its kind in Poland. It takes place in Warsaw, at the Horse Race Track in Służewiec.

Pol'And'Rock

Until recently, it operated under the name Przystanek Woodstock, referring to the legendary Woodstock. It is the largest free outdoor festival with dozens of performers from Poland and around the world coming together each year, including music debuts who took part in the accompanying competition for young performers. Pol'And'Rock also beats audience records! In 2014, over 750,000 music fans came to it!

Cross-Culture

The idea of the Warsaw-based festival is to expose the audience to the wealth of the modern world. The festival, which exists since 2005, presents world music in all shades and from all continents.

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Soundrive

An ambitious project connected with the excellent club B90 in Gdańsk. It welcomes not only alternative artists, but also often (nearly) anonymous ones, which for many performers is the first opportunity to play in Poland.

Tauron New Music

The event is organized in the amazing, post-industrial spaces of the Silesian Museum in Katowice. The music is mainly mechanical, because electronica dominates, but it also combines jazz, hip-hop and rock.

Up To Date

New trends in urban music plus artists who have already earned cult status on the stage. Białystok's Up To Date presents the best, though not necessarily popular, electronic and hip-hop music.

Unsound

A festival of new music that seeks and asks questions. Each edition of the event takes place under an important, thought-provoking slogan (this year it is "Solidarity"). The audience is dominated by visitors from abroad, who are attracted by an ambitious program but also the atmosphere of the unusual venues scattered throughout Kraków. Unsound takes place not only in Kraków, it has also had its editions in New York, Tbilisi, London and... Toronto.

World Wide Warsaw

This is a Warsaw-based multi-venue festival that takes place over the course of various dates and in different clubs during one month in springtime. New urban and underground music, but also the soon-to-be mainstream. From electronica to hip-hop and R&B to folk.

Different Sounds

The festival takes place in Lublin, near the eastern border of Poland, hence open to the diversity of genres, traditions and cultural influences. From folk music to extreme sounds and the legends of alternative music, these are always unconventional proposals.

Most important clubs:

Białystok – Zmiana Klimatu

Bydgoszcz – Mózg

Gdańsk – B90

Gdańsk – Parlament

Gdańsk – Stary Maneż

Katowice – Hipnoza

Katowice – Mega Club

Kraków – Alchemia

Kraków – Kwadrat

Kraków – Re

Kraków – Studio

Kraków – ZetPeTe

Lublin – Graffitti

Łódź – DOM

Łódź – Wytwórnia

Poznań – Blue Note

Poznań – Meskalina

Poznań – U Bazyla

Rzeszów – Vinyl

Toruń – NRD

Warszawa – Cafe Kulturalna

Warszawa – Hydrozagadka

Warszawa – Progresja

Warszawa – Proxima

Warszawa – Stodoła

Wrocław – A2

Wrocław – Firlej

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Most important concert halls:

Katowice – City of Gardens
Katowice – National Polish Radio Symphony Orchestra
Kraków – ICE Kraków
Opole – National Centre of Polish Song
Poznań – CK Zamek
Szczecin – Mieczysław Karłowicz Philharmonic Orchestra

Toruń – Od Nowa
Tychy – Mediateka
Wrocław – National Music Forum
Wrocław – Orbita
Zabrze – House of Music and Dance

Most important arenas:

Gliwice – Arena Gliwice
Katowice – Spodek
Katowice – International Congress Centre
Kraków – Tauron Arena
Łódź – Atlas Arena

Poznań – MTP2
Sopot – Ergo Arena
Szczecin – Netto Arena
Warszawa – Torwar

Booking agencies:

AM Artists/Automatik
Alter Art
Borówka Music
Discomfort
Distorted Animals
Follow The Step
Go Ahead
Good Music
Good Taste

Illegal Breaks
KnockOut
Lion Stage
Live Nation
Makroconcert
Metal Mind
Prestige MJM
PW Events



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14. TAKE THE STAGE AT A SHOWCASE EVENT

Showcase festivals are always a good way to enter a new market. In Poland, these do not have a long tradition, but some interesting ones take place and they are usually connected with industry conferences and workshops. These include *Warsaw Music Week* in Warsaw, *Co jest Grane* in Warsaw (suspended in 2018) and *Tak brzmi miasto* in Kraków.

The largest and most important showcase festival in Poland is *Enea Spring Break*, organized in April in Poznań. It is a three day event filled with music and taking place in over a dozen spots around the city, from clubs for several dozen spectators to large outdoor stages for several thousand music fans. It brings together over 100 performers. Local artists dominate, but every year more and more slots in the Spring Break program are taken by musicians and bands from abroad. There are also numerous accompanying events, including discussion panels and workshops. www.spring-break.pl

Entering the Polish market can also help with participation in one of the other European showcases, regularly visited by bookers of Polish festivals and clubs. This includes *Eurosonic Noorderslag* (Holland), *Reeperbahn* (Germany), *The Great Escape* (UK), *Nouvelle Prague* (Czech Republic), *Tallinn Music Week* (Estonia), *Jazzahead!* (Germany) and *Waves Vienna* (Austria).



Delegates from Poland appear at them as part of the *Don't Panic! We're from Poland*, run by the Adam Mickiewicz Institute. Also through *Don't Panic!* you can apply for study visits at Polish festivals.

<https://iam.pl/en/programmes/dont-panic-were-from-poland-programme>



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15. AN INTERVIEW WITH TOMASZ WAŚKO

We try to make the whole city live and breathe music.

Tomasz Waśko from the concert agency Go Ahead, organizer of Enea Spring Break Showcase Festival & Conference, explains why every year for one spring weekend Poznań becomes the undisputed capital of Polish music.

He talks about the benefits of showcase festivals.

Before Spring Break there were other attempts to transplant the format of the showcase festival to Polish soil, but not entirely successful. You were not afraid that Poland simply does not need such an event?

Of course, we were wondering if such an event is needed; we also didn't immediately feel that we have a recipe for success. Hence the very cautious approach to the matter and the nomenclature of the first edition of Spring Break, which was called the "zero" pilot edition. We wanted to check if there is a place on the market for such a format and whether it will be interesting to the public, both the audiences and the industry.

What did you do differently?

I think it was very important to organize this event outside of Warsaw and to make the representation of the musical milieu come to Poznań. Once they had already gotten out from their homes and offices in the capital, they had more energy and time to actually devote themselves to concerts and networking meetings. To this effect, Poznań seemed to be the perfect place for this type of event from the start. A certain compactness of the city center and short distances between concert venues here are a huge plus and a decisive factor. It wouldn't have this in a city where people would have to move between clubs by public transport or taxis.

Which other events did you model the festival on?

Of course, we have traveled to a lot of other festivals of this type, for example Eurosonic, Reeperbahn, Great Escape or: larm. For sure, it is not that we transplanted any of the formulas of these festivals 1:1 in Poznań. We were inspired by the showcase format, but from the first edition we added our own ideas, including involving in the line-up more established names, such as Artur Rojek or Kamp in the first edition. The core of the program are young performers, but in order to encourage the public to buy passes, we decided that as a kind of lure we will also present well-known artists or headliners.

Who comes to Spring Break?

People from labels come (Enea Spring Break is an obligatory point for A & Rs), festivals, clubs, the media, booking and managerial agencies. Every year there is an increasing number of delegates, both from Poland and abroad. In addition, we have several thousands of the audiences buying very cheap tickets. This year the cost of entry for the entire festival is only 105 PLN.

Spring Break is more than just concerts. What initiatives accompany them?

There are exhibitions (we had, for example, an exhibition of concert posters by Holak and Ryski. For several years we have also been a partner of the 30/30 competition for the best CD cover), panels, discussions, workshops, and record exchanges. We try to make the whole city live and breathe music.



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The showcase which is focused mainly on the young Polish music scene made an optimistic assumption. How did you know that the inflow of young and sufficiently good artists would be big enough?

It is hard to say that we knew, rather felt, we had intuition. Intuition, which fortunately turned out to be right.

What conditions must be met to play at Spring Break?

We do not have any rules, which would clearly indicate which band can play or not. Until recently, we had the rule that the band that played once at Enea Spring Break should not appear at the festival again, but at the sixth edition we decided that since 2014 a sufficient amount of time has passed and it is worth checking what is happening with the bands that played the first or second editions. Hence the presence in line 2019 of such artists as Dumplings, XXANAXX or Mela Koteluk.

Is it worth it to perform at all? Has it changed someone's fate?

Yes. We know about numerous record contracts signed after the festival, situations in which a band arrived in Poznań without a manager, and left here with one, about bookings for Polish and foreign festivals made as a result of the performance at Enea Spring Break.

How can exhibitors from outside Poland be accepted for Spring Break and how are they accepted?

We are part of several European programs such as ETEP, INES and Excite, so we invite bands from these programs, but also groups outside of them, cooperating with, for example, the agents with whom we work at Go Ahead concerts.

What goals did you set for yourself at the beginning did you manage to achieve, and what else lies ahead? Where is Spring Break heading?

It seems to me that we have managed to create a platform for the Polish music industry - a platform for meetings and exchange of experiences. Enea Spring Break is an obligatory event in the annual calendar for many people from the music community. We also have managed to create a place where young performers thrive, with the sense that it is the right festival to debut at. We see it every year with the increase in the number of applications.



16. WHERE TO RECORD, WHO TO RECORD WITH AND WHAT THAT MAY LOOK LIKE

Although we live in the era of home recording, the conditions may not be right for every job. How do you record drums in the bedroom? Or a jazz nonet, a string quartet or a twenty-odd choir in the kitchen? Recording studios are still needed by professionals, especially when they are well-equipped and have a unique atmosphere. The best Polish studios are not monuments of rock'n'roll history, but were created relatively recently. Regardless, they are designed by the best specialists and full of the best equipment and people who know how to use it and who love music.

Recommended music studios in Poland:

Custom 34 – a modern studio frequented by the Polish mainstream and alternative scenes

Recpublica – lakes, forests and... a well-equipped studio designed by John Flynn (creator of Abbey Road Studios)

Studio S4 / 6 – a team of three studios enabling the work of the largest choir and symphonic orchestras

Izabelin Studio – the cradle of the contemporary Polish mainstream, three versatile recording studios

Alvernia – all types of music and film production, post-production

Monochrome – a unique studio located in a forest and surrounded by wilderness

Fonoplastykon – rock and alternative music

Hertz – specialization is extreme metal

When an artist decides where to record, it's worth considering who to do with it. Sometimes your own skills are enough, sometimes teamwork helps, but other times, you need something more. For example, an orchestra. Polish classical musicians are famous for their technical proficiency, versatility, and (prosaically speaking, but business is business) competitive prices.



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Orchestras worth your attention:

Symphony Orchestra of the National Philharmonic – founded in 1901. Since then it has cooperated with Edvard Grieg, Sergiej Prokofiew, Maurice Ravel, Artur Rubinstein and Richard Strauss, among others. It has made numerous recordings, including for Deutsche Grammophon, Decca and Naxos, but also for popular anime series and video games.

Sinfonia Varsovia – an orchestra that was created to accompany Yehudi Menuhin's concerts with over 300 items in its discography (Decca, Denon Nippon Columbia, Deutsche Grammophon, Virgin Classics, among others).

Sinfonietta Cracovia – it has cooperated with Krzysztof Penderecki, among others, and made recordings for BBC Classical Music Television and TV ARTE.

National Polish Radio Symphony Orchestra in Katowice – in addition to radio recordings, it has over 200 albums under its belt and received numerous awards including Diapason d'Or, Grand Prix du Disque, International Classical Music Awards.

Aukso Chamber Orchestra of the City of Tychy – probably one of the most versatile orchestras in the world. Comfortable playing classical or contemporary music, jazz and pop. It has played with Aphex Twin, Jonny Greenwood (Radiohead), and many others.

Chamber Orchestra of Polish Radio "Amadeus" under the direction of Agnieszka Duczmal.

Now, you may have a recording, beautifully produced and made, but you have no illusions - many people listen with their eyes these days. A good music video increases the chances of success, and as you know, these are not cheap things. Fortunately, in Poland it is still cheaper than one would expect, but it is of the highest quality.

Select music video producers:

Platige Image – creates music videos for the biggest Polish stars, television productions (including for Netflix) and advertising

GłębokiOFF – hip-hop and alternative, also film productions (including for HBO)

ImagePro Michał Braum – aftermovies of the biggest Polish festivals, music videos for the stars of the Polish alternative scene, commercials

Group 13 – music videos for hip hop, rock and metal stars, including Behemoth, Amon Amarth, Decapitated

Filip Załuska – hip-hop, pop, alternative

Motionpikczer – music videos of Polish alternative groups

17. GROWING AUDIENCE NUMBERS AND THE STRENGTH OF THE POLISH CONCERT MARKET

Interview with ARKADIUSZ HRONOWSKI, the owner of the SPATiF club in Sopot and B90 in Gdańsk, considered in the industry as one of the best music clubs in Poland.

Is running a music club in Poland a good business?

Like any other. You just need to know it well, have the heart for it, a professional approach and a bit of passion. There is competition in every field, even forest and environmental workers have to show considerable experience, determination and get up very early.

B90 enjoys the opinion of one of the best concert clubs in Poland. Interestingly, both among musicians and fans. What have you done to earn that opinion?

The answer is partly in the previous question. From the beginning, the club was built for musicians. And because the musicians work well in it, the audience and club attendees will be satisfied. We only focus on the quality of work, sound, lighting, and toilets. The rest was adapted as we went.

Who sells concerts?

Performers, sometimes legends, temporary stars and recently young Polish hip-hop. We have to promote the remaining ones a lot. Today, it is mainly based on the well-developed mechanisms of the Internet. In my opinion, posters around the city do not bring any benefit. Cities are littered with them. The Internet too, but the right algorithms can reach the right recipient. And if it does not help, it means that the artist is unknown and the potential audience member is reluctant to bet on the new and the unknown.

Do you have a regular audience? Who goes to Spatifu and who to B90? What attracts them? Is it the repertoire or the atmosphere?

A regular audience always exists, but it is like 10%. I also know that many concert goers in Stary Maneż [another large club in Gdańsk] have never heard of the existence of B90. SPATiF has collected 60 years of experience, stories, anecdotes, scandals. It is still a fashionable and iconic place. During the week you come for the atmosphere, and on the weekend to show-off and to go crazy with impunity. B90 is a typical concert venue. When you put on Gojira, obviously metalheads come; when Gus Gus, then it is a bit like SPATiF and those that frequent shopping malls and the corporate types then come by. And when we get Taco Hemingway, then actually I do not know, because my children are too old, and I don't have grandchildren yet.

The concert market in Poland has been clearly growing in recent years. What do you attribute this to?

It is entertainment. In my opinion, the development of the entertainment sector is the result of the economic position of a given country. Once upon a time in Poland, people held parties in their homes and during the holidays they went out to dance. Concerts were for ruling class and could be watched on television. Today, we can say that we are almost in Europe. But if the economy suddenly slows down, the first thing that citizens will give up is entertainment. People that come to us mostly live on credit and have to pay it off from something. It is still thin, though quite stable ice.

The strength of the Polish concert market is the growing audience. We have four generations already, and every one of them wants to integrate. Facebook is proof of this. It works, but the process is very slow. You know, you need decades.

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Does anyone have a chance to play at your club who is not a star? What conditions must be met – is the right amount of money enough?

These types of performers have played a lot in our club and will continue to play. In this industry, this should be treated by club owners as relief for their hard work. In a sense, all music club owners are passionate and invite their favorite bands, who, despite the low rates do not cover the production costs of the concert in most cases.

Is there anything at the concerts in Poland that will surprise guests from abroad?

They are mostly satisfied. Members of metal bands do not fully understand what the word “napierdalać” means, which is chanted by the audience between songs. So we have a special instruction backstage with the word written phonetically (napierdalatch) and a brief explanation about what it means, including that it is a compliment for the artist.

You organize the B90 Sounddrive Festival. It's a specific event, because you take a risk bringing in not-yet-popular artists, often at the beginning of their career.

It's an addiction, disease. An expensive hobby. What normal person undertakes such a thing on a such a large scale? (laughs) By the way, we had Canadian guests at the festival: King Khan, Austra and Dilly Dally.

18. LIVE IN POLAND

These days concerts are the most important source of income for musicians, but also the best way to promote in a new country. Here is some useful and practical information before heading out to Poland.

Renting a club with the capacity of up to 200 people with sound, lighting, ticketing, and security personnel, food, etc. is about 1200 – 1500 PLN.

Renting a large club (for 1000 people and more) costs 10 000 PLN. This, in addition to the rental fee, includes:

- production (lighting, sound) – approx. 3000 PLN
- security – 700 – 2000 PLN (depending on the size of the concert)
- cleaning crew – up to 500 PLN
- ambulance and health services on-site – approx. 200 PLN per hour
- heating/air conditioning – 1500 PLN

The band must have its own instruments and backline. Renting a backline (assuming the simplest rock set, i.e. two guitar amplifiers, a bass guitar amplifier, and percussion) will cost about 700-1000 PLN per night. Renting a piano with a tuner will be approx. 2000 PLN.

The cost of renting a van for the band (TV and DVD, plus a large, separate space at the rear for backline and merchandise) is about 200-250 PLN per day (without driver and fuel). The price of fuel is currently about 5.50 PLN / liter of 98 and 5.15 ON petrol. A van burns approx. 12 liters per 100 km.

It is not customary for clubs to provide bands with accommodation after a concert unless you agree to this otherwise and in advance. The cost of a hotel in a large city (Warsaw, Krakow, Gdańsk) is 200-400 PLN for a double room in a three-star hotel.

The cost of a fast food lunch is approx. 35 PLN per person. A dinner ordered at a local catering company will also cost no more than that (it is worth checking the options of the club's regular suppliers beforehand). The cost of dinner in a restaurant is 50+ PLN. Moreover, there may be problems with vegetarian dishes, especially vegan, anywhere else besides the larger cities. Do check their availability first.



19. TV

Internet killed the TV star – around the world, Poland is no exception. Popular music almost disappeared from the programs of large TV stations. The exceptions were song competitions, like Eurovision, but also its local equivalent, the Opole Festival and talent shows, often imitating popular formats from other countries. The most popular (or still enjoyed) were *Pop Idol*, *Must Be The Music*, *X-Factor*, *Got Talent* and *The Voice* (*The Voice of Poland*, also with a version for kids). This phenomenon permanently changed the Polish mainstream, almost completely altering the way in which young talents are discovered and new faces promoted. Talent shows have also become a phenomenon in Poland, since the appearance of *Idol* on Polsat TV in 2002. Most of the new names in the mainstream are artists that won or participated in talent shows – including Dawid Podsiadło, the most popular indiepop vocalist; Brodka, who has an international contract with PIAS; Krzysztof Zalewski; folk rock band Enej; and even metal band Besides; and more. Eventually, it came to the point that artists with contracts who were looking for a promotional platform for the planned release of an album took part in the program, as well as performers from the past, who treated participation in the program as an ideal way to relaunch their career. Foreign artists also attempted to use these platforms for this purpose, but so far without much success.



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A lot of music is presented on the TVP Kultura channel (a public broadcaster) both in its own productions and concerts or those bought from other broadcasters. There are still popular cable stations from the previous era (MTV, VIVA, 4FUN.TV, ESKA TV), but they do not have a major impact on the music market. A replacement for them is the Internet with recommended music videos and features, like interviews. Vevo Poland is the most popular today. An interesting solution, mainly for mainstream artists, may be participation in the breakfast television programs (like TVP2 or TVN stations) that do not present the music itself, but are always willing to present a human-interest story, which is used, for example, by international artists with Polish roots to talk about the dumplings that their grandmother always cooked, while promoting themselves.

20. RADIO

Although its role is not as important as it was two decades ago and a music career is possible without radio (the proof is in the hip-hop and alternative scenes, based mainly on the Internet, especially YouTube), radio remains the most important promotional tool for mainstream music. The nationwide RMF FM station can boast the greatest audience – 26.9% of Poles admit to listening to its program (radio station listenability is based on declarative surveys submitted in telephone surveys). The music presented on RMF FM reflects the Contemporary Hit Radio format that for several years favored the golden era heavily. Four new songs a week get on the playlist per week, which is preceded by research. Pop artists can also count on support from Radio ZET, VOX, as well as the ESKA and RMF MAXXX networks. Alternative music (its more popular variations) can count on some representation on Trójka and Chilli Zet, and rock music on Trójka and above all Antyradio and Rock Radio.

It is also worth mentioning that the national Polish Radio broadcaster has its local branches in large Polish cities, and they usually have high stats in terms of listeners from the respective regions. (eg Radio Katowice in Silesia, Radio Kraków in Lesser Poland, Radio Rzeszów in Podkarpacie, Radio Poznań in Greater Poland). For the promotion of alternative music, student radio stations (eg Radio Afera in Poznań, Radio Kampus in Warsaw, UWM FM in Olsztyn) are also very valuable, as well as a few stations broadcasting in DAB + mode (eg Radio OFF Krakow). All those mentioned here are distinguished by the reach of the local audience,



which is particularly useful in promoting concert tours, as well as the presence of many original broadcasts, presenting a very wide spectrum of music, often absent from nationwide platforms.



In the era of streaming services, radio stations operating only online are becoming less and less important, but it is worth mentioning that after their boom in the first decade of the 2000s there are still those who enjoy a large group of listeners or hubs focusing on different formats: RMF ON, Tuba FM and Open FM. JazzRadio.FM only broadcasts on the web, and this is the only strictly jazz radio in Poland. The Newonce radio (part of the portal of the same name) is dynamically developing, devoted to urban music, mainly hip-hop.

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Nation-wide radio stations

rock	December 2017: February 2018	March 2018: May 2018	June 2018: August 2018	September 2018: November 2018	December 2018: February 2019
Radio RMF FM	26,9%	25,2%	25,4%	26,2%	26,9%
Radio ZET	11,7%	13,1%	11,8%	13,1%	11,7%
Jedynka – Program 1 PR	7,4%	6,7%	7,1%	6,2%	5,5%
Trójka – Program 3 PR	5,7%	6,0%	5,6%	5,7%	5,3%
VOX	3,7%	3,9%	3,9%	4,1%	3,4%
Radio TOK FM	2,0%	2,1%	1,7%	1,9%	2,2%
AntyRadio	1,8%	1,9%	2,1%	1,9%	1,9%
Radio Maryja	2,2%	2,1%	1,7%	1,5%	1,8%
RMF Classic	1,5%	1,4%	1,2%	1,3%	1,7%
Polskie Radio 24	0,6%	0,6%	0,4%	0,6%	0,5%
Dwójka – Program 2 P	0,6%	0,4%	0,4%	0,7%	0,5%
Radio Muzo.fm	0,4%	0,3%	0,4%	0,2%	0,3%

Radio Track, Kantar Polska S.A., radio listening times among 15 to 75 year olds

Networks

rock	December 2017: February 2018	March 2018: May 2018	June 2018: August 2018	September 2018: November 2018	December 2018: February 2019
ESKA	7,3%	7,8%	7,8%	7,4%	7,7%
A 17 [27]	5,4%	5,3%	5,4%	4,9%	5,2%
RMF MAXXX	3,4%	3,7%	3,5%	3,3%	4,1%
Złote Przeboje	2,6%	2,7%	3,5%	2,8%	3,1%
Radio PLUS	2,3%	2,4%	2,4%	2,1%	2,2%
Radio TOK FM	1,3%	1,6%	1,9%	1,8%	1,7%
Meloradio	0,9%	0,7%	0,8%	0,9%	1,2%
Radio Pogoda	1,0%	0,9%	1,2%	1,0%	1,1%
Rock Radio	0,4%	0,5%	0,3%	0,4%	0,4%
Chilli Zet	0,3%	0,2%	0,3%	0,2%	0,3%

Radio Track, Kantar Polska S.A., radio listening times among 15 to 75 year olds

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21. PRINT MEDIA

The printed press market in Poland is experiencing a crisis, like everywhere in the world, but there are also niches in which music magazines hold tight. Niches and genres – these are important words, because Poland does not have a single musical magazine, whose spectrum of interests would include various musical genres, including the mainstream. There is no equivalent to *Rolling Stone* or *Q*. The quarterly *Gazeta Magnetofonowa* is an exception, but this one focuses exclusively on Polish music. The strongest segments of music press in Poland are rock and metal. The genres were particularly popular in the 1980s and 1990s, meaning their fans not only flock to records, CDs and tapes, but also to the traditional press. Their distribution rates are not high (from a dozen to 2,000 copies, but they reach the right target). The most read titles are:

Teraz Rock – a monthly devoted to guitar music, from indie rock to metal. The most popular title in Poland.

Magazyn Gitarzysta – music, the craft, equipment – also about guitar music, but above all for practitioners.

Metal Hammer – a Polish magazine licensed by the British, but entirely independent editorially, mainly about metal, hard rock and progressive rock.



Noise Magazine – alternative metal and related genres, also post-metal, industrial, noise, kraut rock, psychedelia, etc.

The cover of one of the last issues was designed by Away, the leader of the Canadian metal legend, the Voivod band.

Lizard – classic rock, both in a historical perspective, as well as contemporary performers who reference it.

Top Guitar – a magazine for guitarists, bassists, people recording at home, but also fans of classic rock.

Musick – a magazine about the most extreme edges of the metal genres: death, black, grind, thrash, etc.

Mystic Art – metal and related genres, but also alternative rock, a magazine devoted largely to artists released and distributed by the Mystic Production company.

Apart from metal musicians and rockers, fans of other music also have their own dedicated media. Here are examples:

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Jazz Forum – a magazine dedicated to jazz music, the oldest music magazine in Poland, issued continuously since 1965.

Pismo folkowe – a magazine devoted to ethnic music, not only Polish, also world music

Twój Blues – quarterly dedicated to blues music

Glissando – contemporary music and avant-garde

DAILIES

The national daily press includes:

Gazeta Wyborcza – the most opinion-forming Polish newspaper, about 100 000 distribution and 140 000 thousand online subscribers. Music is present both on the main sections, in the culture section, and in the weekly magazine *Co Jest Grane?* devoted to concert life and album news.

Dziennik. Gazeta Prawna – a permanent cultural column often devoted to music. As in the case of local radio stations, it is worth remembering that there are also local newspapers, very popular in their regions and gladly presenting artists on tour, including, among others, *Dziennik Polski* (Kraków), *Dziennik Zachodni* (Silesia), *Dziennik Bałtycki* (Pomerania), *Dziennik Wschodnia* (Lublin and Mazowsze).



WEEKLIES

Polityka, *Newsweek*, *Tygodnik Powszechny* and *Wprost* are the four most important Polish weeklies, in which music is consistently presented.

MONTHLIES AND OTHER PERIODICALS

Music is presented typically through a lifestyle prism, which means that not every artist can be presented, but this type of press involves an attractive target group. It is worth mentioning *K-Mag*, *Vogue*, *Playboy*, *High Heels Extra*, *Elle*, *Zwierciadło*, and *Aktivist*.

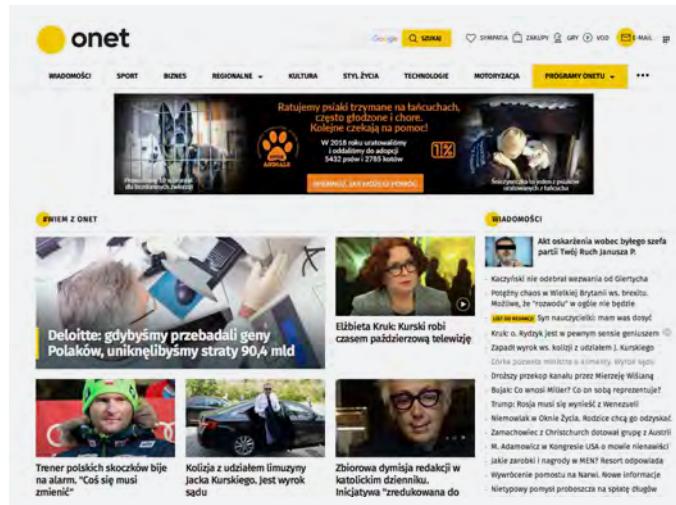


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22. ONLINE

THE BIGGEST ONLINE PORTALS

The specificity of the Polish Internet lays in its influential online portals offering both journalistic content and services which have survived the influx of global social networks without much damage. The largest of them enjoy far reach, counting millions of users monthly, and almost all, except *Wirtualna Polska*, have their own music and cultural services.



Gazeta.pl – 17 million – has its own cultural website, which includes information about music, but also contains content from *Gazeta Wyborcza* and *Co Jest Grane?*.

Onet.pl – almost 22 million monthly users – the *Kultura* website, where music information is published, with an emphasis on the stars (click-bait).

Interia.pl – 19 million – this portal is the most popular daily music website on the Polish Internet.



GLOBAL BRANDS

Poles are very eager to use Facebook (with a reach of over 22 million users a month) and YouTube (nearly 20 million), and the latter is probably the most popular source of music. It is worth remembering, for example, when planning advertising campaigns related to music on the Polish market.

There are also Polish versions of content marketing websites that concern global brands:

Red Bull Muzyka – part of the Red Bull lifestyle portal, touching mainly on rap, electronica, and popular alternative music.

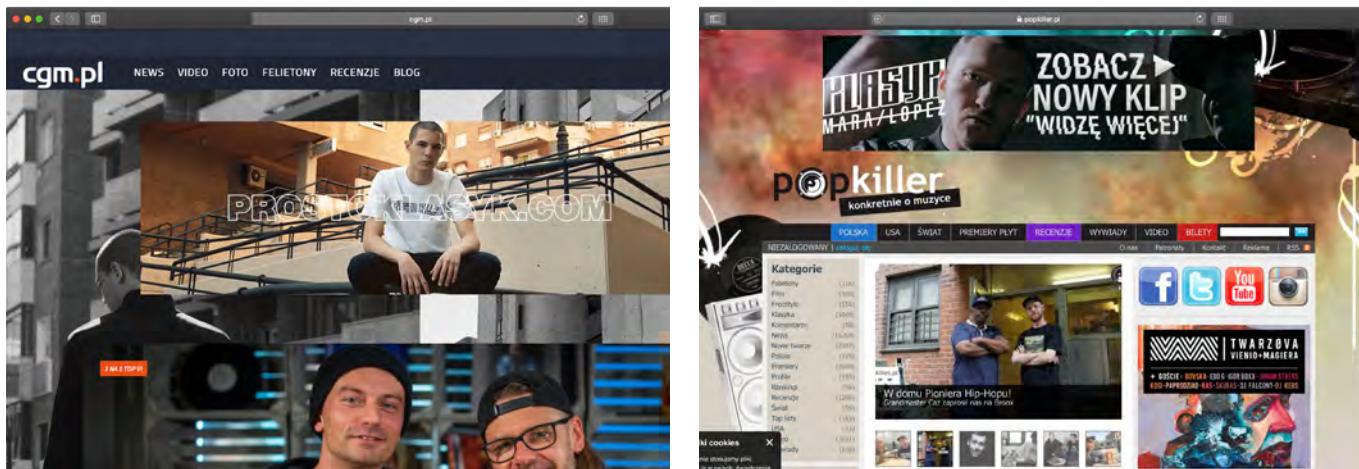
Electronic Beats – a musical addition to the operator T-Mobile, as the name itself indicates mainly electronic dance music and hip-hop.

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Streaming services, especially Spotify, are becoming more and more popular, followed by Tidal and Deezer. They are not media in the traditional sense, but they publish playlists created especially for the Polish market, as well as other non-promotional materials (e.g. podcasts), which have a great publicity and promotional value.

INDEPENDENT MUSIC SERVICES

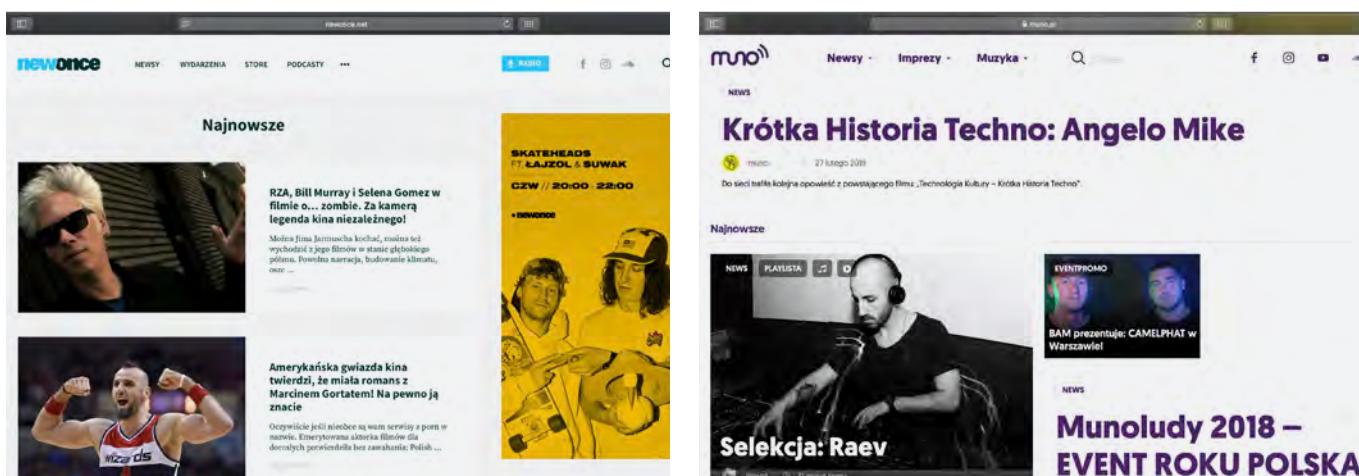
There are many independent music services and new ones are emerging, but they also disappear or slowly overshadow those that were popular until recently because many websites devoted to alternative music are grassroots activities, fan-based and in the long run, struggling with budget issues. It is also difficult to verify the unique views of these websites, which can range from several hundred thousand to several thousand users on a monthly basis.



The most important online music services are:

CGM.pl – (mainly news + video content), Polish hip-hop dominates.

Newonce – hip-hop and urban music, also radio and printed magazine



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Popkiller – the most important hip-hop website, not only about Polish rap

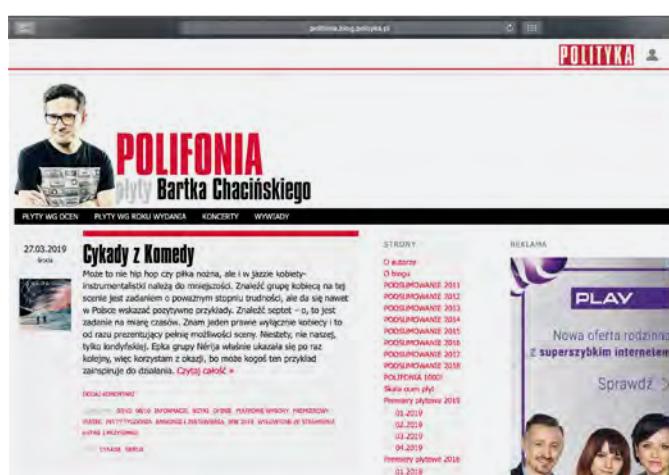
Porcys – was created as a response to Pitchfork. A place for alternative music

Screenagers – alternative and other

Muno.pl – electronica, a full review of dance parties in Polish clubs

Soundrive – alternative and rock music

Nowa Muzyka – electronica and its avant-garde



The screenshot shows a blog post by Wojciech Nowacki. The post title is "RECENTJA JOHN GRANT 'LOVE IS MAGIC'". It features a photo of John Grant performing on stage. The text discusses the album, mentioning artists like Bella Union II Single and Cat Power. On the right side of the page, there is a sidebar for "DNA MUZYKI NA FACEBOOKU" with a link to their Facebook page and a "Polub tą stronę" button.

Jazzsoul – jazz / r'n'b / hip-hop

Uwolnij Muzyke – from alternative to mainstream

Music Is – from mainstream to alternative

Kvlt – metal in all varieties

Beehy.pe – a unique website about music (not in English)

Outrave – alternative music

So Music! – alternative music

BLOGS AND FANPAGES

Blogs are becoming less popular, because user generated content is now the domain of Facebook and Instagram, but there are still excellent and popular blogs, including *Polyphony* (interestingly, this popular Polish music blog is run by a professional, Bartek Chaciński, who is the head of the culture department of the weekly magazine *Polityka*), *DNA Muzyki*, *Na obrzeżach*, *Nowe idzie od morza*, and *Ktoś ruszał moje płyty*. It is also worth to follow popular fanpages on Facebook, for example, the *Trzy szóstki* (alternative), or *Są płyty o których nie śniło się młodym klerykom* (metal, punk, dark electronica), because of their range and impact.

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23. PR AGENCIES

Public Relations specializing in servicing clients from the music industry is still a growing market in Poland. A decade ago, large labels and festivals used only their own resources in this area, while others simply neglected PR. Recently, however, there have been a lot of companies and specialists with knowledge of both the market and the specificity of communication needs of music audiences.

Among them, you can distinguish:

Chimes

PR for music artists and institutions, artist management and music consulting
www.chimes.pl

Fabryka Rozgłosu

Specialization – promotion of publishing houses and artists, also debuting
beata.m.wrona@gmail.com

Happy Monday

Festivals, concerts, other cultural events
www.happymonday.pl

Pracownia Szumu

Culture – events, festivals, artists, galleries, institutions and companies
www.pracowniaszumu.pl

Sidorowicz

Music & branding – companies, artists, festivals
www.sidorowicz.co

Smile PR

Communication in broadly defined culture – a company that supports not only music (including pop), but also cinema, television and museums
www.smilepr.net

Spontan Productions

Specialization – promotion of live music, including festivals and concerts
www.spontanproductions.com

24. CONTENT MARKETING

Music is an excellent platform for marketing communication, but not every song is for sale and not every artist will agree to appear in advertising. Here comes Content Marketing, which turns out to be an effective tool for brand promotion, and at the same time stimulates the development of the music market and allows the artist to preserve his/her independent image. This is the practical implementation of the golden win-win rule.

Red Bull uses its global experience in content marketing on the Polish market. Its activities include the music portal called *Red Bull Music*, recruitment to the famous Red Bull Music Academy, local edition of the Red Bull Music 3Style DJ world championship, the Weekender festival (currently on-hold), as well as the Red Bull Tour Bus, where free concerts on its roof give stars of ambitious pop and rap a platform, often reaching cities where they have not played before.

For a few years, T-Mobile ran the music website T-Mobile Music and the Do-It-Yourself! Contest, under which debuting bands can be included in the programs of the best festivals and participate in workshops with renowned producers and instrumentalists. Currently, T-Mobile focuses on a specific part of the music market, part of its international Electronic Beats program, which includes a website, but also its own festivals and presence at other events.



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An original and exceptionally successful example of content marketing on the Polish market is the traveling summer festival called *Męskie Granie*, which has been promoting the *Żywiec* brand, one of the most popular Polish beers, since 2010. Alcohol advertising is heavily limited by law, so although the visual identity of *Męskie Granie* is known from beverage labels, nothing about beer is mentioned in the marketing communication. On the other hand, the atmosphere of an exceptional musical event is built. Every year the event has new ambassadors (there are also women, although the name implies an event for men), unveils a new song that promotes the event (in 2018, it became the biggest hit of the year in Poland) and enjoys sold-out concerts (they are not organized in facilities that are too large in order to give participants a sense of participation in something special). The finale concert, which is transmitted on Radio Trójka is not the end of things, because in the autumn a live album with the best performances from a given year is released.

Męskie Granie has already found many imitators – one of the cider brands runs its own, *Thirsty for Summer*, and stronger alcohols contribute to the production of hip-hop music videos.

Successful content marketing campaigns were also conducted by brands related to the automotive industry. For example, *Škoda Auto Muzyka* and *Firestone Headliners of Tomorrow* run a competition for young artists.



25. YOU'LL BE TREATED WELL

Prof. Dr. PAULA BIALSKI was born and raised in Canada, but she made her music career in Poland as half of the folk duo Paula i Karol. She works in Germany at the Media Studies Department of the Leuphana Universität Lüneburg.

Where exactly did you grow up in Canada?

Ontario. 300 kilometers north of Toronto.

Do you remember your first contact with music?

There is a lot of music in a school in Canada. In fact, I went to high school, and for 90 minutes a day, for five years, I had to study theater and music. It was very intense. But music is important in all Canadian schools. There is no music school system, so children are not excluded or told: "You will not play because you have no talent." That's a mistake. Thanks to these programs a lot of people play instruments and sing in Canada. My sister teaches music in a private school; my brother is a musician; we all grew up in an environment where playing music was considered cool.



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Is it easier for artists in Canada to gain a following or recognition, even at the local level?

I think it is easier in Poland because the market is smaller. I started with a band in Poland, but my brother was in Toronto living as musician, and after moving to Warsaw, he said that it is easier to get any sort of pay here, even at the very beginning. When everyone creates music, when culture is everywhere, it does not occur to you that you have to pay for it. Beginner artists often pay clubs for renting a room out of their own pocket, or they play for free, at best for pennies. Meanwhile, in Warsaw, when we started with Paula i Karol, no one was surprised that you had to pay for tickets. In Poland, even at the basic level, when you are starting out, you can come across a really professional approach, so there is an acoustician in the room or the club is promoting your gig. In Canada, everything must be done by yourself. The Do-It-Yourself culture applies, in every respect.

What in Canada works in favor of musicians?

Media. The market is saturated with music, so much is said and written about it. From bloggers to local radios, including very professional university radios. There is much less in Poland. Even CBC, or the Canadian Public Radio, plays more alternative music than, for example, Trójka in Poland.

How important is the use of social media in Poland for an alternative band?

In Canada, but also in Germany, Facebook is not the most important medium. Instagram is more important, but also blogs or internet radios. In Poland, Facebook is a powerful force, and bands and concerts mainly get promoted on it. If you do not have a thousand people declared as “going” to your FB event, it means that the concert may be unsuccessful. In Poland, ticket sales websites such as Going or GoOut have a large promotional value. In the last year or two, they have become extremely important. In Germany, for example, online ticket sellers only sell tickets, they do not work like the media.

What advice would you give to a Canadian alternative band that comes to Poland for the first time for a few concerts and does not know what to expect?

You have to put some money into promoting your event on Facebook. This is the number one medium. If you see that 200 people are going to your concert because it has so many “likes”, it means that maybe 50 will come, and that’s a good start. You have to divide these numbers by four. (laughs) You can also expect that you will be treated well, that there will probably be good sound. Nobody will disregard you, even novice bands are respected in Poland. In Germany, it has happened that during a tour we would sleep on floors, but in Poland, this has never happened to me. Polish hospitality does not allow it. Maybe it will change when the Polish market becomes saturated.

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Poland and Canada... Although they are countries with a similar population, they differ significantly in the size of their respective music markets.

In Canada, support programs for the music sector have been in operation since the 1970s, after they were launched by Prime Minister Pierre Trudeau. Not without significance are the proximity of the largest music market in the world and the lack of language barriers in accessing it.

Poland, on the other hand, opened up to democracy only 30 years ago, and it was then that the real music market began to function in this country.

Despite these differences and disproportions, we are convinced that we can learn a lot from mutual cooperation and exchange.

One tool that can help and support this activity is Music Export Poland, an entity created in 2018. The institution initiated the idea for the event called “Spotlight on Poland”, which will take place in 2020 as part of the Canadian Music Week. It was also responsible for the preparation of this report.

We are convinced that the information that you will find in this document will contribute to establishing business relationships that are beneficial for both the Polish and Canadian music industry.

Music Export Poland



**Ministry of
Culture
and National
Heritage of
the Republic
of Poland ■**

26. MUSIC EXPORT POLAND

The objective of the Music Export Poland Office is to radically increase export of Polish musical works, artists and recordings to foreign markets. The office is a part of the Music Export Poland Foundation set up by ZAiKS and ZPAV.

Activities of our office are based on these three pillars:

- **sharing information from the Polish music business database (that's currently being created),**
- **providing training in the area of international promotion and marketing to Polish music businesses and consultants,**
- **assisting in the development of networks between the Polish music sector and representatives of the music industries of different countries around the globe.**

Thanks to the support of MKiDN (The Ministry of Culture and National Heritage) and a close cooperation with music export offices from different countries, we are able to make Polish music substantially more present outside our country, which will result in an increase in profits, which creators, artists and producers receive – directly or through collecting societies – from outside the country. What is more, increasing music export revenue can simultaneously become an important component of Poland's economy.

Music Export Poland prepared the Poland Market Access Guide for CAAMA (The Canadian Association for the Advancement of Music and the Arts) Export Opportunities for Canadian Companies.

