

IMPACT OF ECONOMIC DETERMINANTS ON THE PRODUCTION OF NEW WORKS OF ART MUSIC

INTRODUCTION

The emergence of new works in artistic music was always a very complex phenomenon that is usually approached from the following perspective:

- Psychological (the composer as an individual, his personality, perception, motivation, etc.);
- Sociological (the composer as part of a specific environment, social group, traditions, profession, etc.);
- Aesthetic (the composer as part of a global civilization) and
- Musicological (analysis of the musical form, polyphony, harmony, instrumentation, etc.).

Usually, the economic factors in the emergence of new works are considered as part of a sociological approach to the problem (Hauser 1986:59). Today they are crucial when it comes to: the quantity of newly created works, genre, form, instruments, quality of music production, publishing etc. That's why the number of musical works that are considered from the economic aspect is growing.

With independence, the Republic of Macedonia has undergone radical changes in political and social system and faced numerous problems, especially in the financial sector (Dimitrieva 1999: 15). Numerous studies and analyzes have been made for this transition period that elaborate the economic issues in a detailed way. Considering the socio-political and economic changes in R. Macedonia in the period 1991-2001, it can be assumed that they have an appropriate influence on the production of new musical works of modern Macedonian composers.

During the transition to market economy, a new concept emerged in which music is increasingly being considered through the prism of economic justification, i.e., profit. In this context, music goods are treated like all others, with emphasized distinctiveness that it is a product of intellectual labor (Kodelupi 1995:118). Although assessment of works is internal and carried out among the authors and the performers, three factors influence the market structure: art resources and technical equipment, educational level of the consumers and their economic capacity (Menger 1991).

Application of this analysis on the music market in the Republic of Macedonia shows that in that decade, none of these factors is fully done. If a musical work exists, in case it reaches the consumer, then the perception itself depends on the polyvalence of the listener, including the educational level of the consumer, economic capacity, etc. But also the uncertainty in the survival on the market is a result of the high non-commerciality level and the need for actuality.

Because of all of this, the purpose of this paper is to observe the impacts of economic aspects on the composer's motivation to create new works in this transitional period in the Republic of Macedonia.

We focused on non-profit genres, i.e., art music, which has undergone major changes in the system of financing. We limited the period of research from 1991 to 2001, in order to coincide with key years of economic transition.

1. Composers Revenues

The survey included 22 modern Macedonian composers that produced 203 pieces during this decade. Economic status, through employability and ability to further education is the reason for the departure of many young Macedonian composers abroad.

According to the year of the creation of musical works, in the period 1995-1996, the decrease of the whole work from 25 (1991) to 11 works was noticed. The production consists predominantly of chamber works, up to 20 minutes long. 40% of the works are paid orders by SOCOM (Composers Association of Macedonia) and for the needs of the festival event. These figures do not reflect the real picture of the type of work according to the musical form and instruments.

To obtain a fuller picture of the economic motivation of composers, we must first present the incomes they can receive as a remuneration for the creation of new works. In this sense, the composers in Macedonia realize income from: 1) copyrights, 2) mechanical rights, 3) orders of new works, 4) printing 5) other sources.

1) Copyrights - In Macedonia, more than 60 years, the copyrights are protected by laws adopted by multilateral conventions (Bern, Pan-American, Universal - UNESCO), and up to this day they are regulated by the law on copyright and related rights adopted in 1996 , which guarantee the material and moral rights of authors (Pepeljugoski 1998: 3).

The copyright belongs to the author based on the creation of a work, whether the work is published or not. In Macedonia, the rights of composers are represented by the Society of music copyright protection (ZAMP). Under the tariff of ZAMP for the art music, the remuneration for the small copyrights is paid for: concerts, broadcast on MRTV (Macedonian radio and television), broadcast on local radio and television stations, broadcasting on commercial radio and television companies and mechanical sound recording mediums. In the performance of musical works, the remuneration is determined by points in expressed in denars.

The value of the point in general for all repartition classes shows decline. We can assume that this reduction is due to: increased number of musical works, when the material resources have been collected, and an increased number of musical works, when the material resources have not been collected from the users. The scoring of musical works is performed by groups depending on instrumental composition. According to these criteria, the vocal and instrumental works for symphony orchestra are scored highest. The mean value, i.e., percentage share of the composers in the total fund allocation of copyright royalty is 10.01%. This suggests that Macedonian composers participate in a very small

percentage of the total allocation, although they are highly educated staff with enviable creative oeuvre in comparison with the authors of popular music. The reasons are: the assets that are collected from the funds are minimal, because most of the concerts are free or at minimal prices (3 Euros per concert of the symphony orchestra); insignificant number of performed works with greater form as opera, oratorio, symphonies etc.; insufficient representation on the regular programs of national companies.

2) Mechanical rights – The revenues of Macedonian composers in the field of Macedonian art music are so small that they can be neglected. In that period the art music recording is realized only in the national radio and television company. The total number of sound recording mediums realized was 37. Additionally, in those years, this company shut outlets and retained publishing rights.

3) Income from ordering new works – From the database that included an inventory of all artwork created in the period 2001-2011, it can be concluded that there is a large number of ordered pieces - 40%. This data confirms that in Macedonia they are a major source of income to the author for his labor. Most orders are from the Composers Association of Macedonia, which occupies a central place in fostering and affirmation of Macedonian contemporary art through the festival that presents Macedonian work for 35 years. These concerts are included in the economic category of public goods paid by somebody (Ministry of Culture), and used by everybody.

In addition, we will use the price list of SOCOM, under which orders are paid according to two criteria, type and duration of work (13 - 19 min.):

- Vocal and instrumental - 950 EUR
- Symphonic work - 850 EUR
- A big string orchestra - 650 EUR
- String quintet - 350 EUR
- String quartet - 200 EUR
- Solo duo and trio (up to 12 min.) - 150 EUR
- Choral work - 150 EUR

4) Income from printing - Macedonian composers do not realize revenue in this sphere or very little (about 50 Euros).

5) Income from other sources - remunerations from performers or the institution for using the works or the tunings; fees to record new works; large rights (for opera performances), music for film, drama, etc.. These revenues are also minimal and do not play a role in the total income that composers can realize, because from selling of the score (sheet music) for solo, chamber, symphonic and vocal-instrumental work, they earn from 50 to 200 Euros.

2. Expenses of the composers for performance of works

Expenditures are an important economic factor in the production of new works and cover the following costs: 1) concert space, 2) reproductive performance artists, 3) promotional material, 4) audio recording 5) television recording and 6) other expenses.

1) The prices of the music halls in Skopje - a major cultural center of Macedonia, are ranging from 200 to 1500 Euros. To this we added the expenses for using the hall before the concert, mainly ranging from 150 to 300 Euros. As an example, for the performance of a symphonic work are required 3-4 rehearsals in the hall in which the concert will be held, which raises expenses for additional 800 to 900 Euros.

2) Reproductive performance artists – according to The pricing of SOCOM, the prices on reproductive performance artists for solo concert up to 60 min. range from 85 Euros for a soloist, chamber orchestra members of festival orchestra members, i.e., orchestra formed for the needs of the festival DMM (Days of Macedonian Music). For a soloist with orchestra are provided 400 Euros, and for the conductors, depending on the size of the orchestra, from 250 to 500 Euros. The fee for the only Macedonian Philharmonic Symphony Orchestra is 3000 Euros, and renting of the Chamber Orchestra of the Macedonian Philharmonic costs 2000 Euros. It is known that foreign artists have high fees, which means advance planning of the budget.

Fees vary for all artists depending on the technical - performing complexity of the work and duration. The projected prices are the same for the performances of foreign artists participating in this festival of contemporary music. Because of that, the works of local composers are mostly performed by Macedonian musicians and ensembles, thus reducing the chances for additional income from the performance of these works in other areas.

3) The promotional materials for a concert ranges from 200 to 300 Euros for preparation and printing of the programs.

4) Audio recording on MRTV – The composers realize much of the revenues by broadcasting of radio- television programs. Therefore, in the act of creating the work, important segment is the audio recording of compositions that can be realized in two ways, in the studio or live. The most professional production in this period of artistic music is in the MRTV studios, which together with daily wages of the producer and the sound engineer is about 80 Euros per hour. This does not include fees for performers. As an example, the Macedonian Philharmonic costs 20 Euros for a musician for a term of 4 hours. 4 terms with about 70 musicians are usually needed.

Recording of live concerts means different organization and different cost structures that include: tonal reportage car (30 Euros per day); reportage car (10 Euros per hour effective); the producer and sound engineer (10-15 Euros) technical team comprised of 10 persons (100 Euros per day).

5) Television recording on MRTV - The TV requirement is much larger than audio, which means more expenses. If the tone is expected to be of better quality, to this recording (reportage car 150 Euros for Skopje) are added the costs for the audio recording.

6) Other expenses - For making one page of the tuning of the notographs is paid about 1.5 Euro per page. Hence, for a chamber work, the composer has to pay Euros 250 to 300, and for the symphonic and vocal-instrumental work, approximately 500 Euros.

3. Hypothetical models for revenues and expenditures

In order to see the production of Macedonian composers in the new transitional conditions, we prepared four hypothetical models for revenues and expenditures categorized by instrumental composition and duration of the work. In this case we ignored the form because it plays little role in the income of the authors. The models are constructed according to the abovementioned items for revenues and expenditures, and the assumptions were based on the previous data and facts. For example, a symphony by a Macedonian author is broadcast twice during a year on average total on the Macedonian Radio.

In the hypothetical model that applies to *solo work lasting up to 10 minutes*, the composer can make about 300 Euros in a year. Half of the income that the composer accomplishes is the result of an order by SOCOM and the remaining 50% are from the copyright, printing, selling etc..

In the model of expenditures in the same category of musical work, most costs are for television recording (38%), for the hall and propaganda material (46%), while the remaining 16% are for the reproductive performance artist and radio recording.

We prepared the second hypothetical model for *chamber work lasting up to 20 min.* Again we can observe that composer can achieve the largest percentage (46%) by the order of SOCOM, and from broadcasts through copyrights 33%. The remaining 21% are realized by the author through printing, selling directly to performers etc.

The model of expenditure for performance of chamber work refers to the evening concert of 60 minutes. The largest percentage of expenditures, 61%, are for the performers, the chamber orchestra and the conductor.

In the model that applies to a work for *symphony orchestra up to 30 min.*, the author can make the largest percentage, 65% of total revenues, if the work is ordered and paid by SOCOM. Unlike previous models, the percentage of broadcasting generated from royalties is reduced (18%), because the symphony works are rarely broadcast as integral parts on the programs of MRTV.

Most of the costs in this model are for the orchestra and conductor (66%).

The hypothetical model for revenues for *vocal-instrumental work lasting up to 40 minutes* showed again that the largest part of income, 67%, is from the order by SOCOM, while from copyrights 17% and 16% from revenues for printing and selling.

In the expenditures for performance of vocal instrumental work, with symphony orchestra, mixed choir of 60 chorists, 3-4 soloists and conductor, the largest percentage of 81% accounts for the costs of large performing apparatus.

4. Costs of copyright work

In order to see whether the incomes that the author can accomplish from the creation of a work correspond to the cost of his resources (opportunity cost) we will try to estimate how large income would be if the author has used his time on other activities. Depending on technical-performing complexity and duration of the work, we assume the invested monthly effort of the author as follows: for the composing of solo work-3 months of copyrighted work, for chamber work - 6 months; symphonic work - 1 year and for vocal - instrumental (music-scenic) work - 2 years of copyrighted work.

Given that it is highly specialized and copyright work, we will hypothetically equalize monthly author work with a gross monthly income of a university professor (since most of the composers who were included here are university professors), which under rough estimate in that period is about 800 Euros .

To show the comparison, we will take revenues from our hypothetical models made under the categories of works:

Table No. 1

Author's Labor	Revenues by hypothetical models	Expenditures	Income of university professor
3 months	300 Euros	850 Euros	2400 Euros
6 months	750 Euros	3700 Euros	4800 Euros
1 year	1250 Euros	5000 Euros	9600 Euros
2 years	1500 Euros	9000 Euros	19200 Euros

The results of this comparison are another indicator that the revenues which the author can achieve does not match the spending of his resources. If we suppose that this difference can be reduced to some extent by greater exploitation of the work - it usually doesn't happen here. The works, except in the first year, are usually no longer performed, and when performed, the revenues from order are not received, which was the most important item in the hypothetical models for revenues. Actually, the small percentage of participation of the authors of art music in the allocation of funds by copyright, is precisely due to the small number of performances.

Conclusion

Through the hypothetical models of how a composer can achieve income and how big is the expenditure for the performance of musical work, we can conclude that the revenues are low and that the economic factors are affecting the production of artistic creation.

Generally, most incomes that composers realize are by orders of SOCOM, 50-66%, depending on instrumental composition and duration of the work. From the economical aspect, the most viable are the works for chamber orchestra because they can be more frequently broadcast on the radio and television programs, so the percentage of royalties compared with other models is the largest - 33%. In hypothetical models for costs expenditures for performance of chamber, symphonic and vocal-instrumental work, the largest percentage, 52-81% account for performers. Revenues that the author realizes from composing do not correspond to the price of the chance, i.e., to the highest valued alternative.