

Open letter to the Japanese film industry,

My name is Craig Armstrong, and I am a composer. I have composed music for a number of internationally successful cinema films, including Moulin Rouge, Love Actually, The Great Gatsby and Snowden.

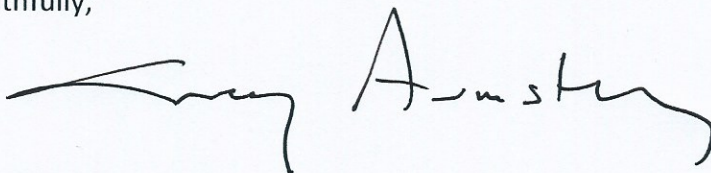
Creating a movie is a difficult task, but when the fruits of our labour are enjoyed around the world, it gives us tremendous joy and makes all the effort worthwhile.

Music is an integral part of a film. Music is art, and it can only be created through deep reflection and significant effort. Unlike something that can be made in a factory, a piece of music that may only last a couple of minutes could literally take years to create. But during the time it takes to create music, we also need to live our lives. That is why we want to be fairly remunerated for the use of our creations, in proportion to the profits it earns. Without this, we simply will not be able to create the next great piece of music.

According to MPAA data, Japan is the third largest country in terms of cinema box office revenues in the world. In 2016 this totaled USD2.2bn. It is my understanding that the film market in Japan has enjoyed continued growth over many years, but that the level of remuneration to music creators has changed very little over the last 50 years where licence fees for foreign films are based on a flat rate of ¥180,000 (USD1,600.00) per film, regardless of the number of screenings of that film or its box office success in Japan. This amount is shared between all creators and their publishers whose music is used in the film. I cannot help feeling that we, the creators, are being left behind, while the business side reaps the benefits of our creations and steadily grows.

As advanced as Japan is as a country, I also look forward to Japan becoming a leader in terms of protecting creators' economic interests within its copyright systems, and sincerely hope the Japanese film industry agrees to provide fairer remuneration to music creators in the near future.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Craig Armstrong'. The signature is fluid and cursive, with the first name 'Craig' written in a more stylized, connected script, and the last name 'Armstrong' written in a more legible, though still cursive, style.

Craig Armstrong