

THE GREAT ESCAPE

ELEVATE SEMINARS

CMU DIY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

TOP FIVE REASONS YOU'RE NOT GETTING PAID

CMU

TOP FIVE COPYRIGHT FACTS

1. THE TWO SETS OF MUSIC RIGHTS

Every time you
write a song...

**YOU CREATE A
SONG COPYRIGHT!**

- Owned by default by the writer or writers.
- Monetised by publishers and collecting societies.
- Lasts for life of creator(s) plus 70 years.

Every time you
record a track...

**YOU CREATE A
RECORDING COPYRIGHT!**

- Owned by default by whoever pays for it.
- Monetised by labels and collecting societies.
- Lasts for 70 years after release.

2. THE COPYRIGHT CONTROLS

REPRODUCTION

DISTRIBUTION

RENTAL

ADAPTATION

PERFORMANCE

COMMUNICATION

2. THE COPYRIGHT CONTROLS

REPRODUCTION OR MECHANICAL RIGHTS

REPRODUCTION

DISTRIBUTION

RENTAL

ADAPTATION

PERFORMANCE

COMMUNICATION

PERFORMING OR NEIGHBOURING RIGHTS

3. MUSIC LICENSING

WHEN A THIRD PARTY WANTS TO EXPLOIT YOUR CONTROLS

DIRECT LICENSING

DIRECT DEAL

You do a deal with licensee

THIRD PARTY DEAL

An agent does deal with licensee

COLLECTIVE LICENSING

COLLECTING SOCIETY DEAL

You allow a collecting society to license on your behalf

4. THE COLLECTING SOCIETIES

SONG RIGHTS

When performing rights are exploited (pays writer and publisher) >



When mechanical rights are exploited (pays publisher) >



RECORDING RIGHTS

When recording rights are exploited (pays artist and label)



When music video rights are exploited (pays label) >



5. MAKING MONEY... FROM RECORDING RIGHTS

CD



VINYL



DOWNLOAD



STREAM



SYNC



SAMPLE



RADIO



PUBLIC
PERFORMANCE



5. MAKING MONEY... FROM SONG RIGHTS

CD



VINYL



DOWNLOAD



STREAM



LIVE
PERFORMANCE



SYNC



SAMPLE



RADIO



PUBLIC
PERFORMANCE



SHEET
MUSIC



TOP FIVE REASONS YOU'RE NOT GETTING PAID

1. YOU'RE NOT FULLY MONETISED

**YOU'RE NOT
IN THE SYSTEM**

JOIN PRS/MCPS AND PPL

**YOU'RE MUSIC
ISN'T EVERYWHERE**

GET A DISTRIBUTOR

**FANS ONLY LISTEN
FOR FREE**

DRIVE FANS TO PREMIUM SERVICES

**YOU'RE NOT CLAIMING
ALL YOUR CASH**

TELL PRS WHEN YOU GIG

2. YOU'VE NOT INPUTTED ALL THE DATA

YOU DIDN'T AGREE
YOUR SPLITS

ALWAYS AGREE RIGHTS OWNERSHIP

YOU HAVEN'T LOGGED
YOUR WORK

LOG EVERYTHING WITH PRS/PPL

YOU DON'T KNOW
YOUR CODES

UNDERSTAND ISRC, ISWC, IPN, IPI

YOU'VE NOT BEEN
CONSISTENT

ALWAYS USE THE EXACT SAME DATA

3. LIMITATIONS ARE PLACED ON THE COPYRIGHT CONTROLS

**COPYRIGHT VARIES
AROUND THE WORLD**
EVERY COUNTRY IS DIFFERENT

**SOMETIMES CONTROLS
MIGHT BE MISSING**
eg RADIO ROYALTIES IN THE US

**THERE ARE COPYRIGHT
EXCEPTIONS**
eg THE PARODY EXCEPTION

**THERE ARE
COMPULSORY LICENCES**
WHICH WILL IMPACT ON ROYALTIES

4. THE IMPACT OF THE VALUE GAP

THERE'S THIS THING
CALLED SAFE HARBOUR
IN MOST COPYRIGHT SYSTEMS

LIMITS THE LIABILITIES
OF INTERNET FIRMS
WHEN THEIR USERS INFRINGE

YOUTUBE CLAIMS
PROTECTION
THE MUSIC INDUSTRY DISAGREES

THAT'S WHAT ARTICLE
13 WAS ABOUT
WILL IT CHANGE ANYTHING?

5. DISTRIBUTING THE MONEY CAN BE COMPLICATED

SOMETIMES IT'S EASY
PAYING EVERYONE
LIKE WHEN YOU SELL A CD

OTHER TIMES IT'S
MORE COMPLICATED
LIKE WITH PUBLIC PERFORMANCE

STREAMING HAS
CREATED PROBLEMS
ON THE SONG ROYALTY SIDE

YOU NEED TO MONITOR
THE MONEY
WHICH IS WHERE PARTNERS FIT IN

THE GREAT ESCAPE

ELEVATE SEMINARS

CMU DIY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**