

Music Publishing – What's it all About Then?

An introduction to music publishing

In a nutshell...

MUSIC PUBLISHING IS ABOUT:

Developing MUSIC

Protecting MUSIC

Valuing MUSIC

Who engages with publishing?

Songwriters

Composers

Vocal artists

Session players

Ad / Brand agencies

Films / TV

Theatre

Radio

Record labels

Rights agencies

What do publishers do?

Help to develop music – artists and producers and players
networker

Take care of business side of things – price, contracts, uphold
rights, access to buyers, investment, labels

Allow creative people to be professionally creative

Roles of publishers

Find new talent

Make demos

Provide investment

Produce sales tools

Secure new commissions

Promote to buyers

Register works

License music

Uphold rights

Collect / pay royalties

A good publisher...

The MPA say:

A good publisher seeks out great music and great composers and songwriters; supports composers and songwriters in the creative process; promotes their catalogues across a variety of platforms; manages the business exploitation of the catalogues (including the registration of works and the collection and onward payment of all due royalties); and generally seeks to protect and enhance the value of their works with passion and professional commitment.

What makes the industry work?

In one word: COPYRIGHT

COPYRIGHT and the international copyright framework eg: PRS, ISRC) creates financial incentive on both sides

So the entire publishing industry is based on the assignment, ownership, license, sale and revenue generation from COPYRIGHTS.

**SONGWRITERS, COMPOSERS AND PUBLISHERS
EXPLOIT COPYRIGHT**

The publishing contract

At the centre of the industry is the publishing contract:

- Sets out rights and obligations of both parties
- Assigns rights to publisher so they can act as an agent
- Agrees percentage of income paid from revenues generated
- Outlines terms of business operation eg: termination etc

A round up on copyright

Copyright:

- Protects creative works
- Enables owners of © copyrights to be paid for their works
- Allows © owners to control who can use the works
- Protects © owners under the 1988 CDPA

Protects literary, dramatic, artistic, sound recordings, film broadcasts and typographical arrangements

© in a song...

Two forms of copyright in a song:

THE MUSIC

THE WORDS / LYRICS

Must be original

Must be written down (or recorded eg demo)

Must be a UK Citizen to fall under 1988 CDPA

Allows you to...

Copy it

Issue, lend or rent copies to public

Perform it in public

Communicate it to public (tv, radio, film, theatre)

Amend the work

And

Be identified as the author

Object to any use you disapprove of

Length of copyright ownership

UK, copyright in a musical or literary work generally lasts for a period of 70 years from the end of the calendar year in which the composer or author dies

A sound recording is generally protected for 50 years from the end of the year in which the recording is made

A typographical edition is generally protected for 25 years from the end of the year of publication.

Governing bodies

Music Publishers Association MPA:

<http://www.mpaonline.org.uk>

PRS 4 Music:

www.prsformusic.com

Starting a business:

<http://www.businesslink.gov.uk/bdotg/action/detail?itemId=1077839354&type=ONEOFFPAGE>

Working in the Publishing Industry

A&R / Promotion

Rights administration (legal, copyright, business affairs)

Production / Editorial

Sales and Marketing / Distribution

Accounts / Royalty administration

Types of Publishing agreement

There is no standard form publishing agreement. Various types of agreement include:

- single song assignment
- exclusive agreement for future works
- sub-publishing agreement

The composer must be advised to seek independent advice.

How to earn money with songs

Performance royalties

- Play live or have your songs played live
- Gigs = Money (fees + prs)
- Register with PRS

Mechanical Royalties

- Release your songs yourself or via another artist
- Earn through MCPS/PRS

•Synchronization

- Align your songs to films, TV, adverts, games
- Earn through fees and PRS

Rough guide to gig money

As a PRS member you can register every live gig and set you play and can earn:

Small Venues	around £5 per gig
Barfly	upwards of £19 per gig
O2 Academy's	upwards of £32 per gig
Shepherds Bush Empire	upwards of £392 per gig
Leeds/Reading Festival	upwards of £1,500 per gig
Sheffield Arena	upwards of £1,600 per gig

Rough guide to radio money

As a PRS member you can register every track and radio airplay. Stations must also submit playlists. An average 3m 30 song can generate:

BBC Radio 1	up to £65
BBC 6 Music	up to £11.70
BBC 1Xtra	up to £9.80
BBC Regional Stations	up to £4.60
BBC Asian Network	up to £13

Rough guide to TV money

As a PRS member you can also register your music when it's played on TV in any format and earn roughly:

BBC 1	£64.66 primetime / £35.77 non-primetime
BBC 2	£35.47 primetime / £19.38 non-primetime
Channel 4	£28.97 primetime / £16.01 non-primetime
Channel 5	£10.42 primetime / £5.71 non-primetime

These figures relate to every time a track is played

MCPS/PRS and TV Money

Your songs can earn from both MCPS and PRS:

Money from PRS for being on TV = for the actual broadcast of the programme live on TV and therefore money will be generated every time the programme is repeated.

Money from the MCPS for being on TV = for the 'committing of the music over the visuals' during the production of the programme and therefore is a one off payment

Getting noticed by publishers

Profile your work through:

Soundcloud: www.soundcloud.com

Shooting People: <https://shootingpeople.org>

Vimeo: <http://www.vimeo.com>

ReverbNation: <http://www.reverbNation.com>

Join MPA and PRS

Attend networking events, conferences, showcases

GOOD LINKS

<http://sentric.wordpress.com/2011/02/21/an-idiot%E2%80%99s-guide-for-emerging-artists-to-making-money-from-your-music-publishing-rights/>

AND

<http://www.mpaonline.org.uk/FAQ>

AND

<http://www.businesslink.gov.uk/bdotg/action/detail?itemId=1077839354&type=ONEOFFPAGE>