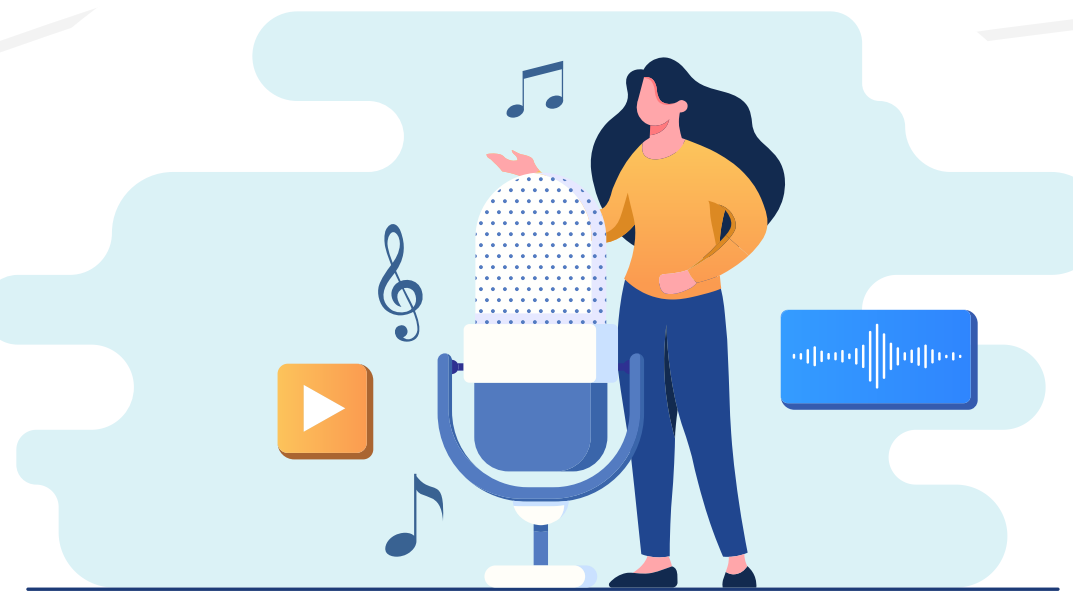


# INTELLECTUAL PROPERTY AND MUSIC



## GENERATING MUSIC CONTENT



### WHEN MAKING COMMERCIAL MUSIC CONSIDER:

- The **copyright in the work** (songwriting, composition, musical arrangement and/or lyrics)
- The **related rights in performances and recordings** (phonograms)



### PROTECTION OF AUTHOR'S RIGHTS FLOWS AUTOMATICALLY FROM THE ACT OF CREATION

It does not depend on any formality



### USE OF PREEXISTING WORKS REQUIRES AUTHORIZATION

Permission would be necessary from whoever owns or administers the rights in the recording (usually a phonogram producer) and also from whoever owns or administers the rights in the work (usually a music publisher or CMO).



### SECURE YOUR RIGHTS

in the composition, lyrics, arrangements, performance and recording.



### USE WITHOUT AUTHORIZATION

It is allowed only when it falls under an exception or limitation



## MONETISING YOUR RIGHTS



### WHEN MAKING COMMERCIAL MUSIC CONSIDER:

- The **copyright in the work** (songwriting, composition, musical arrangement and/or lyrics)
- The **related rights in performances and recordings** (phonograms)



### THE TWO CMOs THAT A MUSIC AUTHOR NEEDS TO JOIN ARE:

- To manage public performance and communication to the public rights
- To manage mechanical copyright



### THE KEY MECHANISM FOR MONETIZING YOUR RIGHTS IS THROUGH LICENSING



### YOUR WORK TRAVELS WITH ITS DIGITAL PASSPORT AND NEEDS TO BE IDENTIFIED. GET IDENTIFIERS:

- ISWC
- DOI
- IPN
- ISRC
- IPI
- ISNI

## INCOME STREAMS



### LIVE WORK



### RECORDING AGREEMENTS



### PUBLISHING AGREEMENTS



### MUSIC IN FILMS, VIDEOGAMES AND ADVERTISING