

**CMU:DIY**

[mynameisCHRISCOOKE.com](http://mynameisCHRISCOOKE.com)

**FOUNDER**

**+**

**MD**

**>**

**CMU**

**NAVIGATE**

**+**

**UNDERSTAND**

**>**

**THE MUSIC  
BUSINESS**

CMU:DIY GUIDE TO

WHY YOU'RE NOT  
GETTING PAID

**BUT FIRST:  
FIVE BASIC MUSIC  
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

# 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

**CMU:DIY**