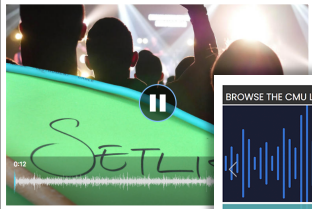


CMU

MEDIA



BROWSE THE CMU LIBRARY...

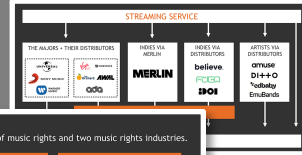
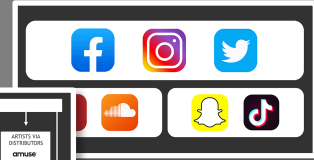
THE MUSIC INDUSTRY [BROWSE>](#)

CMU WEBINARS: **A:E DAY** PERFORMER PAYMENTS FROM STREAMING **CMU+TGE**

DISSECTING THE DIGITAL DOLLAR **Up ahead** BUILDING TRUST **MUSIC COPYRIGHT EXPLAINED**



TRAINING



There are two sets of music rights and two music rights industries.

RECORDINGS	SONGS
<ul style="list-style-type: none"> AAA MASTER RIGHTS / PHONOGRAPHIC RIGHTS RECORDING ARTISTS RECORD LABELS 	<ul style="list-style-type: none"> AAA PUBLISHING RIGHTS / AUTHOR RIGHTS SONGWRITERS/COMPOSERS MUSIC PUBLISHERS
RECORD INDUSTRY	MUSIC PUBLISHING SECTOR



RESEARCH

BUILDING TRUST

MUSIC COPYRIGHT EXPLAINED



Up ahead

MARKETING POWER THROUGH DATA AND NETWORKS

PRESENTED BY **UCLA**

DISSECTING THE DIGITAL DOLLAR

THIRD EDITION

EVENTS



A:E DAY

ARTIST:ENTREPRENEUR DAY
with Roxanne de Bastion, Emma McGann and Kimberly Anne

completemusicupdate.com

CMU:DIY GUIDE
MUSIC STREAMING
EXPLAINED

#01: there are many different kinds of digital music services

- different kinds of services
- operate different models

THE DIGITAL MUSIC MARKET

DOWNLOAD STORES



PREMIUM STREAMING

GLOBAL SERVICES



REGIONAL SERVICES



FREE STREAMING



UGC PLATFORMS



ONLINE RADIO

MUSIC PODCASTS

LIVE STREAMING

FITNESS APPS

GAMING PLATFORMS

META VERSE

Subscription streaming services currently generate the most money for the record industry - these services all operate on basically the same model.

#02: digital services license
recordings and songs
separately from music industry
companies and organisations

THE CORE MUSIC RIGHTS

RHYTHM

LYRICS

MELODY

SONGS



THE SONG RIGHTS
aka “the publishing rights”

PERFORMANCE

PRODUCTION










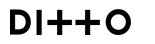


MASTERING

RECORDINGS

THE RECORDING RIGHTS
aka “the master rights”



RECORDINGS

 UNIVERSAL	 WARNER MUSIC	 The Orchard	 ada
 SONY MUSIC	 believe.	 FUGA	 db.
 MERLIN	 DI++O	 iDOI	 EmuBands

licensed by labels + distributors



SONGS

 SONY MUSIC PUBLISHING	 impel	 SOCAN	 BMG
 UNIVERSAL	 THE MLC	 TEOSTO	
 sacem	 POLARIS	 K Kobalt	 ICE

licensed by societies, hubs + publishers



THE STREAMING SERVICES

#03: the subscription streaming
licensing model is revenue share
based on consumption share

HOW DOES IT WORK?

**STEP ONE:
TRACK
ALLOCATION**

**STEP TWO:
REVENUE
SHARE**

**STEP THREE:
ARTIST
ROYALTY**

STEP ONE: TRACK ALLOCATION



A track play is counted at 30 seconds

Service identifies total number of plays

For each track/catalogue in the system it asks...

“What % of plays did it account for?”

STEP ONE: TRACK ALLOCATION



Service identifies total income for that month

For each track/catalogue takes % of total plays

Applies that % to the total money made

The track/catalogue now has an allocation

STEP TWO: REVENUE SHARE



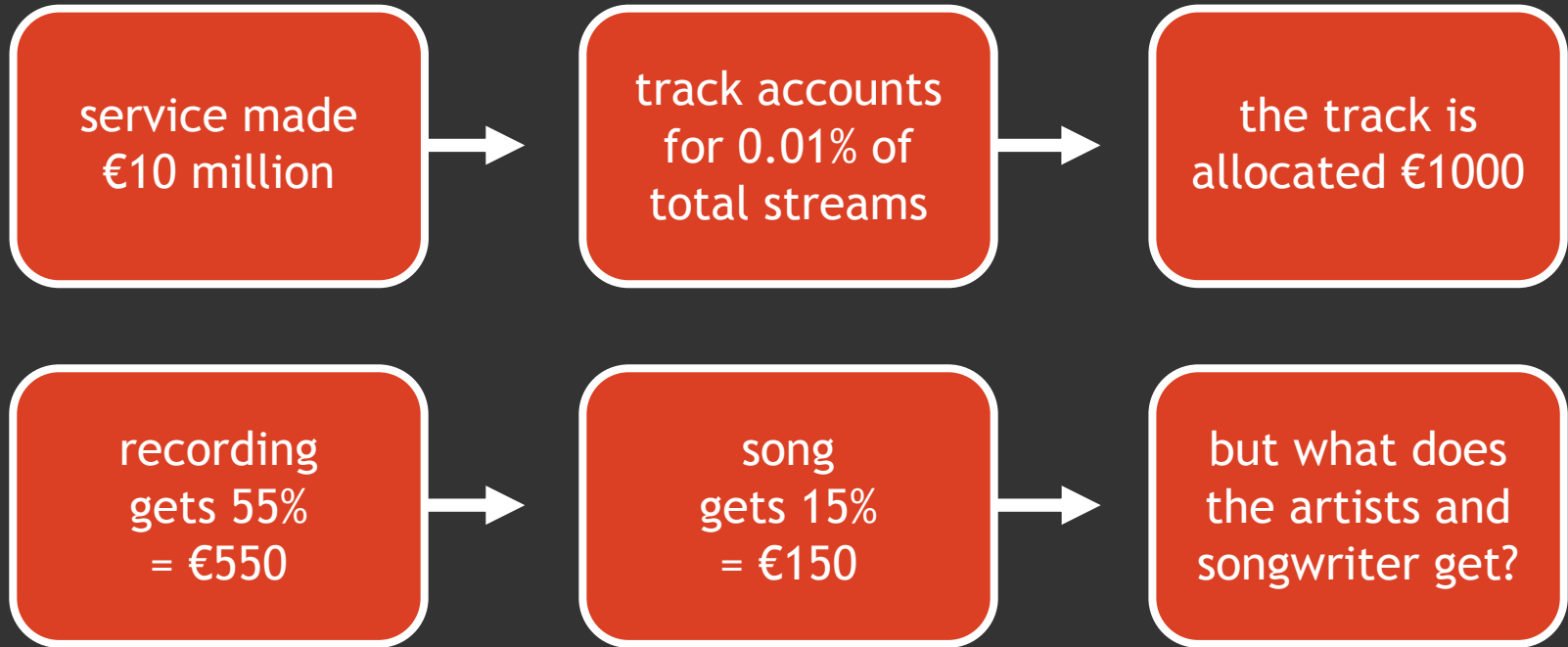
Take the track/catalogue allocation

Pay 50-55% to the recording rights

Pay 10-15% to the song rights

Streaming service keeps 30-35%










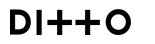


TRACK ALLOCATION + REVENUE SHARE RECAP



#04: what the artist earns
depends entirely on their deals
with their business partners

STEP THREE: ARTIST ROYALTY

RECORDINGS

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artist/writer royalties depend on label/distributor/publishing deals + society rules

STEP THREE: ARTIST ROYALTY

100%

< DIY DISTRIBUTOR

70-80%

< DISTRIBUTION DEAL

50%

< INDIE REV SHARE DEAL
< FULL ARTIST SERVICES DEAL

20-25%

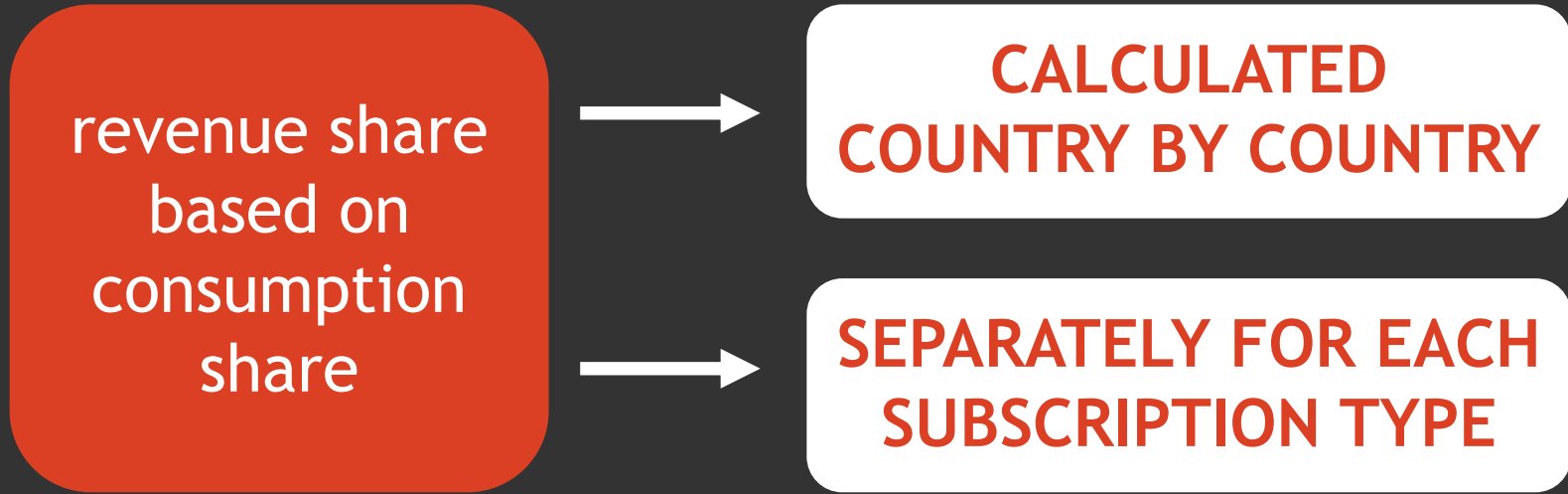
< MODERN LABEL ROYALTY DEAL

5-15%

< LEGACY LABEL ROYALTY DEAL

#05: royalties are calculated
separately by country and
by subscription type

CALCULATING CONSUMPTION SHARE



This means any per-play average pay-out will differ by country and subscription type - making global averages misleading.

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