## Succinct Table of Contents

INTRODUCTION				
<ol> <li>PART I: KEY PLAYERS IN THE MUSIC INDUSTRY</li> <li>Overview</li> <li>Hydra of Lerna</li> <li>Key Roles</li> <li>Adding Key Players</li> <li>Finding Key Players</li> <li>A Closer Look at Some Key Players</li> </ol>	<b>25</b> 25 26 30 30 31			
PART II: MUSIC RIGHTS         7.       Copyright         8.       Neighbouring Rights         9.       Creative Commons         10.       Rights Enforcement         11.       Collective Rights Management Organisations (CMOs)	<b>75</b> 75 91 98 99 100			
<ul> <li>PART III: EXPLOITATION OF MUSIC RIGHTS</li> <li>12. Producing &amp; Releasing Music</li> <li>13. Music Licencing: How to Use Someone Else's Music</li> <li>14. Money Streams &amp; Music Exploitation</li> </ul>	<b>107</b> 107 122 149			
PART IV: CONTRACTS 15. The Backbone of the Music Industry	<b>173</b> 173			
PART V: MUSIC AS BUSINESS16.Structuring & Financing Your Business17.Marketing18.Reputation & Crisis Management19.Domain Names20.Trade Name Protection21.Trademarks22.Mental & Physical Health23.Diversity & Inclusion	<b>219</b> 212 234 236 237 237 245 247			
ONCLUSION 250				
GLOSSARY				
ENDNOTES				

## Full table of contents

INT	INTRODUCTION22PART I: KEY PLAYERS IN THE MUSIC INDUSTRY251Overview25					
2	Hydra of Lerna	26				
3	Key Roles	26				
4	Adding Key Players	30				
5	Finding Key Players	30				
6	A Closer Look at Some Key Players6.1Lawyers6.2Creative Managers6.3Business Managers6.4Music Publishers6.5Record Companies & Labels6.6Recording Studios & Engineers6.7Key Players in Live Music	31 35 38 40 52 61 66				
<b>PAR</b> 7	T II: MUSIC RIGHTS         Copyright         7.1       Introduction         7.2       Why We Need Copyrights & Neighbouring Rights         7.3       Jargon         7.4       Copyright         7.5       Copyright is Automatic         7.6       Artistic Forms & Copyright         7.7       Original Work & the Author's Creative Expression         7.8       Author as Copyright Owner         7.9       Copyright Duration         7.10       Moral Rights         7.11       Copyright Protection Limitations         7.12       Copyright Infringement         Neighbouring Rights       8.1         8.1       Introduction         8.2       Performances         8.3       Performing Artists         8.4       Performing Artists         8.5       Phonogram Producers         8.6       Neighbouring Rights Limitations         8.7       Neighbouring Rights Limitations	<b>75</b> 75 75 77 78 80 80 80 80 81 83 83 84 86 91 91 91 91 91 92 96 96 97 98				
9	Creative Commons	98				
10	Rights Enforcement10.1Introduction10.2Infringement Cases10.3Enforcing Your Rights	99 99 99 99				
11	Collective Rights Management Organisations (CMOs) 11.1 Introduction 11.2 CMOs	100 100 100				

	11.3	How CMOs Work	101
	11.4	CMO Membership	102
	11.5	When to Join a CMO	103
	11.6	Registering Your Songs or Recordings	103
	11.7	Income Collection and Distribution	104
	11.8	Audio Fingerprinting Technology	104
	11.9	The Black Box	105
		Third-Party Agents	105
PAR	T III: EX	PLOITATION OF MUSIC RIGHTS	107
12		cing & Releasing Music	107
	12.1	Music Production: Writing, Recording, Mixing, & Mastering	107
	12.2	Obtaining Permission to Release Music	108
	12.3	Artwork & Packaging	108
	12.4	Physical Products & Mechanical Licences	100
	12.5	Aggregators & Digital Music Distribution	110
	12.5	Release Schedules	111
	12.0	Label Copy Information	111
	12.7	International Standard Recording Code (ISRC)	112
	12.0		112
		Apps & Software	113
		Final Thoughts on Releasing Music	113
		Digital Streaming Platforms (DSPs)	114
	12.13	Blockchain & the Future of the Music Industry	117
13	Music	Licencing: How to Use Someone Else's Music	122
15	13.1	Introduction	122
	13.2	Risking Not Obtaining Proper Licences	123
	13.3	User-Generated Content	123
	13.4	Obtaining a Licence	125
	13.5	Finding the Rights Holders	125
	13.6	DIY Clearance	125
	13.7	Clearing Houses	120
	13.8	Cover Versions, Adaptations & Remixes	128
	13.9		130
		Using Presets	130
		Intermediary Platforms	137
		Synchronisation Licences	137
		Non-Fungible Tokens (NFTs)	141
		Live Streaming	145
		Grand Rights in Musicals, Theatre & Dance	143
		Sheet Music	147
	15.10	Sheet Music	140
14	Money	/ Streams & Music Exploitation	149
• •	14.1	Introduction	149
	14.2	Flat Fees & Royalties	150
	14.3	Compensation Types	150
	14.4		151
	14.5	Payouts from CMOs	151
	14.6	Advances	152
	14.7	Streaming Payouts	153
	14.8	Deductions	156
	14.9		156
		Songwriter Income	158
		Recording Artist Income	162
		Remixer Income	166
		Engineer & Producer Income	167
		Publisher Income	169
		Label Income	170

<b>PAR</b> 15		DNTRACTS ackbone of the Music Industry	<b>173</b> 173				
15	15.1	Contracts: overview	173				
	15.2	Introduction to Music Industry Contracts	180				
	15.3	2	187				
PAR	PART V: MUSIC AS BUSINESS						
16	Structu	uring & Financing Your Business	219				
	16.1	What is Your Plan?	219				
	16.2	Legal Entities	219				
	16.3	Subsidies, Funds & Investors	221				
17	Marketing						
	17.1	E-Commerce, Advertising Laws & Regulations	222				
	17.2	Example	224				
	17.3	Advertising Rules, Regulations & Codes	226				
	17.4	Third Party Content	227				
	17.5	Privacy Law: General Data Protection Regulation (GDPR)	228				
18		ation & Crisis Management	234				
	18.1	General	234				
	18.2	Guidelines	234				
19	Domai	in Names	236				
20	Trade	237					
21	Trader		237				
	21.1	Introduction	237				
	21.2	Territorial Protection	238				
	21.3	Trademark Registration	239				
	21.4	Classification System	240				
	21.5	Validity	241				
	21.6	Scope of Protection	241				
	21.7	Exceptions	242				
	21.8	Costs	243				
	21.9	Trademark Licence Contracts	243				
	21.10	Tribute Bands	244				
22		l & Physical Health	245				
	22.1	Introduction	245				
	22.2	A Lawyer's Perspective	245				
23	Diversity & Inclusion						
CON	CONCLUSION						
GLOSSARY			251				
ENC	ENDNOTES						