



Managing international sound recording performance rights

Panelists:

- Charlie Phillips (Worldwide Independent Network/ AIM - UK) - chair
- Rob Gruschke (Beggars Group - Netherlands)
- Markus Bos (SENA - Netherlands)
- Jake Beaumont-Nesbitt (International Royalties Rescue - UK)



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- What are we talking about? **Record company** and **performer** rights in **sound recordings** when the recordings are **broadcast** (radio & TV, some digital media) and/or **played in public** ('public performance' - bars, clubs, shops etc). NB: these are not publishing rights.
- Rights in 60+ countries, managed by collecting societies. Rights similar but not identical internationally (eg US, Japan)
- How to manage/maximise this area?
 1. Metadata management (internal and external)
 2. International strategy options (one or in combination):
 - a. Local society and bilaterals?
 - b. Direct with overseas societies?
 - c. Distributors?
 - d. Reputable agents?
- Strategy and results depend on individual circumstances of each rights holder company in each territory – sales/touring/airplay/PP usage?



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- Rob Gruschke
VP Global Collective Rights, Beggars Group (Netherlands)

Beggars collection/management strategy:

- Directly
- Through partners
- Not claiming



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- Markus Bos
Managing Director, SENA (Netherlands)
 - Revenue stream of increasing importance
 - SENA single point of contact philosophy
 - Growth Potential internationally



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- Jake Beaumont-Nesbitt
Managing Director, International Royalties Rescue (UK)
 - Vigilance, Repetition, Transparency:
 - Identify where
 - Register
 - Interrogate and update data
 - Identify criteria
 - Claim and collect
 - Check..... Interrogate and update
 - Identify and update
 - Claim and collect
 - Check.....



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- Questions and discussion



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- Thank you!