

CCSMT27

Develop your professional knowledge of intellectual property (IP), copyright, revenue streams, contracts and royalties



Overview

This standard is about demonstrating that you understand additional earnings aside from daily freelance fees as well as demonstrating a knowledge of your rights to protect your works or productions for the future in the UK.

This standard covers an overview of revenue streams such as contracted Re-mixer, Mix engineer, Recording Engineer and Producer agreements. This unit also covers any obligations to protect rights-holders copyrights and revenue earnings (unless contracted otherwise) such as co-writers or song writers. It also covers basic arrangements and rights with development work such as Producer and Artist(s)

This standard is about freelance roles within the industry, continuous professional development and the legal and regulatory frameworks in which the industry operates.

You should have knowledge of current legislations and Copyright treaties such as WIPO, EU Treaty, Rome Convention Treaty, digital economy act (DEA)

This standard utilises the freelance knowledge and management expected of today's recording engineers, editing engineers, mastering engineers, mix engineers and programmers.

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Performance criteria

You must be able to:

- P1 demonstrate good knowledge of all Intellectual property (IP) in music and sound industries
- P2 identify all collection agencies in the UK
- P3 identify Revenue Music member Organisations (BPI, AIM)
- P4 identify Producer managers within the UK
- P5 identify UK organisations specifically in place for Producers & Engineers
- P6 produce and fill in a PRS for music 'New Works form
- P7 present a Producer contract between both record company and artist
- P8 present a Re-mixer Contract between both record company and artist
present a recording engineer contracts between both record company and artist Identify what a 'percentage point' system is likely to mean
- P9 map out the revenue stream of current UK music revenues
- P10 identify all options to earn in sound and music industries as currently allocated
- P11 research modern distribution models and meta data credits
- P12 establish IP ownership and transfer of rights, synchronisation rights, cessation of copyright

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Knowledge and understanding

You need to know and understand:

- K1 intellectual property (IP) in music and sound industries
- K2 collection agencies and their role in the UK
- K3 revenue music member organisations (BPI, AIM) and their role
- K4 producer managers within the UK and their role
- K5 the UK organisations specifically in place for producers & engineers
- K6 how to manage other peoples audio materials
- K7 what should or should not be done with other peoples audio materials (permissions/rights)
- K8 writer shares on 'new works' PRS for Music forms
- K9 the impact of Illegal downloads on artist and record companies
- K10 producer contracts between both record company and artist
- K11 re-mixer contracts between both record company and artist
- K12 recording engineer contracts between both record company and artist
- K13 what a producer 'percentage point' system is likely to mean
- K14 the economic impact of illegal IP music piracy
- K15 the revenue stream of current UK music revenues
- K16 the role of producers and engineers within the UK music scene
- K17 how to earn revenue in sound and music industries
- K18 digital distribution and meta data issues and information
- K19 methods of UK IP ownership and transfer of rights, synchronisation rights, cessation of Copyright

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Status	Original
Originating organisation	Creative & Cultural Skills
Original URN	CCSMT27
Relevant occupations	Recording Engineers; recording producers; mix engineers; assistant engineers; Mastering engineers; programmers; editing engineers; film scorers; writers; OB/post engineers; tape ops; pre & post production;
Suite	Music Technology
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