

Why isn't the exponential rise of online royalties occurring at the same rate for all musical genres?

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IMPF Music Summit, Palma 2023



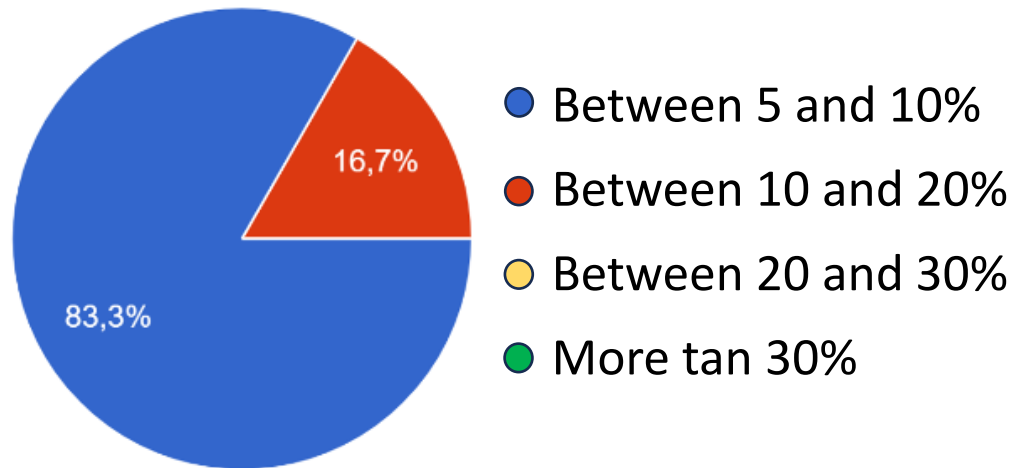
Our case:

- Only **10%** of our total rights are from digital sources.
- Digital rights are the **third** source of revenues, far from the second.

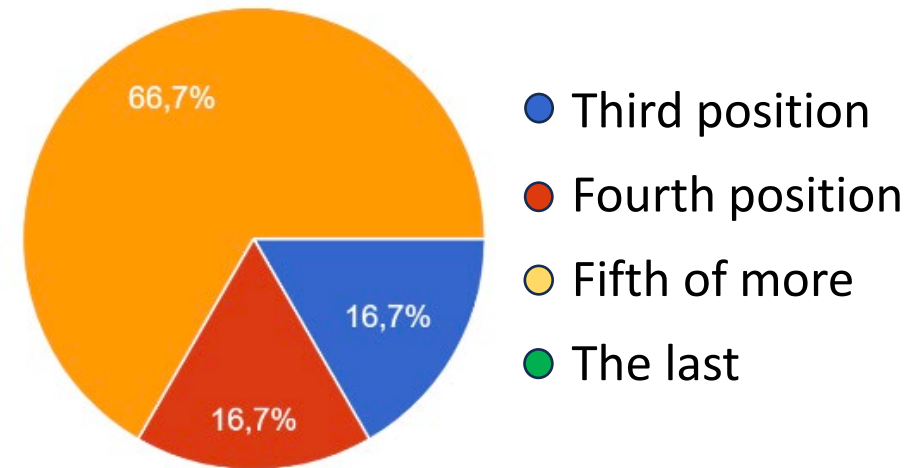
Two interesting surveys

I- Survey among classical music publishers only

- According to CISAC, digital accounts for 30% of the CMOs total music collections. What percentage of your total revenues are digital royalties?

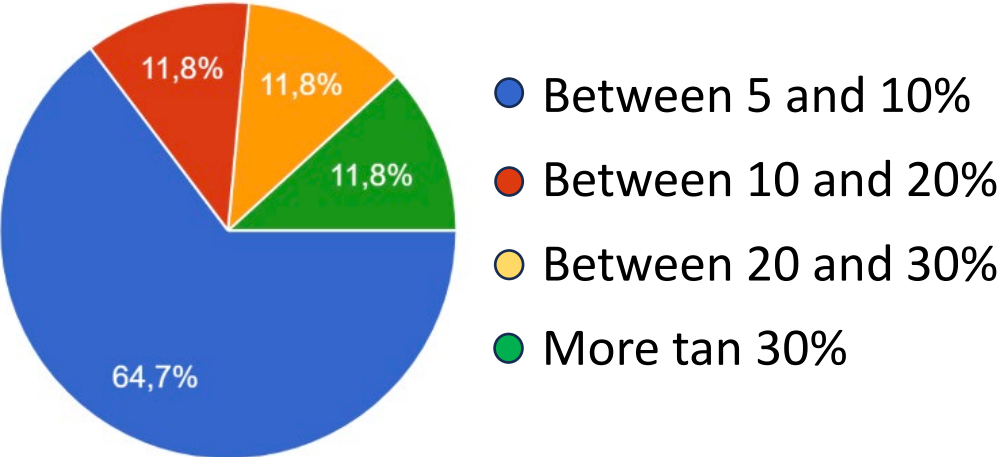


- What position does the digital royalties hold in relation to all the sources of income for your publishing company?"

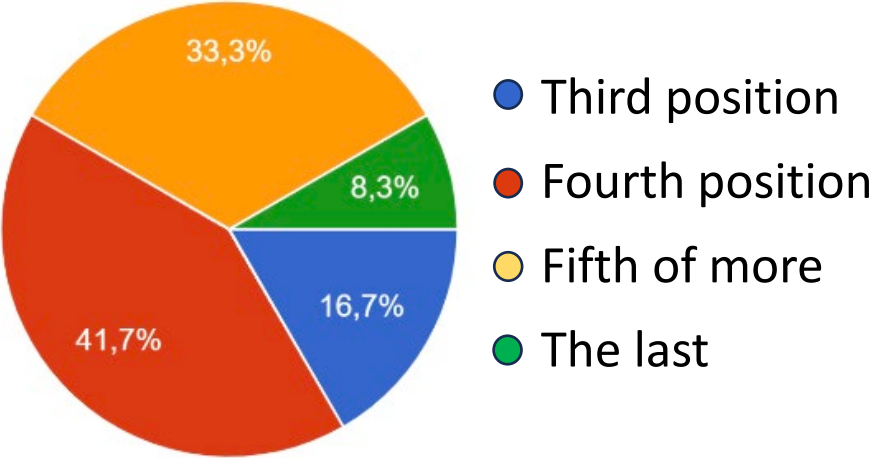


II- Survey among AEDEM publishers

- What percent of your publishing companies total revenues proceed from digital royalties?



- What position does the digital royalties hold in relation to all the sources of income for your publishing company?"



3 main reasons for this gap:

1. The lack of identification of the author/composer in the streaming environment
2. Spotify's "random" algorithm
3. The unfair distribution of musical uses due to not taking into account a work's duration

Comparing mandatory and optional metadata for different DSPs

I- YouTube

| Mandatory | Optional |
|--------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">• ISRC• Performers (main & featuring)• Title | <ul style="list-style-type: none">• Adapter• Main artist• Arranger• Author• Composer• Publisher |

II- **vevo**

| Mandatory | Optional |
|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">• ISRC• Label• Title• Main artist | <ul style="list-style-type: none">• Adapter• Arranger• Author• Composer• Publisher |



| Mandatory | Optional |
|-------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">• ISRC• Performers• Title• Main artist | <ul style="list-style-type: none">• Adapter• Arranger• Author• Composer• Publisher |

IV- Apple Music

| Mandatory | Optional |
|--------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">• Performers• Title• Musical genre• Author• Composer | <ul style="list-style-type: none">• ISRC• Label• Main artist• Adapter• Arranger• Publisher |

V- amazon music

This is what AmazonMusic requests:

- You will provide the **information available to you** with respect to the ownership and control in each Country in the Territory of compositions embodied in the Master Recording (including, without limitation, songwriter(s), publisher(s) and ownership splits)

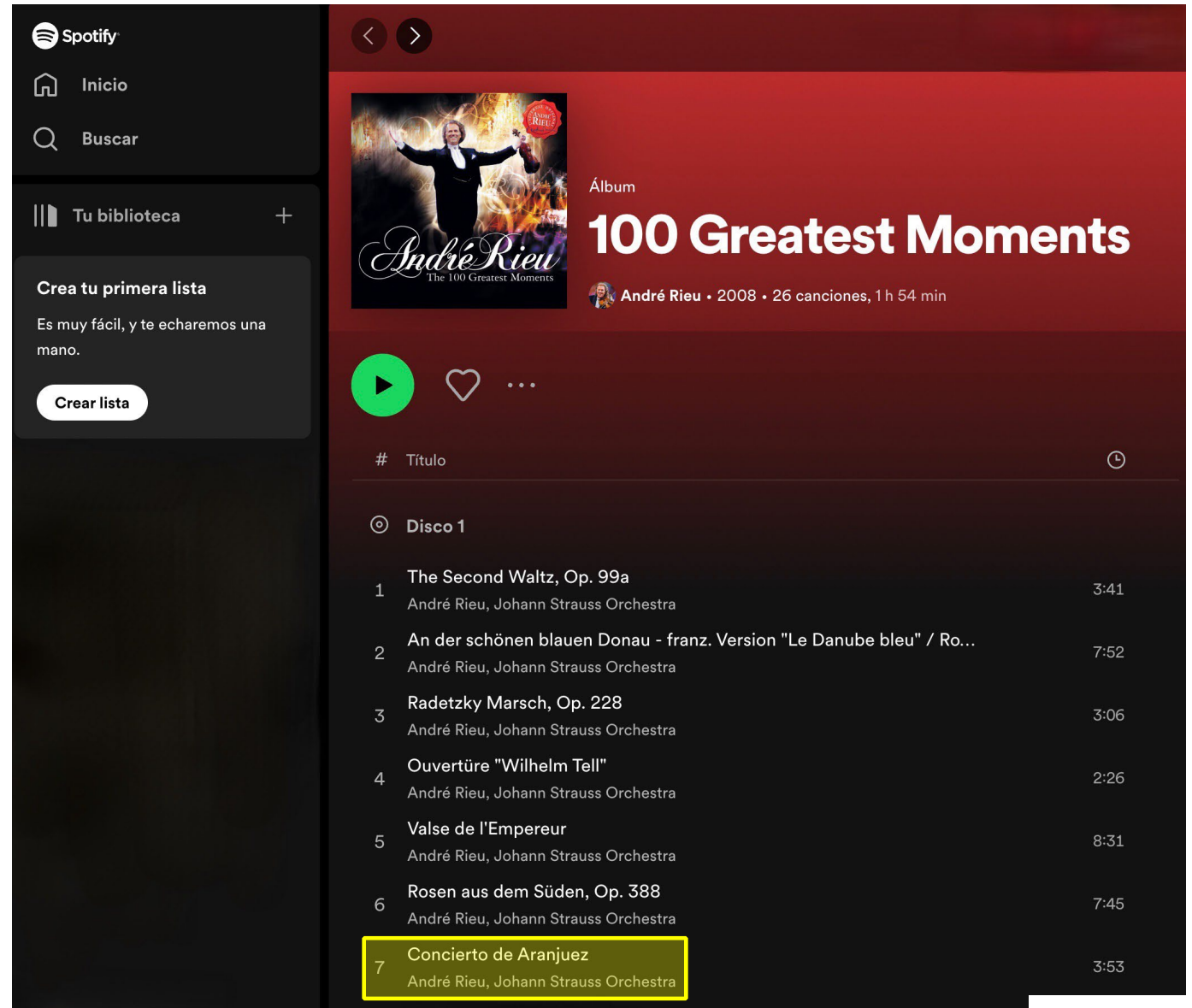
Lack of identification of the composer

- Moral rights infringement
- Economic impact

Almost all DSPs seem to forget the autor, which is not a mandatory field when uploading music

Example 1: Spotify

The author is not shown, only the performer and the orchestra appears.



The screenshot shows the Spotify mobile app interface. On the left is a dark sidebar with navigation options: Spotify logo, Inicio, Buscar, Tu biblioteca, and a button to 'Crea tu primera lista'. The main content area is red and displays the album '100 Greatest Moments' by André Rieu. Below the album cover, there are playback controls and a track list. The track list is titled 'Disco 1' and contains 7 tracks. The 7th track, 'Concierto de Aranjuez', is highlighted with a yellow background. The track list includes the following information:

| # | Título | Duration |
|---|-----------------------------------------------------------------------|----------|
| 1 | The Second Waltz, Op. 99a André Rieu, Johann Strauss Orchestra | 3:41 |
| 2 | An der schönen blauen Donau - franz. Version "Le Danube bleu" / Ro... | 7:52 |
| 3 | Radetzky Marsch, Op. 228 André Rieu, Johann Strauss Orchestra | 3:06 |
| 4 | Ouverture "Wilhelm Tell" André Rieu, Johann Strauss Orchestra | 2:26 |
| 5 | Valse de l'Empereur André Rieu, Johann Strauss Orchestra | 8:31 |
| 6 | Rosen aus dem Süden, Op. 388 André Rieu, Johann Strauss Orchestra | 7:45 |
| 7 | Concierto de Aranjuez André Rieu, Johann Strauss Orchestra | 3:53 |

Example 2: Amazon Music

The author is not shown.
Only the performer
appears for most of the
recordings.

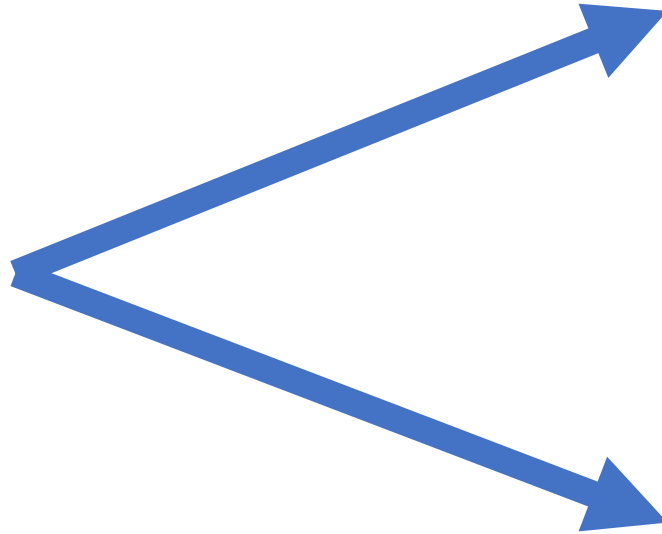
The screenshot displays the Amazon Music interface with a search bar at the top containing the text "concierto de aranjuez". Below the search bar, the "Canciones" section lists various recordings of the "Concierto de Aranjuez" by Paco de Lucía, including versions by André Rieu, Henrik Janson, and Fausto Papetti. The interface is dark-themed with album covers and track titles visible. A playback bar at the bottom shows the current track "Concierto de Aranjuez" by Paco de Lucía.

The Random Algorithm

- It is not so random
- It favors top hits in detriment of other high quality works

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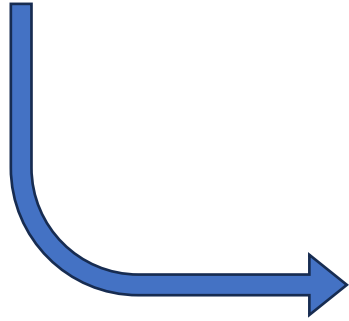
two criteria



Pro rata temporis

Pro rata numeris

Digital rights



number of uses (independent of track duration)

- This creates an imbalance between short and long tracks, where a 3 minute long songs pay the same tan 10 minute long ones.
- This is crucial for classical music works that are often longer than 20 minutes and divided into traks of 7, 8 o 10 minutos

Long pop-rock hits from the 60s, 70s, 80s, 2010s and 2020s

The screenshot shows a music player interface with seven songs listed. Each entry includes an album art thumbnail, the song title, the artist's name, and a progress bar. The progress bars are partially filled, indicating the current playback position. The songs are: 'Hey Jude - Remastered 2' by The Beatles, 'American Pie' by Don McLean, 'Bohemian Rhapsody' by Queen, 'We Are The World' by U.S.A. For Africa, 'Money For Nothing' by Dire Straits, 'All Too Well (10 Minute Version)' by Taylor Swift, and 'Sweet Sounds Of Heaven' by The Rolling Stones and Lady Gaga.

7:11

(1968)

8:36

(1971)

5:54

(1975)

7:07

(1985)

8:24

(1985)

10:13

(2012) re-recorded in 2021

7:22

(2023)

Thank you