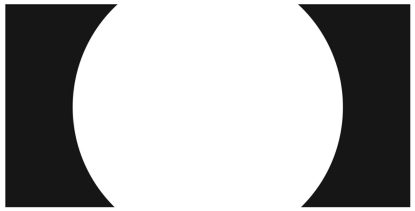
Open Music Initiative
Minimum Viable Interoperability 1.0



OPEN MUSIC
INITIATIVE

Use Cases

October 2016 - April 2017

Why Use Cases?

In software- and system engineering, Use Cases are a methodology used to analyze, identify, clarify, and organize system requirements. With the creation of the Working Groups, members have been requested to write Use Cases, either together related to the scope of their WGs, or individually based on their organization or industry vertical. Some of these are written as concise one-line activities, while others are more illustrative to give a sense of the segment's respective and specific nuances. Together they highlight the wide and diverse nature of the music industry.

In addition, and to kickstart the WGs in September 2016, interviews were held with several music creators. The questions were aimed at their needs regarding collaborating with other artists, desires in metadata, releasing & distributing music, royalty payments and directive works. The results of these interviews are listed below as 'Three Musicians'.

OMI-members are invited and requested to create more Use Cases. Eg. more musicians and a wider range of industry experts and stakeholders like producers, songwriters, distributors should be interviewed. The results can be added to Basecamp and future versions of this document.

Below are all Use Cases to date, and grouped per WG, organization, genre or industry vertical.

Use Cases grouped by Working Group:

- WG-Metadata Interworking, e.g. including Viacom, Youtube, Round Hill Music
- WG-Identity, Security & Audit Services, e.g. including UMG, DDEX
- WG-Micropayment & Reporting Services, e.g. including Jammber
- WG-Core Functions

Use Cases grouped per market vertical, genre or music creator centric approach:

- Digital Service Providers (DSPs)
- Electronic Dance Music (AFEM)
- Music for Film and TV / Cue Sheets
- Music Creators:
    - Three Musicians
    - Providing Access to Data
    - Content Creators Coalition (C3)

WG-Metadata Interworking

The Metadata Working Group consisted of many representatives from a wide variety of the music industry. Specific market segment Use Cases have been provided by DSPs (Viacom, Youtube) and publishing (Round Hill Music). The Use Cases below represent individual viewpoints per organization. The “Metadata Types and ID Grouping” was contributed by the members of the break-out session in London.

DSP specific (Viacom)

1. As a music licensee, I want to know the music owners and their % split (which must sum up to 100%) and have the most up-to-date information.
2. For licensing, registration and reporting related to each Sound Recording and Composition, I want to know the following Info:
    a. Track Title,
    b. Track Version (if applicable),
    c. Track Artist(s) (e.g. Fifth Harmony ft. Fetty Wap),
    d. Album Title (if applicable),
    e. Label (e.g. Epic),
    f. Parent Label (if applicable, e.g. Sony Music Entertainment),
    g. Track Timing,
    h. Date of Recording,
    i. Writer(s), with PRO affiliation(s),
    j. Publisher(s), with splits (must add up to 100%),
    k. Admin Publisher(s).
3. As a music owner, I want to register works for copyright ownership.

DSP specific (Youtube)

1. For each Sound Recording, I want to know the following Catalog/Rights Info: Title, Artist, ISRC, Label, Ownership Share %, Territory.
2. For each Sound Recording, I want to know the following Reporting Info: Title, Artist, ISRC, Label, Ownership Share, Territory, Usage, Revenue.

3. For each Sound Recording, I want to know the following UX (listeners) Info: Title, Artist, Album
4. For each Composition, I want to know the following Catalog/Rights Info: Title, Writer, ISWC, HFA Song Code, Publisher(s), Ownership Share(s) %, Territory(s).
5. For each Composition, I want to know the following Reporting Info: Title, Writer, ISWC, HFA Song Code, Publisher(s), Ownership Share(s), Territory(s), Usage, Revenue.
6. For each Composition, I want to know the following UX (listeners) Info: Title, Writer.

Publishing specific (Round Hill Music)

For a composition rights holder, the minimum dataset is valuable with respect to paying royalties, identifying other rights holders, resolving conflicts, tracking income streams. Including IS** codes are the best means for all parties (PRO, MRO, etc.) to be able to follow the trail and connect all dots, so to speak.

Composition

- Song Title
- Composer(s)**
- Publisher(s)/Administrator(s)**
- ISWC
- Copyright Year (optional)

Recording

- Song Title
- Artist
- ISWC
- ISRC
- Composer(s)
- Publisher(s)/Administrator(s)
- Release Date
- Language
- Copyright Year
- Lyrics (optional)

Having detail on the sound recording passed through the entire process even to the composition rights holders is valuable for identifying and tracking specific types of uses and income streams.

**** Comprehensive means to displaying and formatting writer, publisher, administrator information with percentage owned**

Information that can be obtain from ISWC linkage to the PRO for the composition.

CWR format will allow for chain of title (one example): Writer –> Publisher –> Administrator (Sub Publisher)

All shares of songs should be based on 100% and be illustrated like:

- **Writer –> Publisher (%) –> Administrator (%)**

In all cases:

- **If there is no administrator indicated, the publisher administers on its behalf.**

Example Publisher and Admin Deal:

- 2 writers, 1 writer has an administrator, 1 writer publishes on behalf of his/herself or has a publisher without an administrator

Songwriter	Publisher	%	Administrator	%
Johnny YouTube	Warn Me Music	0	Happy Admirer	50
Mary Jane	Blue Pants Music	50	NA	0

Example: Co-Publishing Deal all with the same Administrator

- 2 writers, both have co-publishing deals with the same publisher that also administers 100% on behalf of itself and the other publisher

Songwriter	Publisher	%	Administrator	%
Johnny YouTube	Happy Admirer	25		
Johnny YouTube	Warn Me Music	0	Happy Admirer	25
Mary Jane	Happy Admirer	25		
Mary Jane	Blue Pants Music	0	Happy Admirer	25

Example: Co-Publishing Deal all with the different Administrators

- 2 writers, both have co-publishing deals with the different publisher

Songwriter	Publisher	%	Administrator	%
Johnny YouTube	Happy Admirer	25	NA	
Johnny YouTube	Warn Me Music		Universe Songs	25
Mary Jane	Happy Admirer	25	NA	

Mary Jane	Blue Pants Music		Wrong Side Tunes	25

There are other situations whereby there is an income participant that is not a writer, but they would be linked to a songwriter and can be illustrated in a similar matter. I just depends on how deep we wish to go in the chain.

If there is a reason to include the territory, it just gets more complicated, but doable.

Songwriter	Publisher	%	Administrator	%
United States				
Johnny YouTube	Warn Me Music	0	Happy Admirer	50
Mary Jane	Blue Pants Music	50	NA	0
UK				
Johnny YouTube	Warn Me Music	0	Castle Rock Music	50
Mary Jane	Blue Pants Music	0	Phish and Chips Music	50
Canada				
Johnny YouTube	Warn Me Music	0	Wishing I A Bear Music	50
Mary Jane	Blue Pants Music	0	Mountain View Songs	50

Concluding thoughts:

1. The rights holders should be included on the recording/composition based on the territory of origin. Example, if the product/sound recording is produced in the US, then it takes that info, similar for other territories.
2. The information should be based on the territory where the sound recording is added to any DSP

Metadata Types & ID Grouping

The data and the related IDs used in the current digital music eco-system covers many areas of application. Below is an initial attempt to categorise the area under 4 headline groups/columns. Within each column is an initial candidate list of the key attributes relevant to that group.

METADATA TYPES & ID GROUPS			
CREATION ROLES & IDs	**MUSIC CONTENT COMPONENTS & ID**	**MUSIC CONTENT DATA & FEATURES**	**VALUE CHAIN ROLES & IDs**
Contributor roles/IDs	*Identify high level rights and component levels and IDs*	*Data supports end-user discovery and the service provider's ability to merchandise and manage content efficiently*	*Entities that are part of the value chain such as digital service providers or entities that own, control, licensee rights, receive reports and royalties for the licensed usage*
Roles: Writer, Composer and Lyricist, Artwork creator(?) Relevant IDs: IPI and potentially ISNI	Content component: The composition Relevant IDs: ISWC (most common). Key value is when linked to ISRC Writer copyright data for a song is also valuable as it definitively identifies all writers of the work.	Factual features: Release date, song title, performer/composer names, duration, publishers, label, artist bios, instruments, equipment, relational data (this artist is linked to this artist etc.), performance info (live, studio…) etc.	Roles that distribute sound recordings: Labels, distributors, aggregators that distribute audio files & data to DSPs using DDEX RIN or proprietary methods Relevant standard and role IDs: Party identifier DDEX party ID (DPID) if party uses DDEX RIN
Roles: Performers, conductors, musical directors Relevant IDs: IPN and also potentially ISNI	Content element: The sound-recording Relevant IDs: Track level identifiers such as ISRC (common) or Grid. Key value is when linked to ISWC. Identifiers for track 'components' being put in the supply chain e.g. Stem mix, final master, remixes, backing tracks Identifiers linking the sound recording to Audio fingerprints & automatic content recognition	Musical features: Genre, emotional (e.g. moods), instrumental, vocal/non-vocal, tempo, key, time signature, mode	Roles that distribute composition data: Publishers, licensing administrators, collecting societies, PROs and CMOs (performance, mechanical rights and collective management organisations).. Relevant IDs: DDEX party ID (DPID) Proprietary Potentially ISNI (inter society or publisher data transfer may use CWR std.)
Roles: Studio producers, arrangers and orchestrators Relevant IDs: Probably ISNI	Content element: Released product into the value chain (e.g. album) Relevant IDs: Product level identifiers such as UPC (e.g. for album) Release info/URIs/ website/	Audio features: Data based on signal processing/analysis of waveform e.g. https://developer.spotify.com/web-api/get-audio-features/	Roles receiving usage reports: Entities that receive reports itemising the usage of music they control from licensees (e.g. DSPs). These parties are typically labels, publishers, PRO/CMO and any other licensors. Relevant IDs: DDEX party ID (DPID) if party uses DDEX DSR

			or Proprietary
Roles: Score editors Relevant IDs: Probably ISNI	Automatic content identification:		Roles receiving royalty payments: Entities that receive and may further distribute royalties (as sub-licenses) based on the reported usage of the licensed content they control. NB: CCID (Claim Confirmation & Invoice Details) is an invoicing process used in relation to publishing related royalties.. Relevant IDs:
Roles: Agents, PR, Marketing, Studio recording venue Relevant IDs: Potentially ISNI			

WG-Identity, Security & Audit Services

This Working Group was relatively small but represented by members with many decades of experiences in different facets of the music industry. Each with a wonderful mix of knowledge from individual organizational perspectives, industry-wide perspectives, and strong technical backgrounds. These Use Cases are specific to this Working Group's scope. For many of the Use Cases listed here ISRC, ISWC and/or UPC are existing standards.

Identity

1. As a performer/label, I need to create a recording-level identifier so I can internally track recordings and associate metadata/assets with the parent recording.
2. As a performer/label, I need identifiers that can distinguish between an audio recording, and an audio-visual recording.
3. As a writer/publisher, I need to create a work-level identifier so I can internally track works and associate metadata/assets with the parent work.
4. As a label/publisher/distributor, I need to track contributors (writers, performers, sessions musicians, engineers, producers, photographers) and have an identifier to associate contributors with the recordings, works, products, metadata, and assets.
5. As a label/publisher/creator, I need to have identifiers I can use to track non-audio assets and data (e.g. photos, bios, lyrics).
6. As a label/publisher/creator, I need to know that assigning an identifier will not reveal information about a creation before I am ready, e.g. before release date.
7. As a label/publisher/creator, I need to know that the process of assigning an identifier will not result in product release delays.
8. As a label/publisher/creator, I need to assign different identifiers to different versions of an asset.
9. As a label/publisher/creator, I need asset identifiers to accompany the asset through multiples stages of creation and distribution.
10. As an entity that provides identifiers to another for royalty and accounting purposes, I need to know that there will not be multiple recordings/works/etc associated to a given recording/work/etc identifiers (one asset-level identifier maps to one asset) so that I can accurately account.
11. As an artist/label, I need to deliver collections of my recordings and associated data/assets in one or more products (e.g. single release, EP, album) to distributors and provide them with identifiers to bind the data/assets to the correct recording (product level identifier).
12. As a service company for independent artists, I need to assign and associate identifiers with the recordings, works, and products submitted by my clients for internal tracking and royalty purposes.

13. As a music licensing entity, I need to have recording/work/asset identifiers for internal tracking and royalty accounting.
14. As a music licensing entity, I need identifiers that can help me map between the same assets being reporting on from different sources.
15. As an artist/label/publisher, I need to receive royalty payments from my retail/service licensees and be able to associate those payments with specific recordings and products.
16. As a label, I need to report recording-level royalties to artists and sub-labels, and have unique identifiers that I can use to identify each recording and product.
17. As a label, I need to receive identifiers from other labels from which I license-in content so I can manage and pay on licensed 3rd party tracks.
18. As a label, I need to send recording identifiers to other labels that license-in from me, so they can pay and I can track the associated royalties.
19. As a music distributor, I need recording and product identifiers to which I can associate royalties, so I can report back to the licensing label/publisher/society.
20. As a music distributor, I need a way to associate the same recording/asset coming in from multiple sources (e.g. because of territorial rights, compilations, etc).
21. As a music distributor, I need identifiers that allow me to map recordings, products, contributors, and non-music assets so I can create artist, product, and genre pages.
22. As a music monitoring service (e.g. radio airplay / TV) I need a catalog of recordings with identifiers of the same type used by the recording creators so that I can accurately report usage information.
23. As a copyright filtering service (e.g. UGC fingerprint) I need a catalog of recordings with identifiers of the same type used by the recording/work creators so that I can accurately report usage information.
24. As a playlist creation site, I need standard identifiers associated with tracks that allow my users to make playlists that work across licensed subscription services.
25. As a participant in the music value chain, I need to deal with identifier errors (e.g. two different recordings reported to have the same identifier) and have an established process for finding the correct identifier.
26. As a participant in the music value chain, I need to have clear rules about identifiers and versioning (when a new identifier is required, and when it is not).
27. A musician wants to identify a musical work while writing the work (e.g. at the same time he/she is recording his/her work) in the studio. As this is well in advance of agreeing shares and even establishing the complete writer list, an ISWC cannot be allocated.

Security

1. As a performer, I need a secure way to associate myself with a new performance.
2. As a writer, I need a secure way to associate myself with a new composition.
3. As a performer, I need to securely transmit my recording to my manager/label/distributor.

WG-Micro Payments & Reporting Services

The Micropayment & Reporting Services Working Group was a relatively small group but was represented by key members with a strong background in the music industry, and greatly complemented during the break-out session in London. Contributing members in London where from Jammber, Teosto, Soundreef, Goldsmiths, 7Digital and Day One Investments. The Use Cases below are specific to this Working Group's scope.

1. As a major-label or union producer I need to capture metadata from my teams efficiently in order to receive payment from the labels.
2. As a record label I need a consistent and standard way to capture and report studio-level metadata.
3. As a songwriter/composer I need an easy way to report writer splits and compensation splits early on in the process.
4. As a publisher I need an easy way to identify other publishers contributing to a collaboration irregardless of which PRO or society they are with.
5. As a contributor to a song I need a trusted way to record and vett my contributions and credits.
6. As a PRO I need an approachable way to accept and share data with my writers and publishers in order to reduce the amount of formats I'm working with.
7. As a public performer I need an easy and standard way to report which songs I am performing live to all interested parties.
8. As a contributor I want to specify meta-data triggers on various parts of the song life-cycle that interest me most i.e. distribution/release, acceptance (pickup of the song).
9. As a PRO I need automated notifications when certain data are missing from song registrations or when conflicting data is complied I need to identify an authoritative source.
10. As a PRO I need payment data to be temporal and to have state based on a given point in time.

WG-Core Functions

The Core Functions Working Group consisted of representatives from many fields in the music industry. This WG mainly focused on the core functions 'must haves' for an open API ecosystem. In addition the WG also iterated on what would be necessary to enable a blockchain enabled music ecosystem. The Use Case below provided by Erik Beijnoff from Spotify (November 2016) was intended to spark the discussion on the latter within the WG, and included here for completeness. This specific Use Case also could have been placed in a WG-LSPA Use Cases section, but given Erik's activities in the WG-CF it has been placed here.

The following are my thoughts on what could be considered the core of a music rights management system with the main aim to drive the discussion within the OMI Core Functions Working Group. My perspective is that the core is a framework/system where both the rights related to recordings and the rights related to publishing should go into a common, publicly available system with industry shared ownership. (Erik Beijnoff)

The main concepts that should be stored in the shared system should be:

- **Work/Song** - the work would be the central entity that most of the other concepts in the model relates to. To this you would connect information such as ISWCs, titles, related metadata info, links to external systems where complementary information can be found.
- **Interested party (IPI)** - The IPI would be any participant that has some type of Claim for a specific Work.
- **Claims for works** - Claims would come from any Interested party. I understand that this type of information could be sensitive to share for some parties. The system should be prepared to handle this type of information where Interested parties are prepared to expose it, there should also be a distinct advantage of registering this information directly into the shared system. In cases where participants are not prepared to share this information, they should be able to register a system external proxy that holds the sensitive information that in turn can be referenced from within the system. This proxy role corresponds fairly well to what publishers are today.
- **Agreements** - an agreement is something that is done between Interested parties, relates to a Work and is what Claims are derived from. The properties as described for Claims for works equally applies to agreements.
- **Society and society affiliation.** Interested parties have society affiliations. There should be a distinct advantage of displaying this information within the shared system but the same way as Claims and Agreements should be optional to expose, the choice of displaying the Society affiliation information should be up to each individual Interested party.

- **Recordings** - Recordings are the second central entity that should go into the shared system. Recordings would have a direct relation to Works. To this you would connect information such as ISRCs, titles, performers, related metadata information etc. Most of the attributes that applies to Works also applies to Recordings.
- **Record labels and Recording owners** - these roles have mainly the same properties as Interested parties, but for the recording side. The main difference here is that claims for a specific Recording are usually simpler than for the publishing side.
- **Rights of recordings** - this corresponds to Claims for Works.

Information that does not belong in a shared system, but that should be possible to reference from it are:

- Streaming files or other type of binary files.
- Complementary information such as lyrics, promotional info, photos, videos and other type of related information.
- Payment information.

Digital Service Providers (DSPs)

The Use Case listed here are additional and created jointly by the representatives from Spotify, Viacom and Youtube within OMI. The Use Cases are specific to their industry vertical.

1. As a DSP I want to contribute information about recordings that exists on the DSP service.
2. As a DSP I want to create the link between recordings and compositions.
3. As a DSP I want to find the link between recordings and compositions, if it already exists.
4. As a DSP I want to find the interested parties that are the writers of a composition.
5. As a DSP I want to find the society affiliations of a writer.
6. As a DSP I want to find all the interested parties, both writers and publishers, that have a claim for a work.

OMI-members from other DSPs are invited to add more Use Cases to this section, and/or write individual Use Cases regarding their organization's perspective, needs and desires.

Electronic Music

The Use Cases below have been provided by Greg Marshall, AFEM's Head of Membership, and focuses on **the optimum industry model for accurate royalty payments related to music usage with an Electronic Music perspective.**

The Association for Electronic Music (AFEM)'s mission is to represent the common interests of all individuals and companies whose business is electronic music and to advocate on behalf of electronic music as a musical genre. The Association's members are managers, labels, promoters, publishers, agents, retailers, broadcasters and artists – all who wish to help secure the continued progression and future of our music. The Association is guided by a board of advisors and an elected executive board composed of the leading minds in the genre. The Association is a not-for-profit trade body which acts globally; aims to support and enhance the industry; educate; unite; challenge and lead in matters where the industry needs one voice to help better our future. AFEM is a future alliance for future music.

The 3 key elements which differ between electronic music consumption and other genres are:

1. DJ mixes are the format in which the majority of fans consume the music
2. On many releases, the producer/creator and artist/performer are often the same person. The releasing label is also often the publisher
3. It is a recording led industry with the 'live' industry performing the original sound recording, perhaps with live edits

The royalty repatriation issues arising from consumption of individual electronic music tracks whether as downloads, streams, broadcast and sync etc are the same as any other music genre. The lack of authoritative, consolidated recordings & song copyright metadata is at the centre of the problems as discussed at length within OMI already, although made all the more obvious in electronic music because of the frequency with which 'both sides' rights are produced by or owned by the same person / business.

For the purposes of this document the two Use Cases below will focus on:

- Royalty payment issues relating to:
    - DJ performances and events
    - DJ mix consumption (Online UGC DJ Mixes)

DJ Events

Current Scenario

1. Club & festival DJ events pay PROs & NROs licence fees for public performance of songs and recordings. The majority of DJ setlist info from licensed events globally is not attained by the licensing PROs/NROs so the licence fees per event are not allocated accurately to the rightsholders of the music played.
2. There are, however, a number of progressive PROs/NROs who utilise Music Recognition Tech (MRT) at high value DJ events to enable more accurate royalty payments per event.
3. Where MRT is deployed at DJ events, its ability to identify the music played is limited to the recordings and associated metadata stored in their own separate reference libraries.
4. In instances where an MRT does identify the recordings at DJ events and passes the data on to PROs/NROs for processing, often the PROs cannot match the recording data supplied to the song copyright data held in their database as there is no link between recordings and song copyright metadata, or, because the music creator/publisher/label has not registered the song with the PRO/NRO.

Improved Scenario Retaining Current Industry Structures

1. Music Recognition Tech deployed at all licensable DJ events.
2. MRT companies have access to a database of all recordings with accurate and linked song metadata so they can accurately identify and report all DJ performance music data to PROs/NROs.
3. All creators to register their works with the relevant PROs/NROs so when they get played they get paid.

Ideal Future Scenario

1. A new music format that contains accurate (and simplified) embedded details of all rightsholders and attributable payable shares and payment information to enable direct payment for every usage.
2. Technology created and deployed in licensable venues with the capability to read the new music format, report each song played and trigger a micro payment directly from the event promoter to the relevant rightsholders.

Online UGC DJ Mixes

Current Scenario

1. UGC services pay PROs & NROs licence fees for streaming of musical content. Little or no tracklist data is supplied (or required) by the user to upload to the UGC services.

Many UGC services do not (or will not) deploy MRT to identify the tracks in their uploaded content. DJ mix setlists are not attained by the licensing PROs/NROs so the licence fees are not allocated accurately to the rights holders of the DJ mixes streamed.

Improved Scenario Retaining Current Industry Structures

1. Music Recognition Tech deployed by all UGC services to identify the tracks contained in DJ mixes uploaded.
2. MRT companies have access to a database of all recordings with accurate and linked song metadata so they can identify and report all the tracks contained within UGC DJ mixes online to PROs/NROs.
3. All creators to register their works with the relevant PROs/NROs so when they get played they get paid.

Ideal Future Scenario

1. A new music format that contains accurate (and simplified) embedded details of all rightsholders and attributable payable shares and payment information to enable direct payment for every usage.
2. Technology created and deployed by licensable online music services with the capability to read the new music format, report each song played and trigger a micro payment directly from the online service to the relevant rightsholders.

Music for Film and TV / Cue Sheets

This Use Case has been provided by Marty Simon and Liza Lakhoian from Music Revenue Data (MRD), which is a publishing administrator for Film and TV music producers, publishers and composers. Within OMI, they both are active participants in the Ledger Working Group (LSPA).

Cue Sheets and Music for Film and TV is a very large part of the music industry, but sometimes feels overlooked. Which is why the collective authors of this document wanted to include an initial, separate section on Cue Sheets, Film and TV. With many more Use Cases to come.

Use Case example "Music for Film & TV":

- Case: Cue Sheets = Film Title + Film Cues.
- Film & TV relies on cue sheets, which is the combination between film title and film cues.
- A registration of the film title does not mean a registration of the cue sheet: a cue sheet must be registered for payment.
- Not all cue sheets are created equally:
    - Territorial Restrictions (eg. a cue sheet can be worldwide excluding USA & Canada – each territorial cue sheet could have different rights owners and/or splits)
    - Not all cues within a cue sheet share the same composers, publishers, splits and/or use timings
    - This is all to say that a cue sheet is NOT the same as a works/song registration
    - A registration with your PRO does not automatically assume a (correct) registration with the Rest of World (ROW).

Background information on the "Music for Film & TV" use case:

- The process for music within Film & TV is mostly controlled by two sources of data: Music Cue Sheets & Statements from Performing Rights Societies (PROs).
- There are over 200 PROs around the world – each has their own designated database and each operate as a separate entity from one another.
- Within this sector, the challenge with so many PROs around the world, is verifying and ensuring correct registrations.
- Typically, a composer is a member of 1 society (under special circumstance they can be a member of 2 societies, but this is because of territorial and/or title restrictions).
- A composer / publisher can only submit works registrations / cue sheets with their home society (eg. If the composer is a BMI member, they can only submit a cue sheet w/ BMI).
- A submission to the home society does not automatically indicate registration around the world.

If a registration is incorrect or missing, then it's up to the composer / publisher to correct this information and alert their PRO.

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Music Creators

Three Musicians

In the summer of 2016, Daan Archer (and Gavin Nicol) from Context Labs interviewed several musicians, of which three are highlighted below. These three musicians are established artists and each one covers a different music genre. This section starts with three individual quotes, followed by their combined main desires, and then lists their viewpoints on topics like Collaboration, Derivative Works, Metadata, Release & Distribution, Legals, OMI education potential, and the Independent's Dreams. Note, this listing is not conclusive for all musicians, and is to be seen as a first effort. OMI desires and requests more Use Cases from musicians and specific musician organizations.

The three musicians are:

- **Zoë Keating (Contemporary Classical Music)** - Acclaimed cellist, multidisciplinary composer and active proponed of enhanced transparency regarding copyright and royalties concerning the music industry. Professional musician since 2000.
- **Rudeboy Remmington (Rap/Rock)** - Former frontman of Urban Dance Squad, Junkie XL and a music professional since 1987. Patrick Tilon (a.k.a. Rudeboy) has been credited with co-inventing a rap-rock crossover music style in the late 1980's, and cited as an influence on bands like the Red Hot Chili Peppers and Rage Against the Machine. In a timespan of 11 years the band recorded 5 international studio albums, toured worldwide, played large festivals, appeared on TV-shows (e.g. Carson, Leno), and licensed songs to Hollywood (e.g. Pump Up The Volume).
- **DJ Martyn (Electronic Dance Music)** - A Dutch EDM-professional since 1999 who has been named "the most innovative and influential Dutch DJ and producer around today" by The Guardian in 2012. Resides in Washington DC since 2006.

Main Desires:

- **Transparency for music creators in their Royalty Streams.**
- **Automatically Collect Long Tail in Payments.**
- **Easy Payment Distribution between Musicians.**
- **Track Derivative Works, and also benefit if successful.**
- **Industry Standardization in Metadata.**
- **Simple Overview of the Music Industry.**

The Independent's Dreams:

- Create a recording, register it somewhere secure and 'be done with it'.
- All publishing, promotion, distribution and royalty streams (between artists) are handled 'automagically'. Then all artists can continue on making more content, which benefits the entire industry.
- Artist are OK with being charged percentage points on profits for certain services aimed at reaching their consumers.

Individual quotes highlighted:

- Create a recording, Register it somewhere secure, and 'be done with it'. *Zoe Keating, July 2016*
- Micro-payments sound great, but more crucial is to get paid what I am entitled to. *DJ Martyn, August 2016*
- When success overtakes you, be ready legally (and physically). *Rudeboy Remmington, August 2016*

Collaboration:

- Administration of collaboration right now feels hard, and too manual. It almost feels like it's easier to not work together, but many artists want to collaborate to create unique music.
- Can we reduce friction for artists? E.g. by
    - encoding the distribution split upfront, and
    - afterwards all payments/billing?

Derivative Works:

- Artists seem to be in favor of derivative works if entitled payments are possible, but
- Tracking usage and/or enforcing payment is not possible right now.
- Would an OMI-complaint system be a solution for these problems?

Metadata:

- Does the industry have industry-wide metadata standards? E.g.:
    - Standardize the shared metadata on listener usage per consumer channel.
    - Annotate derivative work with all current and prior artists.
    - Unique identifiers per individual artist?

Release & Distribution:

- Can OMI create a standard or industry guideline for distribution etiquette?
- Example:
    - Indie artists have to go through a select few digital distributors/aggregators. But if you change between them, they can delete all your consumer metadata (regions, comments, etc). And then you stay where you are, even if their service is not good. Now it feels the distributors control the artist's content.
- For DJ's and their fans physical formats remains desired (not just vinyl, also CD).

Legals:

- Every artist should have a “one-stop legal safety engine”.
- Can OMI help empower musicians with knowledge (or automation) regarding licensing deals before they sign with anyone?
- *Interesting historical fact: Urban Dance Squad started with a unique position since one band member had legal background. Together they created a fifty page legal document and offered this for initial signing with major labels (Europe, US, 1989). This kept them ‘stable’ for 11 years which includes multiple studio albums, global tours, TV-appearances and music featured in Hollywood movies. Since then Rudeboy (Patrick Tilon) has worked with many established artists to realize how fortunate his initial situation was.*

Educate artists about:

- Legal rights for music creators.
- Structure and workings of the music industry.
- Best practices regarding intra-band agreements (songwriter copyrights vs. royalty splits vs. live show splits).
- Where to publish first, and where to promote it then.
- How one can encode collaborators per song.
- How to get all your rightful fees from all music related organizations, e.g. labels, publishers, PRO's, Harry Fox's, SX
- Retaining your song master's rights.
- Pros and Cons regarding 360 deals.

Providing Access to Data

This Use Case focuses on the challenges and difficulties for independent music creators in getting access to his/her 'data'.

The example has been provided by Marty Simon and Liza Lakhoian from Music Revenue Data (MRD), which is a publishing administrator for Film and TV music producers, publishers and composers. Within OMI they both are active participants in the Ledger Working Group (LSPA). But given MRD's musician centric focus and this specific Use Case, the collective authors of this document felt that this case is best suited as part of the Music Creator centric-section.

Use Case "Providing Access to Data":

- Problem:
    - Currently independent music professionals need to retrieve their info from many distinct different places. Often this is a manual process. E.g. each musician needs to get their info from their PRO, mechanicals info from their 'Harry Fox', digital streaming numbers from SoundExchange and so on. It feels like maze or jungle as parts of your info are in different places.
    - Marty's group provides a one-stop-shop service to high-end composers, but many entry of mid-level artists don't have this luxury.
- Desire:
    - Enable entry of mid-level artists with easy access to all their information.
    - Can OMI help entry of mid-level artists with enabling a federated automated system that would allow these music creators with easy access to all their information?
- E.g. the first two rungs on the music ladder are:
    - a) the young ones who are getting into music, wanting to be a music maker, write songs, lead a group, compose a tune, and
    - b) the ones who have done all those and are still in a middle ground' of making music, making records but have not ascended to stardom with a large support crew or large management.

Content Creators Coalition (C3)

The Use Cases below have been provided by Stuart Argabright, as representative and member of C3 within OMI, and focuses on the needs and desires from a music creators perspective. Within OMI, Stuart is a member of the Ledger Working Group (LSPA). But given this specific Use Case's musician centric focus, the collective authors of this document felt that this case is best suited as part of the Music Creator centric-section.

The Content Creators Coalition (C3) is a membership based, artist-run non-profit advocacy based group representing creators in the digital landscape. The need for creators of "cultural content" to develop our own collective voices is greater than ever in today's challenging business environment.

Content Creators Coalition (C3) has expressed the following need for the Open Music Initiative:

- **Creators have the right to determine what happens to their work.** If any other person, corporation, or third party wishes to use the Creators' work in some fashion, permission is required.
- **When a creator's work is used, proper attribution/tracking/reporting should accompany the work.** This will both encourage the progress of useful arts, as well as facilitate verification that the terms of use are respected.
- **Should any money be generated by the distribution, broadcast, or other use of their creation, the creator must be compensated fairly.**

With these principles in mind:

- The Content Creators Coalition will assist OMI in securing artists to develop or critique the open- source protocol for the uniform identification of music rights holders and creators. This is separate from the Content Creators Coalition approving or endorsing any work or product that OMI generates. Upon request, the Content Creators Coalition will review any part or the entire open-source protocol for the uniform identification of music rights holders and creators to determine if the Content Creators Coalition will endorse it at the organizational level.

This is what should be required when developing your "open-source protocol for the uniform identification of music rights holders and creators.":

1. **Simple tools for creators to document ownership information for their works.** If the process isn't fast and intuitive, the necessary data will be missing from the start
2. **A method for creators to authenticate the information credited to their work submitted by additional creators, collaborators, or other third parties.** Twitter has the concept of verified accounts to avoid a broad spectrum of complexities ranging from simple miscommunication to outright fraud. There must be a method to vet data

attributed to creative works, to allow multiple contributors the ability to note their contributions, and minimize false data.

3. **Public and private methods to contact creators.** Different artists will have different needs, and the system must accommodate creators from all levels of notoriety or obscurity.
4. **The ability to update ownership information changes over time.** Indie artists self-publish or are their own labels. They grow, and may license works to larger labels or publishers. This history of ownership will be an ongoing, organic, evolving thing, and its history should be documented.
5. **The multiple types of ownership must be accommodated.** The performers, roles of a specific recording must be documented (singers, musicians, background singers, engineers, producers, etc.) – as well as the underlying composition information (music author, lyricist, etc.)
6. **Full internationalization and localization support.** Creators create in every country, in every language.