

Welcome to Adesso Music Publishing,

My name is Hannah and I am the Publishing Manager here at Adesso Music. We're excited to have you on board! I have included some frequently asked questions in this letter, however, please do not hesitate to contact me if you have any further questions regarding publishing matters or concerns that are not covered below.

Master Rights vs Publishing Rights

The fundamental difference between master rights and publishing rights is that publishing rights protect the underlying composition of the work, encompassing the lyrics, melodies, rhythms, and all other aspects that make up a song, whereas master rights solely protect the original sound recording of the work. While publishing rights are typically *owned by songwriters or composers*, master rights are usually held by record labels or artists.

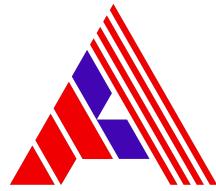
What is publishing and do I need it?

As a summary, publishing rights encompass the right to reproduce, distribute and perform the work publicly and are vital in compensating writers for exploitations of their songs (this also includes sync). These rights also serve as a legal framework protecting songwriters control over their compositions which is a key difference between publishing and recording/master rights.

As a songwriter there are numerous benefits to having music publishing representation. By registering your compositions with a music publisher, this offers more protection over your intellectual property. It's best practice to have all your metadata written down and registered to ensure nobody else can claim they wrote your song or composed your melodies. Having a music publisher can also provide more sync opportunities and streamline the collection of royalties on your behalf.

Adesso Music Publishing will manage the publishing rights for your song(s) on your behalf and ensure that your songs are registered accurately to collect royalties for the following reproduction rights:

- Mechanical rights (generated when your work is reproduced **physically** e.g. vinyl records, or digitally (on platforms such as Spotify))
- Performance rights (when a work is **performed live** or broadcasted on live TV)
- Synchronisation rights (when your work is used in another audio-visual work such as TV series/film/advertisements/video games). *Synch for video games often require new unreleased tracks for consideration, we therefore strongly encourage clients to send over any unreleased track information and WAV files to maximise opportunities - please let us know if you would like to exclude any of your music from pitches including particular themes including but not limited to; alcohol, sex, drugs, religion etc.*



What information do we need from you?

We require a publishing agreement to be signed by both parties (if this has not already been completed), to which a fully executed copy will be sent back to you. Following this, we will then ask for a list of songs you would like for us to register, this information should include song titles, writers and royalty % splits per writer, **we are strictly unable to pitch any tracks with uncleared samples**. Therefore it is imperative that we are made aware of **any** sample usage. You should also provide us with **all track files** (wav files) for our records including edits, remixes, instrumentals and original/extended versions.

We always look forward to continuing to build and expand our collaborative relationship with our clients and encourage you to reach out with any unpublished songs (old and new!) that you would like for us to also represent on your behalf.

Performances / Setlists

We want to be as proactive as possible with collecting all royalties due to you for your performances, whether they are one off performances, regular slots or short/long term residencies. It is **important** that each time you perform live as a DJ or Artist, we are notified. We will require the following information to submit your performance:

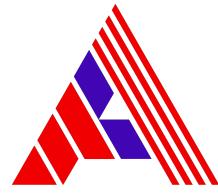
- Date and Time of Performance
- Type of Performance (e.g. Headline/Support Act)
- Venue Name & Address

Should I register for an IPI/CAE number?

We require our clients to register for an IPI number. IPI numbers link you to your musical works and are helpful for distinguishing you from other writers to ensure the correct writer is being paid and acknowledged for the work. To register for an IPI number you will need to become a member of a local PRO (performing rights organisation) this may also be referred to as a society, for example, if you are a UK writer you will need to register for membership with PRS-MCPS. There are societies for each territory across the globe (e.g. ASCAP/BMI in the United States). Some societies offer collections for both mechanical and performance royalties.

While joining a PRO isn't a legal requirement, it's important for maximising earnings, especially for independent artists. In some territories, like the UK, it's required to be registered with a PRO to licence a song for a synch deal on certain TV channels.

Some key benefits of registering with a PRO:



- **Royalties**

PROs collect royalties when music is played on radio, TV, in clubs, on websites, and more.

- **Licensing**

PROs issue licences to streaming platforms, radio stations, and venues, which enables the legal use of music.

- **Registration**

Registering with a PRO proves that you are the writer of a song.

It is also important to note that if a client does not apply for or have an existing membership with a PRO during the term of their agreement, then, subject to the rules and regulations of the PROs, the publishing designee (in this case, Adesso Music Publishing) has the right to collect the 'Writer's Share' in addition to the 'Publisher's Share' of performance income generated by the relevant work, therefore it is within the writer's best interests to have a PRO membership/affiliation.

I hope the above information has been helpful and please do let me know if there is anything else you need.

All the best,

Hannah