

ok agency

MUSIC INDUSTRY CONSULTANT

[www.okagency.is](http://www.okagency.is)

# INSIDE THE INDUSTRY

Anna Jóna Dungal

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WHO AM I?

# ANNA JÓNA DUNGAL

- Born and raised in downtown Reykjavík but moved to Berlin in my early 20s
- Degree in Music Business from BIMM Institute in Berlin
- Been involved with the music industry for more than half my life
- Background in concert and festival production, A&R and label services, management and career coaching, music PR and marketing, project management and so much more
- **My passion is helping artists better understand the industry they work in**



# INSIDE THE INDUSTRY

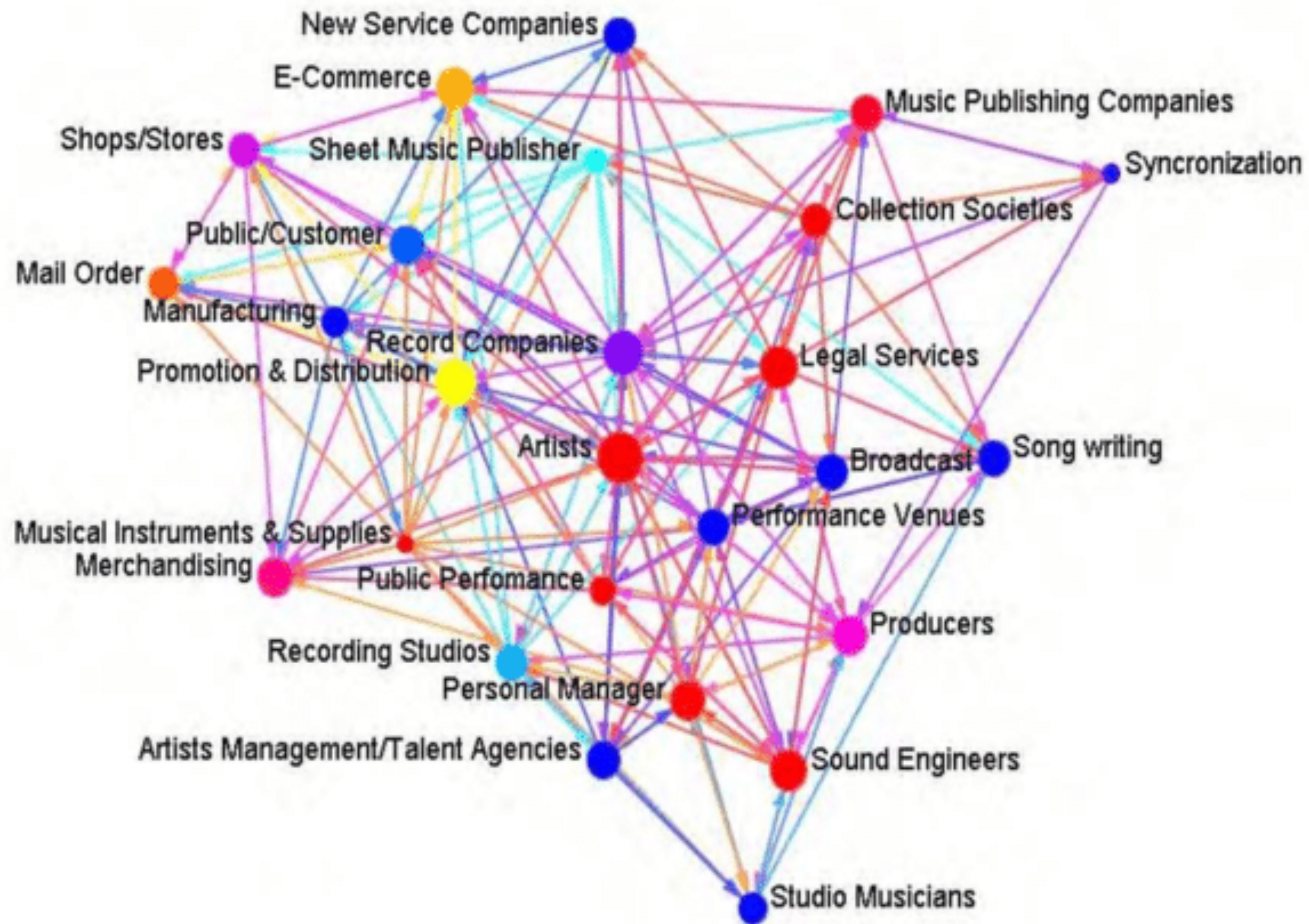
- a webinar on learning the in's and out's of the intricate business you work in

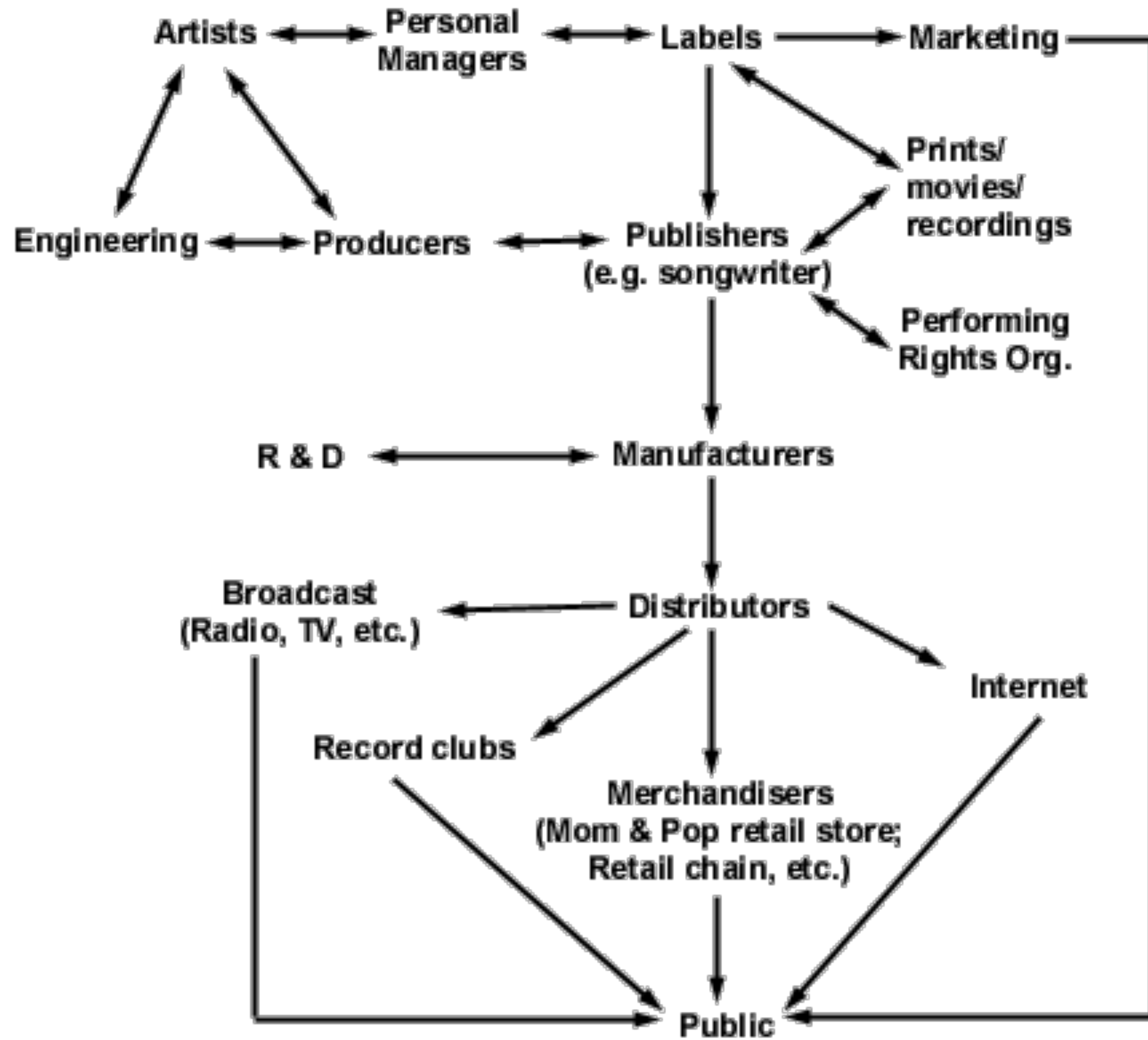
- Master vs. Composition - do you understand the difference rights?
- Details of different positions in the industry and when it's time to work with them
- Breaking down the most common record deals and explaining the difference
- What's industry standard?
- How does Spotify pay?

**TODAY!**

# QUESTIONS?

PLEASE DON'T HESITATE



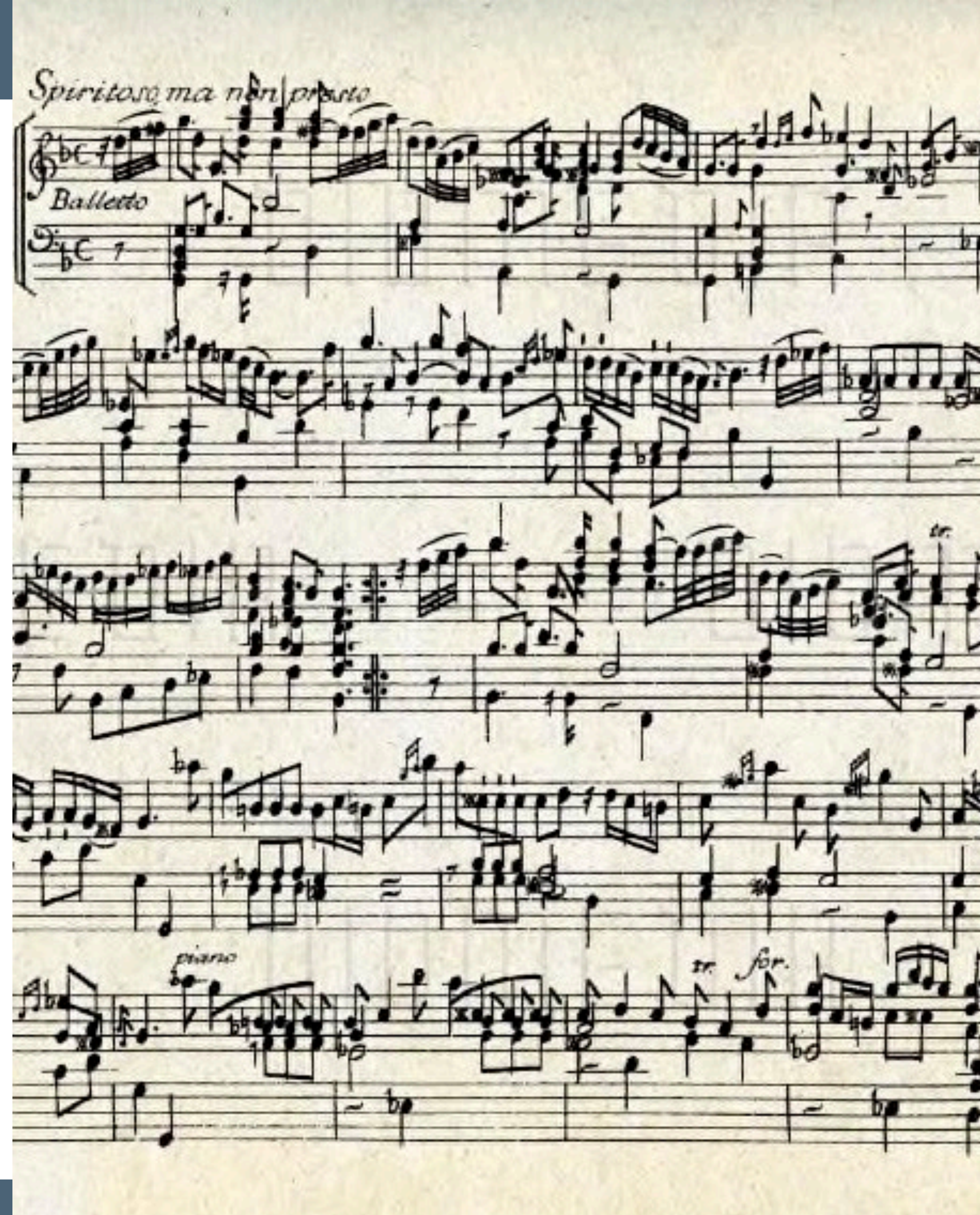


# MASTER VS COMPOSITION

**THE MOST IMPORTANT THING I CAN TEACH YOU**

# COMPOSITION

- Music publishing started out like book publishing - sheet music
- Deals with the composition of the song - PUBLISHING
- PRO's like STIM, STEF, GEMA, ASCAP, BMI collect
- Composition of the music and lyrics writing
- Be careful who you give songwriting credits to





# MASTER

- Started out making wax vinyl records
- The recording of the record - MASTER
- Historically paid for by the label, owned by the label
- Performers were just hired talent
- Many versions of the same compositions



# RIGHTS

**WE'RE ALL CONFUSED**

**PERFORMANCE**

**MECHANICAL**

**SYNC**

## A SONG

*creates a*

## COPYRIGHT

*which is granted certain*

## RIGHTS

*that allow*

## RIGHTSHOLDERS

*to collect royalties*

**SONG**  
"Knockin' on  
Heaven's Door"  
Bob Dylan  
1973

**SOUND RECORDING**  
The recording of a  
performance of the  
underlying composition

**COMPOSITION**  
Melodies, notes and lyrics  
written down or recorded

**SYNCHRONIZATION RIGHTS**  
licensed for film, TV, etc

**REPRODUCTION RIGHTS**  
When sold or steamed

**PERFORMANCE RIGHTS**  
Played in public

**SYNCHRONIZATION RIGHTS**  
When played in a film

**MECHANICAL RIGHTS**  
When sold or streamed

**PERFORMANCE RIGHTS**  
When played on the radio

**PERFORMERS**  
Bob Dylan

**RECORD LABELS**  
Columbia Records

**MUSICIANS AND SINGERS**  
N/A

**PUBLISHERS**  
Rams Horn Music  
Sony/ATV Music Publishing

**SONGWRITERS**  
Bob Dylan

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PUBLISHING

**WHO PAYS?  
PRO'S!**

**KEY PLAYERS IN  
THE INDUSTRY**

**HOW CONFIDENT ARE YOU  
IN YOUR KNOWLEDGE OF  
THE INDUSTRY?**

**DO YOU KNOW WHO DOES WHAT?**



- **Manager**
- **Label**
- **Publisher**
  - **Music Supervisor**
  - **Sync Agent**
- **Music Lawyer**
- **Booking Agency**
- **Promoter**
- **PR Agency**
- **Social Media Manager**
- **Radio/TV Plugger**
- **Creatives**

# MANAGER

- The hubcap: outward facing, protects the wheel while it's in motion, takes all the shit
- Great friend vs. Connected professional
- Your intermediary to the industry
- **Do you need a manager or an assistant?** Manager should be proactive, not reactionary
- Delegate, don't abdicate



# MANAGER

- Think of it as a partnership, often good to start an LLC as soon as possible
- **20% of INCOME, not profit**
- 2 years to break an artists
- Many are fronting costs
- *Business manager, tour manager*



**WHEN DO YOU NEED A  
MANAGER?**

# LABEL

- Deal with your **master rights**
- Not the big break it used to be
- Used to finance recordings, now they mostly provide connections, resources and validation
- Well connected investors - they need collateral
- Outdated?
- *Majors - Universal, Sony, Warner*



# MAJOR

- Resources - money, staff, connections
- Experience
- Deals are more likely to be on their terms
- Master deals - more money
- Recouping costs
- The dreaded shelf
- Profit driven

# INDEPENDENT

- Fewer resources
- Respect in certain genres
- Sometimes less experienced
- Deals are collaborations, you will have more control
- Licensing deals - you get your rights back
- Likely to give you more attention
- Driven on artistic merit

# **MOST COMMON RECORD DEALS**



# STANDARD

- Label finances the whole recording process
- Often connects you with producers
- Invests heavily, big risk
- Label owns master rights

# 360°

- When your label also takes care of your publishing, touring, merchandising - everything
- Only makes sense if you're Madonna or Taylor Swift

# INDEPENDENT

- Fewer resources
- Less cash for artist
- More artistic freedom
- Most often licensing deals

# LABEL SERVICES

- Rather than owning your rights, you pay them a fee
- Distribute your music
- Help with marketing
- Be sure your team can handle it



**THERE IS NO SUCH THING  
AS INDUSTRY STANDARD**

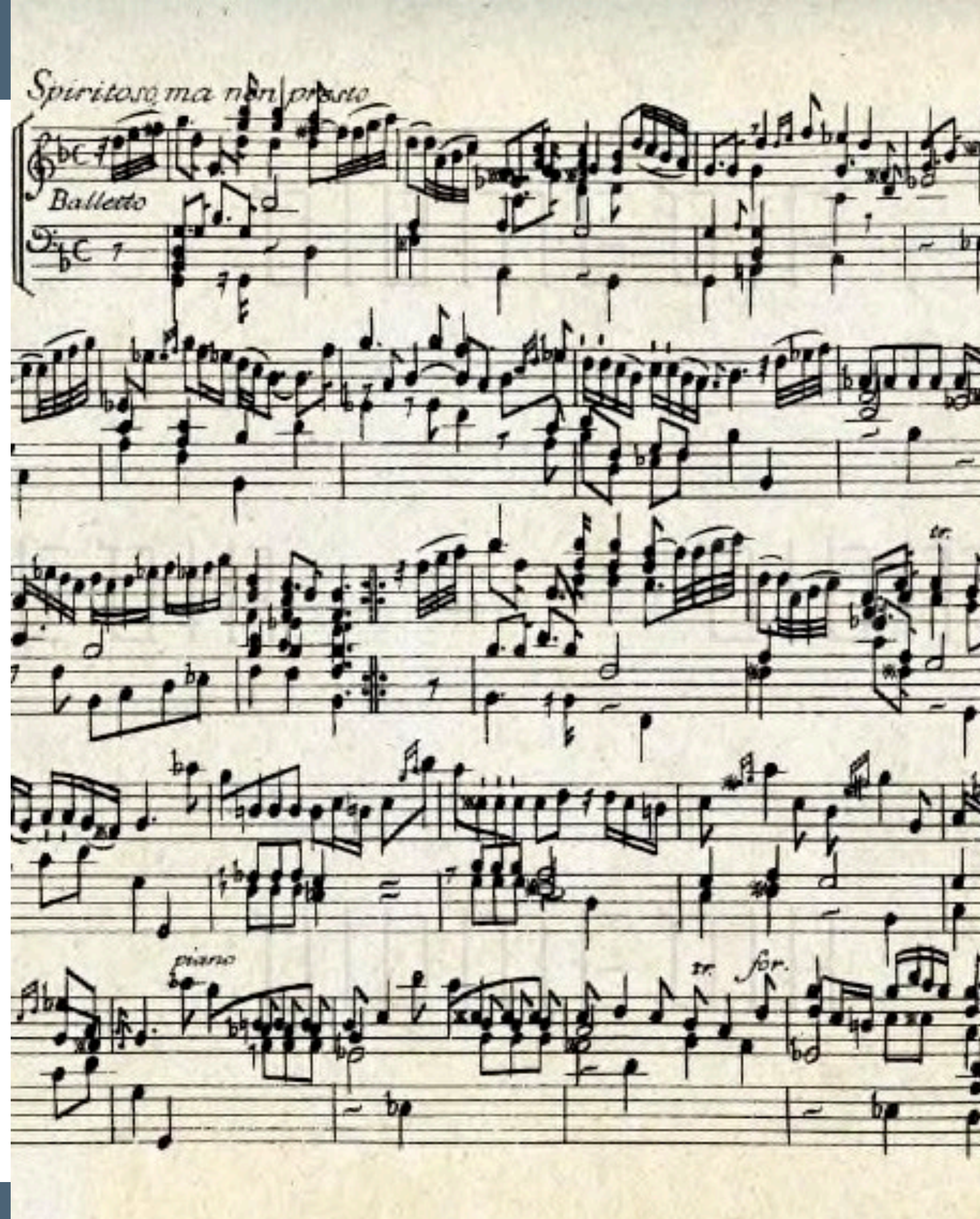
**EVERYTHING IS NEGOTIABLE**

**WHEN DO YOU NEED A  
LABEL?**

**5 MIN BREAK**

# MUSIC PUBLISHER

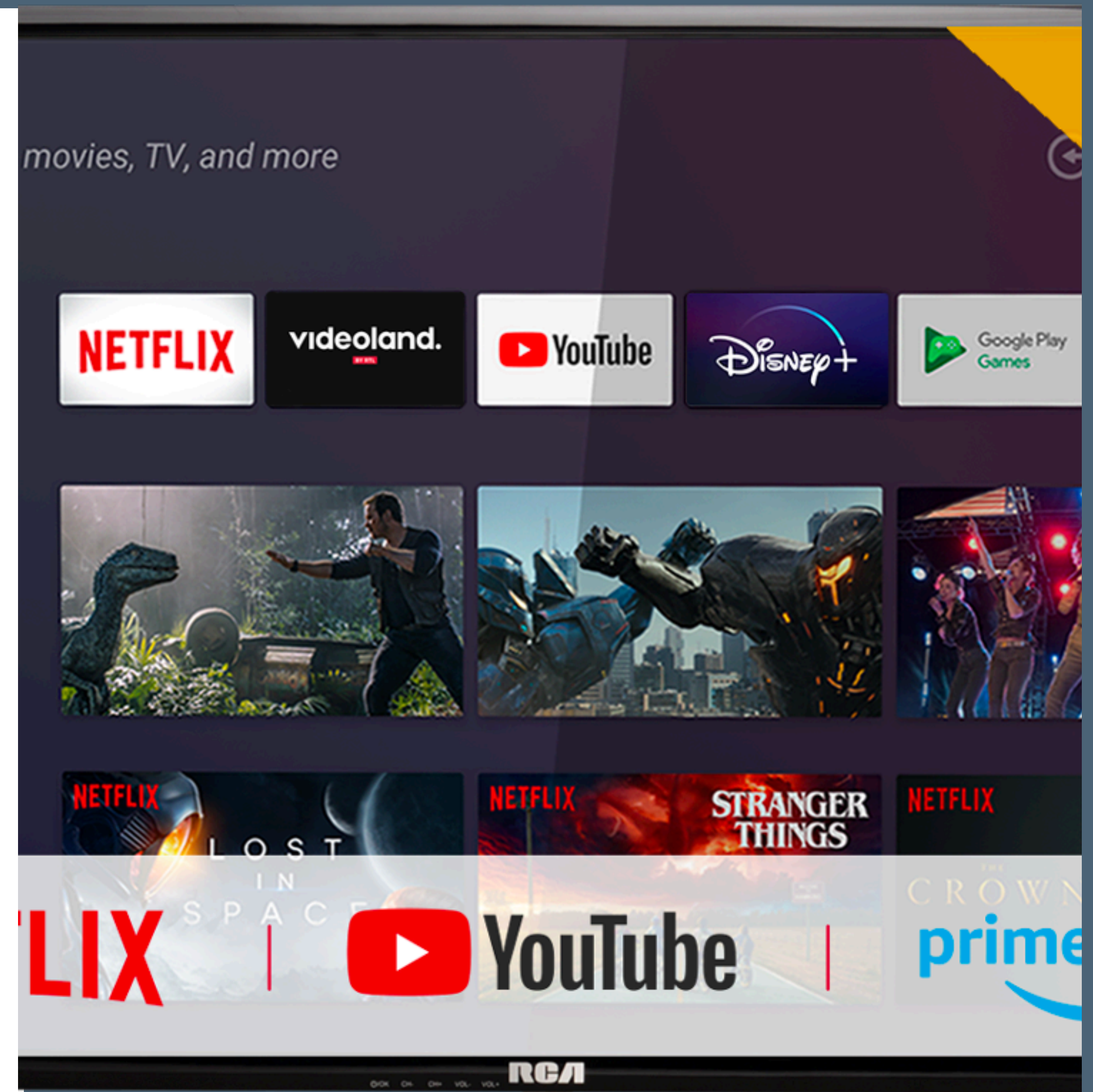
- Deal with your publishing rights
- Work with compositions like labels do your recordings
- Covers to avoid dealing with labels
- You can be signed to a publisher as a songwriter
- Songwriting camps
- [www.disco.ac](http://www.disco.ac)



**WHEN DO YOU NEED A  
MUSIC PUBLISHER?**

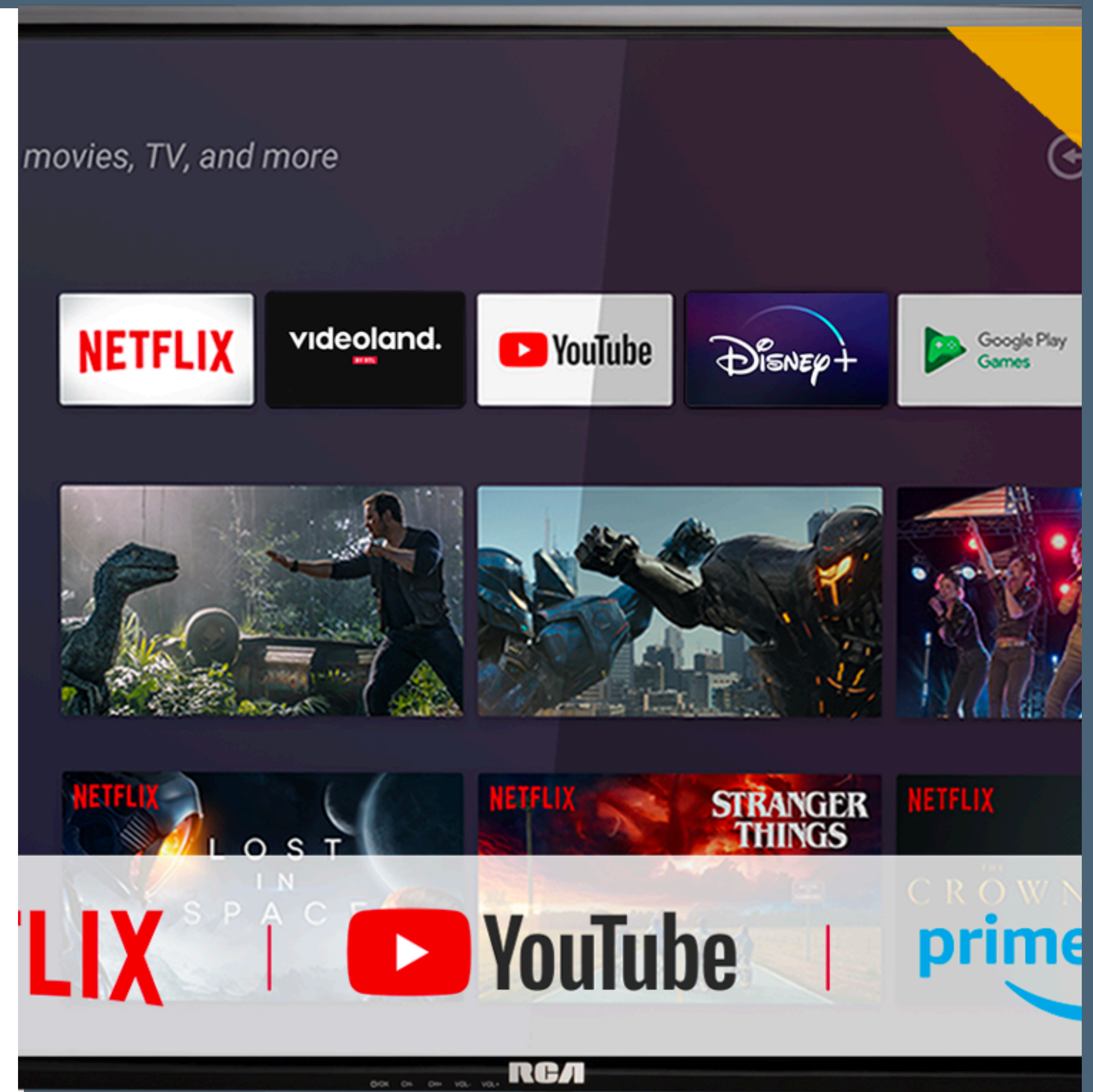
# MUSIC SUPERVISOR

- The person who chooses music for TV, films, trailers, TV shows etc.
- Not to be confused with the score composer
- Works directly with music publishers or with sync agents
- Looks for music from all decades - see Kate Bush
- Make sure to bounce your music without vocals, too!



# SYNC AGENT

- Specialises in finding music for sync
- Either work directly with composers/songwriters for a certain type of music - called “brief”
- Or have a huge database of music
- Turnover is incredibly fast, often just 1-2 days
- Make sure never to send them WeTransfer links - again, Disco



# BOOKING AGENT

- The key to touring
- Book your live gigs, negotiate contracts, help you break into new territories
- Often focus on a territory, then have contacts in other territories
- Is your inside man, vouches for you
- Spend years building their relationships and trust
- Work both on salary and commission





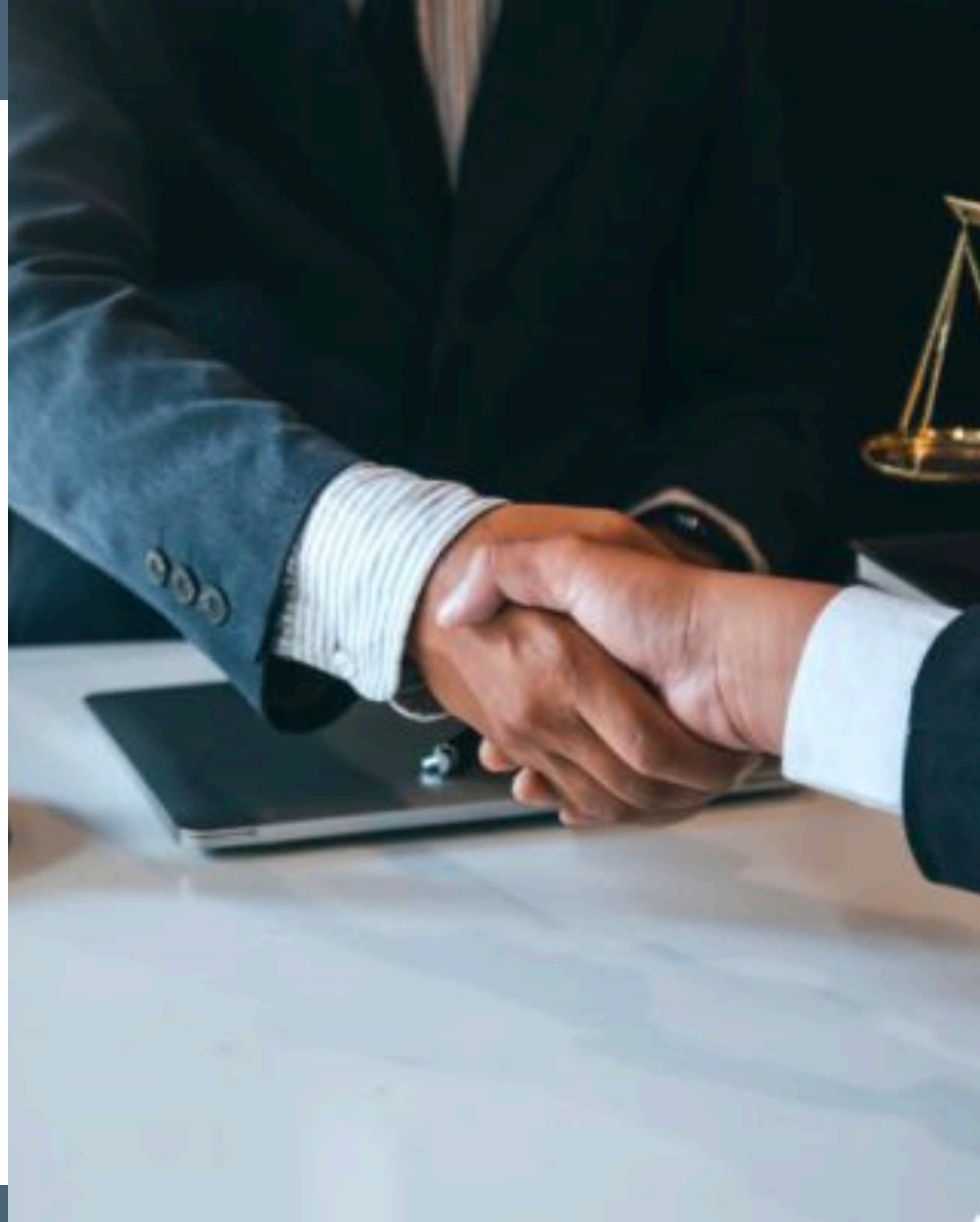
# PROMOTER

- The person responsible for hosting the show
- They take financial responsibility if the show doesn't sell
- Sometimes works within a specific venue
- Your booking agent gets paid by the promoter, who then pays you
- Be nice to your promoter - they might book you for something bigger in future!



# MUSIC LAWYER

- Any good manager will set you up with one early on
- Today's industry is a contracts game so this is becoming ever more important
- Most often work on a retainer
- Have them read **EVERYTHING**
- You'll save money in the end



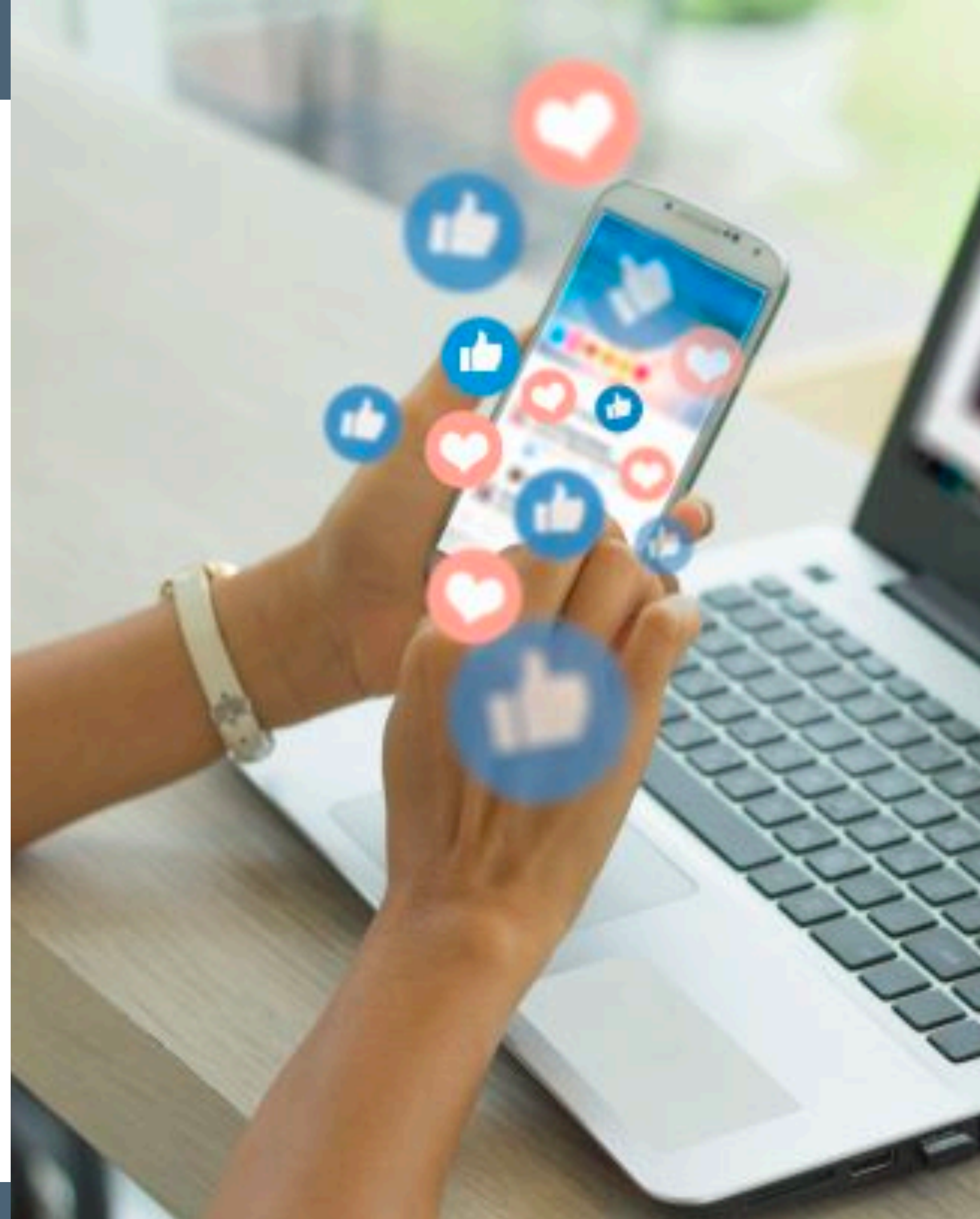
# PR AGENCY

- Don't pay for one too early
- Better for the long game, an album release cycle
- They need time - 3 months for single, 9 months for album/tour
- Do your homework - know what you want
- No guarantee
- Don't ask for their email list
- Expect a report
- *Publicist*



# SOCIAL MEDIA MANAGER

- Can be anyone from your cousin to a professional that charges thousands of \$\$\$
- Label might have one as part of their marketing team
- One-off consultations also available
- Will help you figure out your brand, visual style, target audience and how you want to talk to them



# RADIO / TV PLUGGER

- Becoming a bit out-dated as playlists are taking over
- Sometimes are a part of PR services, should be expected from major labels
- Has been folded into the marketing campaign
- Still people who specialise in this
- MPN in Germany - don't know if this exists in Sweden?



# CREATIVES

- Fashion designers
- Brands
- Painters
- Illustrators
- Graphic designers
- Photographers
- Videographers
- Graphic designers
- Stylists
- Choreographers

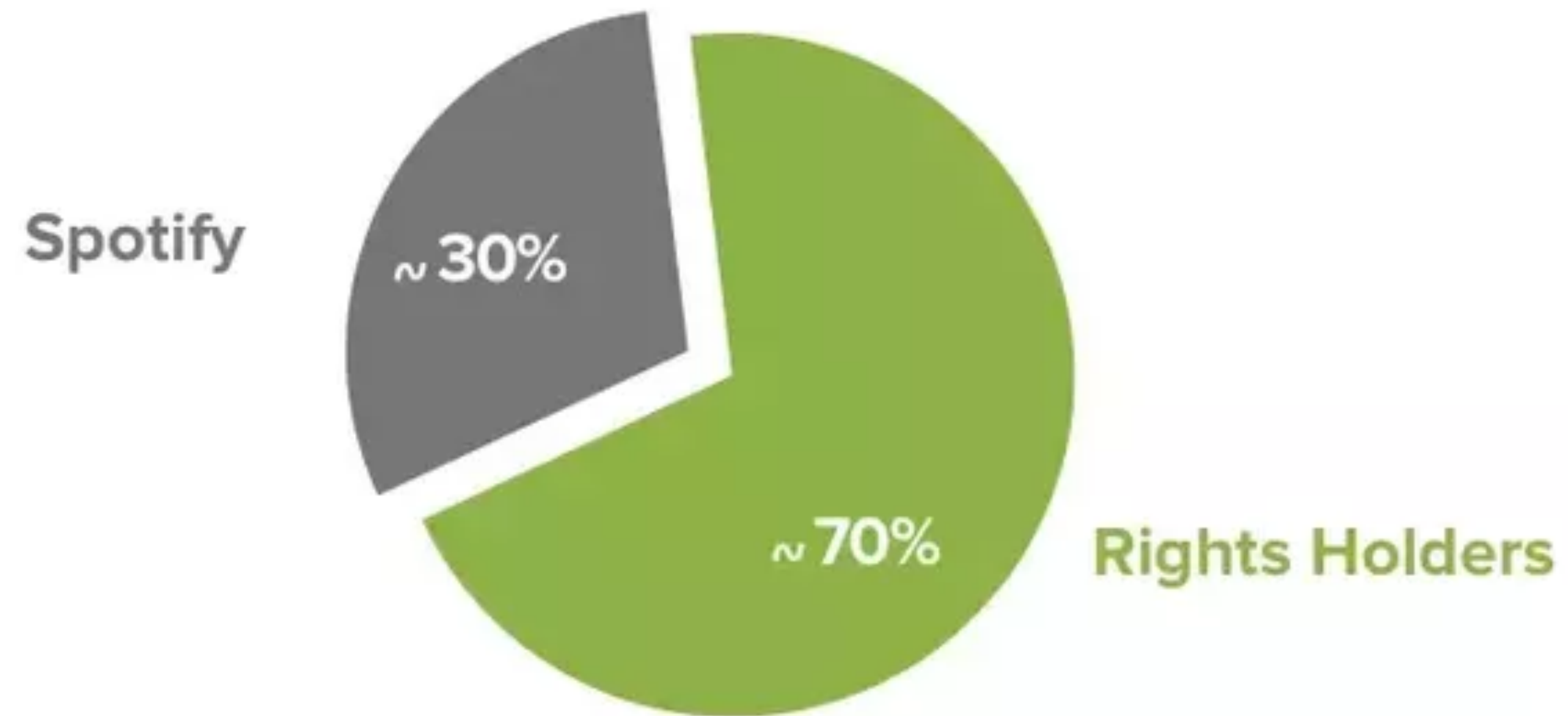


# **SPOTIFY: THE BIG QUESTION**

**HOW MUCH DO THEY PAY?**



# HOW MUCH DO THEY PAY?

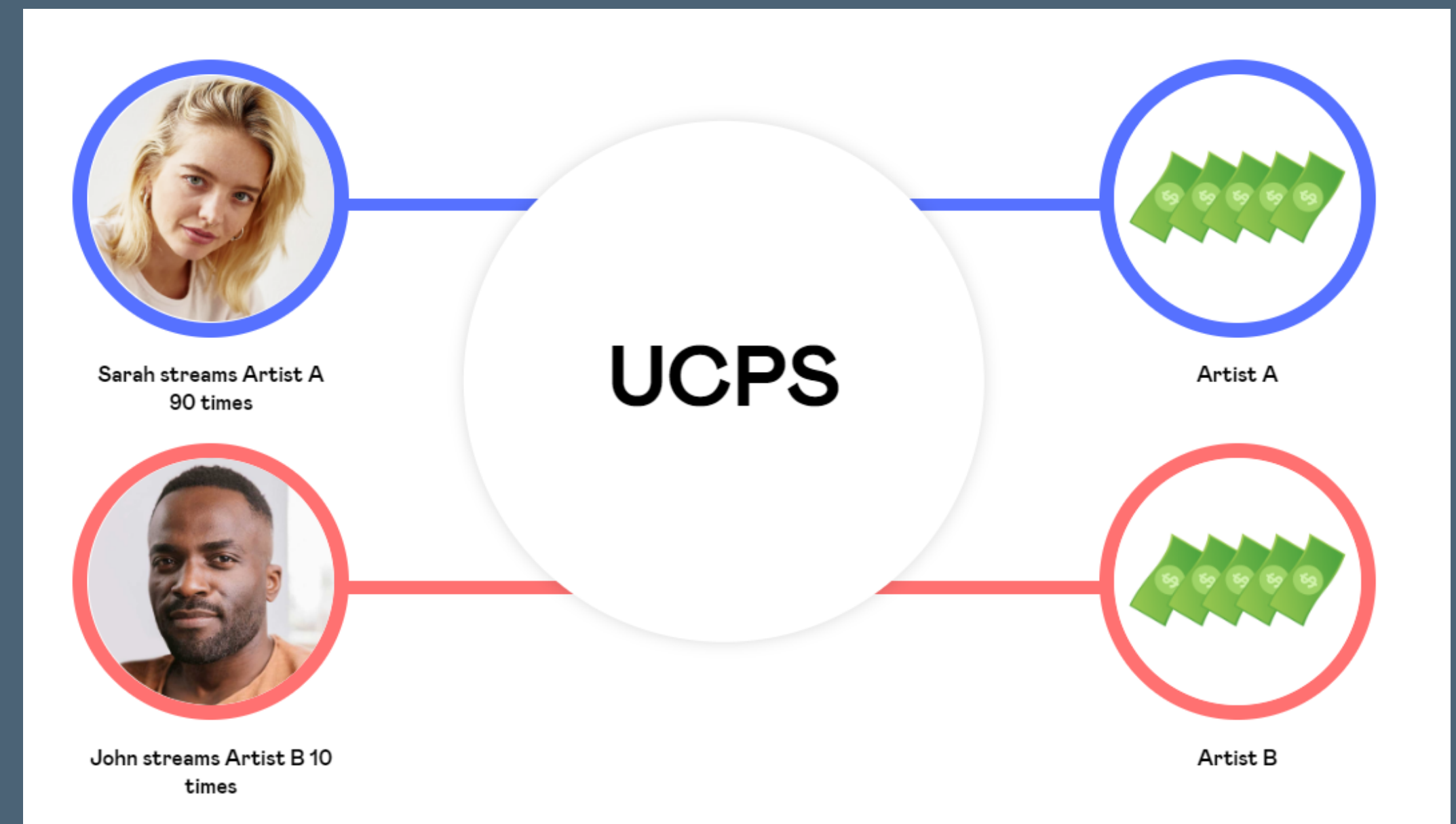
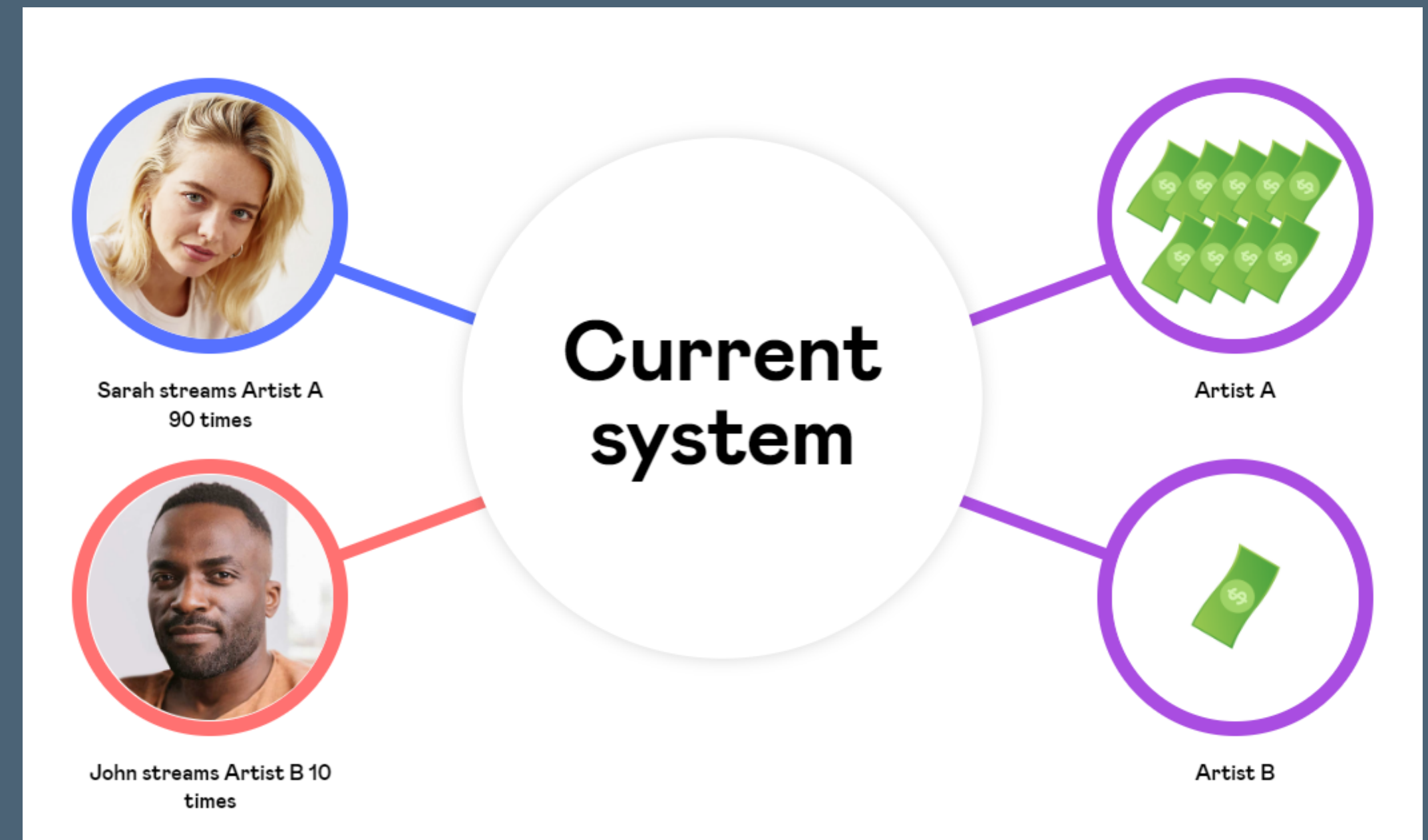




SPOTIFY

# HOW DO THEY PAY?

- There is no way to determine how much each stream is worth
- Only counts after 30 seconds of listening
- The price of each stream depends on territory
- Majors have “Most Favoured Nation” deal - always get the highest amount paid
- Current system is “pro-rata”
- Many are calling for “user centric pay system” - Deezer has implemented this



# QUESTIONS?

NOW'S THE TIME!



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**THANK YOU!**

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