

# Special actors

## General principle

Whether in a work or in a contract, we could indicate to Le Sage payments to be applied "blindly": we created a group of works for a catalog, we associated a contract which defined that we kept 10% and that 90% was paid to our client and the trick was (more or less) played. This system works very well for sub-publishing but obviously is a big problem for local works, in particular because, depending on the number and the shares of authors, composers and publishers present in each work, this "blind" distribution is unusable.

It is possible to create "virtual" rights holder who will be responsible for distributing the shares according to the copyright data.

Let's take an example :

We create an actor to whom we give an explicit name (this name will be visible only to you) and, in the "Royalties" tab, we ask him to distribute the rights between all the controlled actors. We take the opportunity to give it 100% on all types of rights because, in most cases, that's what you want.

Now, let's fill in a work. We need two lines in the "royalties" part:

- One for the rights which come from your local PRO and which are exclusively intended for you since the other beneficiaries have already been paid on their side ...
- ... and one for direct rights

We do not specify a supplier (in fact this rule will apply regardless of the supplier), we delete the DEP, DRM and Phono parts and we indicate, in the "Copyright sharing key", that we wish to use the "Mechanical owned" shares in the copyright.

Here is the "Copyright" content of this work: I create a line of direct rights of 1000 € in miscellaneous rights and Le Sage calculates: He did note that the total share of actors checked is 50% and therefore that each person's share is respectively  $\frac{1}{4}$ ,  $\frac{1}{4}$  and  $\frac{1}{2}$ . Let's change the copyright to indicate that we control almost everyone (remember that we chose to use the "Mechanical owned" part for our calculations):

And let's recalculate the count: The Sage still distributes the same amount, but this time giving  $\frac{1}{3}$  to the publisher (25% out of 75% in total) and  $\frac{1}{6}$  to each of the authors / composers (12.5% out of 75% in total). Of course, at the scale of a work it's not very interesting but it also works on contracts, of course.

We've seen the easiest way to share here, but there are other cool things you can do. You have seen that we can create rights holders capable of distributing rights especially between authors / composers or only between publishers. Let's go back to the "Copyright" configuration from the beginning: We create two rights holders responsible respectively for distributing the rights between the A / C and between the Publishers. Next, let's modify our "Royalties" area as follows: The distribution "All actors" is empty for the various rights but distributed at 10/90 between the A / C and the Publishers (one can imagine, for example, that for the Songbooks, the publishers keep a majority of the sums to amortize the costs. Manufacturing) : The publisher keeps 90% of the sum and the A / C split the remaining 10% in proportion to their "Mechanical" shares.

## Special actor setting

content

We are going to create 3 actors: 1 for the sharing to take place:

- between controlled songwriters
- between controlled actors (regardless of their role)
- between controlled publishers

All the actors will not be useful perhaps but know that it is possible to create them. In the list of actors, click on "Create". Give it the name you want: here: \* split between A/C controlled (the asterisk will allow you to have the actor at the very beginning of the list of actors). Go to the Royalties tab and check "Share between controlled authors/composers."

content

Your actor allowing you to split between the songwriters (arrangers and adapters also) according to one of the sharing keys issued by copyright is finished. The operation must be repeated to create the other two, by checking the special sharing according to the name you give it.

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