

Calculated copyright, Catalogue imports & exports

Le Sage's updates concerning copyrights, catalog imports & exports are the result of a general analysis : the original copyright, the creators shares of a work, is static. The only changes in copyright are the result of its representation - depending on deals that are made for different territories.

The point is to keep, within the works, only the original copyright - the creators and original publisher.s and to ask the system to adjust the collection shares, the admin's and sub-publishing's chains relying on the provided contracts.

This way, copyright will be dynamic according to the third party you want to send it to, doing or undoing chains of representation depending on your deals.

Copyright within the work :

- within the copyright section, gross copyright: original copyright linked with authors, composers, arrangers, adapters and if so ancient admin and sub-publishing's data. This later information can remain if you wish so, but it won't be taken into account in the computed copyright.

- on the right side of the work's tab, you have the tree view of the work, result of the computed copyright : this one is dynamic according to the outlook you'd like to see of the work and so according to the chosen third party.

To set this dynamic copyright, some settings are essentials and must be precisely configured to prevent introducing endless loops of contradicting representations.

Different keys to implement this update:

- *Who must Le Sage understands as being "us" ?*

Le Sage will link publishers, administrators and sub publishers until it finds a link with "US".

To do so, you need to **create a client** within the **settings**, tick "**It's us**", and then, link the actors of your database to this client when they are effectively you.

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This action will allow you to identify an actor as “You”.

You have two ways of doing so :

- going into the actor to link him to the client or
- drag and drop the actor from the list of actors into the list of “Member actors”

- *Affiliating actors to PROs:*

The actor being the registrant of the works must be affiliated to the PRO you are sending your catalog to. If you are member of several PRO's you will have to duplicate yourself as an actor and attach each one to a different PRO. And of course connect the correct actor to each deal depending on the territory.

In case of USA registration, it's also essential to properly attach authors/composers/arrangers/adapters to BMI or ASCAP, the registration won't be accepted otherwise.

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- *Create territory groups:*

Each and every contract concerns a **specific territory (vast or not / one or several countries)** . That's why you must create territory groups (even if there's only 1 country) in order to attach it to PRO agreements, admin, sub-publishing contracts and third parties for the copyright to be properly computed.

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- *Lettering:*

In order to properly link authors/composers/arrangers/adapters to publishers, lettering must be perfectly set in the works you want to register or send to your affiliates.

- *Third parties' set up :*

Third parties being the ones we are sharing data with, we must tell the system which territories they are representing, which file formats they can process, and if they rely on PRO agreements to which PRO they are affiliated to.

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- *Representation deals*

In order to explain the links between the original publisher and its representatives, you must implement contracts. Two types of contracts exist :

1. PRO agreements are contracts linked to a PRO who expect a contract number (number delivered when you submit your deal). In PRO agreement menu you can add a contract defining the assignor (original publisher, administrator) and the assignee (be careful to choose the one who has the right affiliation PRO), and on which territory you have concluded your deal. It can be vaster than the territory of the PRO.
2. Admin and sub-publishing contracts : go to contracts menu, you will find several sort of contracts.

You must detail on which territory, if you collect authors/composers parts, the assignor and the assignee.

Let's take an example with a co-published work:

Let's say, you've signed two sub-publishing contracts and are affiliated to SACEM :

One with publisher A (Italian - SIAE), who is allowing you to register and collect publishing rights and authors'/composers'/arrangers'/adapters' mechanical shares from those works for the world except Italy:

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Another with publisher B who's allowing you to collect his publishing shares for France only.

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Original copyright of the work doesn't mention your company as it's your customers' catalogs.

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Looking at the tree view tab, the chosen third party "SPANISH SUB-PUBLISHER - ESPANOLA", you can notice how Le Sage will compute the original copyright using the contracts you entered. If you are sending the catalog to your Spanish sub-publisher, this is how the shares will be exported :

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And now, if you look at the same work but with SACEM as Third Party.

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In case of co-publishing a work between publisher A and publisher B, Le Sage will add you twice, once with chain A and another time with chain B giving you access to the shares you could claim and adding the PRO agreement number.

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