



global
repertoire
database

Global Repertoire Database

World International Property Organisation

Copyright Documentation and Infrastructure



13th October 2011

The Global Repertoire Database initiative was instigated following a request from the European Commission



- In September 2008, then Competition Commissioner Neelie Kroes launched a series of Roundtable meetings
- Brokering dialogue between industry stakeholders on legal and administrative barriers to the online distribution of music
- General agreement on the need for a common framework for consolidating and maintaining accurate data regarding musical works, their ownership and authority to license
- A potential solution was the development of a Global Repertoire Database (GRD)
- As an action from the work of the Roundtable a GRD Working Group was established to explore the possibilities of a GRD further
- This Working Group was originally comprised of the following key stakeholders:
 - ▶ iTunes
 - ▶ Amazon
 - ▶ EMI Music Publishing
 - ▶ Nokia
 - ▶ PRS for Music
 - ▶ SACEM
 - ▶ STIM
 - ▶ Universal Music Publishing
- The Working Group issued a Request for Information in April 2010 and subsequently a Request for Proposal in July 2010, ultimately published a set of recommendations in December 2010 appointing ICE (the International Copyright Enterprise) as the technology solution provider and Deloitte as project manager to support the delivery of the GRD.
- The MIDEM conference in January underlined the criticality of effective stakeholder engagement in the successful and timely delivery of the GRD solution
- The Scoping and Stakeholder Consultation Phase is seen as the preliminary phase in the delivery of the GRD

The GRD will provide, for the first time, a single, comprehensive and authoritative representation of the global ownership and control of musical works



Overall GRD Programme Objectives

- Develop a business and technical solution (based on ICE) to underpin a single, consolidated database that the music industry can trust to provide authoritative, multi-territorial information about the ownership and mandates to license musical works for all kinds of uses
- Provide greater transparency of musical works, rights and mandate data to relevant industry communities
- Help ensure that intellectual property rights are upheld, and that royalties are directed to the rightful recipient

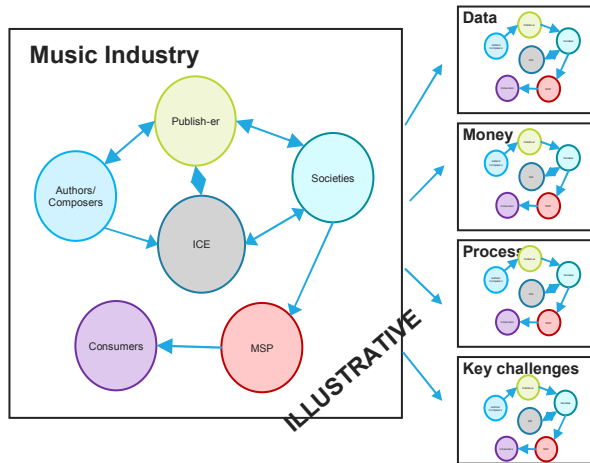
Scoping Phase Objectives

- Agree the scope of the GRD solution – business and technical
- Define how the GRD could work (process, people, technology, data, governance, funding and location) with input from the key industry communities
- Define the business case for the GRD
- Engage the key industry communities and test/secure buy-in to the proposed approach
- Agree the high level implementation roadmap for the design and build of the proposed solution and secure funding for the next (Design) phase

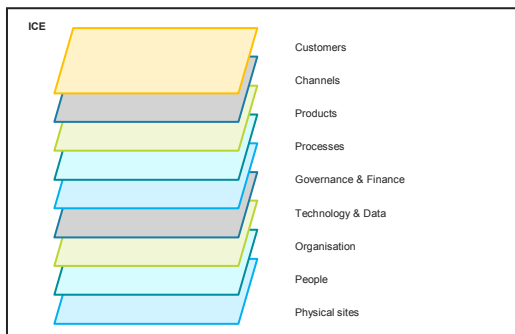
We have a clear view of the approach we are going to take to this phase

STEP 1 - DISCOVERY

- A** • Understand how the key organisations currently interact with each other within the industry to build the “big picture” e.g. interaction between EMI, PRS and Amazon
- Consists of different views (data, money flow, end to end processes and key challenges), e.g. how data is passed between publishers, societies, MSPs, users, etc



- B** • Understand how ICE operates today (business & technology) in relation to a future GRD
- Identify which of the following areas are to be developed for GRD



STEP 2 – AGREE FOCUS AREAS

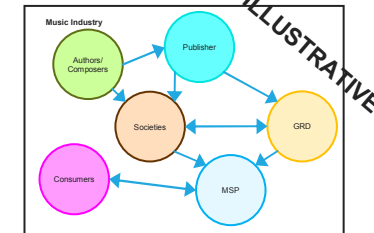
- A** • Based on Discovery phase, agree scope of GRD solution and the key challenges to be addressed

Requirements																				
Revenue	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Costs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Marketing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Production	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Legal	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Technology	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Business Continuity	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

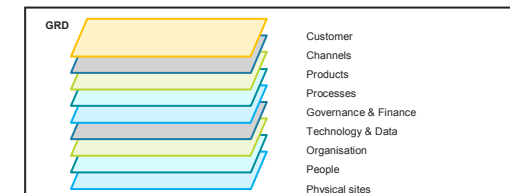
- B** • Agree the principles by which these key challenges will be addressed across both the industry and across the future GRD solution (business and technical)

STEP 3 – DEFINE FUTURE STATE

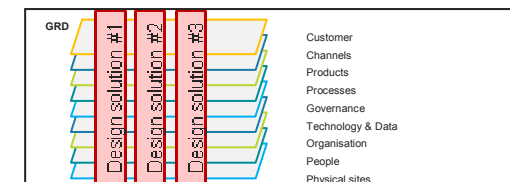
- A** • Show the new industry interactions based on proposed solutions to the key challenges identified



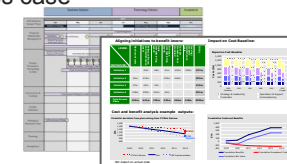
- B** • Agree top level view of proposed GRD solution across the agreed dimensions, which could include:



- C** • Define proposed solutions to key challenges/opportunities across the relevant agreed dimensions of the GRD



- D** • Finally, define the implementation roadmap and business case



The number of organisations involved in the GRD initiative is now significantly increased and represents a much broader section of the industry



	Engagement Level	Method of Engagement	Associations	Publishers	Societies	MSPs	Other	
	Core Design Team (Working Group)	Decision makers; shape operating model	Support weekly operating model design activities	<ul style="list-style-type: none"> • ICMP * • CISAC ** • ECSA 	<ul style="list-style-type: none"> • EMI Publishing • Universal Music Publishing 	<ul style="list-style-type: none"> • PRS / STIM • SACEM 	<ul style="list-style-type: none"> • iTunes • Google • Omnifone 	
	Extended design team	Engaged & consulted, provide key input	Participate in 2 facilitated operating model design events, plus ongoing consultation		Major <ul style="list-style-type: none"> • Sony ATV * • Warner Chappell * International Indie: <ul style="list-style-type: none"> • Peer Music * • Kobalt Music • Imagem • EMI Christian Music Sole-territory: <ul style="list-style-type: none"> • Hal Leonard 	<ul style="list-style-type: none"> • ASCAP ** • BMI ** • SGAE ** • GEMA • KODA • SADAIC (LatinAutor) ** • APRA • ARTISJUS 	<ul style="list-style-type: none"> • Amazon • Spotify • Nokia 	<ul style="list-style-type: none"> • WIPO • FastTrack • Soundmouse
	Informed organisations	Targeted communication/ requests for information	Direct communications, e.g. email	<ul style="list-style-type: none"> • TBD Associations that are targeted and/or 'subscribe' 	<ul style="list-style-type: none"> • TBD Publishers that are targeted and/or 'subscribe' (inc. BMG Rights Management) 	<ul style="list-style-type: none"> • TBD Societies that are targeted and/or 'subscribe' (inc. JASRAC, CASH) 	<ul style="list-style-type: none"> • TBD MSPs that are targeted and/or 'subscribe' (inc. TDC, Gracenote) 	<ul style="list-style-type: none"> • TBD Other organisations that are targeted and/or 'subscribe'
	Everyone else	Able to access key information and provide feedback	Indirect communications, e.g. website	<ul style="list-style-type: none"> • All other impacted organisations 	<ul style="list-style-type: none"> • All other impacted organisations 	<ul style="list-style-type: none"> • All other impacted organisations 	<ul style="list-style-type: none"> • All other impacted organisations 	<ul style="list-style-type: none"> • All other impacted organisations

* ICMP represented on the WG by Sony ATV, Warner Chappell, Peer Music, Kobalt. They will also be involved in the major engagement events as Tier 2 organisations

** CISAC represented on the WG by ASCAP, BMI, SADAIC, SGAE. They will also be involved in the major engagement events as Tier 2 organisations

Original members of the GRD WG shown in pink



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Roundtable on Music Databases: Current
Landscape and Developments



Rightscom

Mark Isherwood
12th October 2011

