

IRISH MUSIC RIGHTS ORGANISATION (IMRO)

The trusted partner for music rights whenever, however and wherever music is played.
IMRO - "Cherishing Music in a Changing World"

IMRO's Mission is to:

- Protect, promote and develop the collection and distribution of music royalties
- Foster music creation
- Promote the value of music to the creative, cultural and business communities in Ireland

IMRO is a national organisation that administers the performing right in copyright music in Ireland on behalf of its members - who are songwriters, composers and music publishers - and on behalf of the songwriters, composers and music publishers of the international overseas societies that are affiliated to it.

IMRO does **not** represent the interests of record labels. Their interests in Ireland are administered by Phonographic Performance Ireland (PPI) and their representative trade body is The Irish Recorded Music Association (IRMA). IMRO's function is to collect and distribute royalties arising from the public performance of copyright works. IMRO is a not-for-profit organisation.

Music users such as broadcasters, venues and businesses must pay for their use of copyright music by way of a blanket licence fee. IMRO collects these monies and distributes them to the songwriters, composers and music publishers who created the songs. The monies earned by copyright owners in this way are known as public performance royalties.

IMRO is also prominently involved in the sponsorship and promotion of music in Ireland. Every year it sponsors a large number of song contests, music festivals, seminars, workshops, research projects and showcase performances. Indeed, IMRO is now synonymous with helping to showcase emerging talent in Ireland.

Music Licensing

IMRO issues licences to those wishing to use copyright music in public and in the on-line environment. IMRO's tariff setting policy is based on consultation with trade bodies representing the various sections of the music using public in Ireland. It has been singularly successful in this policy and all of the bodies representing the main music users in the country have now agreed tariffs with IMRO - the Irish Hotels Federation, the Restaurant Owners Association of Ireland, the Licensed Vintners Association, the Vintners' Federation of Ireland, the Association of Independent Radio Stations, RTE and so on.

IMRO is constantly working on raising awareness of the implications of the public use of music in terms of royalties due, including the sponsorship of prizes for excellence in legal, marketing and hotel management studies in various colleges and universities in Ireland.

IMRO is keenly aware of the inadequacies in copyright legislation, not only in Ireland but in other countries too. It worked closely with the Irish Government on the drafting of the new Copyright and Related Rights Act 2000 which was signed into law by President McAleese on Monday 10th July 2000. It also works with the European Commission on intellectual property issues and was instrumental in getting the European Commission to lodge its successful complaint against the US Authorities regarding inadequate copyright protection.

As you can see, IMRO is not just about collecting royalties! It is constantly working to better protect the rights of those whom it represents by promoting awareness about copyright issues, working with government, and educating the music using public.

IMRO is a member of :

CISAC (Confédération Internationale des Sociétés d'Auteurs et Compositeurs)

GESAC (Groupement Européen des Sociétés D'Auteurs et Compositeurs)

EMO (European Music Office)

Irish Music Rights Organisation

Copyright House

Pembroke Row

Lower Baggot Street

Dublin 2.

Phone: 01-6614844

Email: keith.Johnson@imro.ie

FREQUENTLY ASKED QUESTIONS (IMRO)

What is Copyright? Copyright is a property right, regulated by statute (the Copyright and Related Rights Act 2000) which gives the owner of a creative work (e.g. a song or a piece of music) the right to permit or prevent the use of that work by others. Copyright confers on the creator of a work the right to allow or prevent a number of 'restricted acts'. These restricted acts include making a copy of the work, making the work available to the public and making an adaptation of the work. Intellectual property refers to all intangible property such as copyrights or patents.

How do I copyright a piece of music? There is no actual system for copyrighting a work of creativity. Copyright automatically subsists by virtue of an original work being produced in material form e.g. CD, digital file, manuscript. If a dispute over ownership of a work arises it is important for the owner to be able to prove that he/she owned the work at a particular date. The following system may be used:-

1. Place the tape, CD, sheet music or the lyrics of the song/work in an envelope.
2. Address the envelope to yourself and write the name of the song/work on the outside.
3. Post the envelope to yourself by registered post.
4. When you receive the envelope it is important to remember that you should NOT OPEN it. Make sure that the date is clearly stamped and that the envelope is completely sealed.
5. Keep the envelope in a safe place (e.g. your solicitor's office or a bank).

What if someone uses my work without permission? If you are aware of a sound recording that features a copy of your work for which no permission was sought you should contact MCPSI. Mechanical Copyright Protection Society Ireland Limited (MCPSI) is an organisation which represents thousands of composers and publishers of music. By way of agency agreement with MCPS and through their reciprocal agreements with other organisations around the world, MCPSI also represents the interests of many thousands of other music copyright owners in other countries. MCPSI licenses companies and individuals who record musical works and collects and distributes the royalties payable under those licences. This service is available to anybody who wants to recorded music including record companies, independent production companies, mobile and online companies and many others. MCPSI also licenses the importation of recordings from outside of the EU.

Mechanical Copyright Protection Society (Ireland) Ltd (MCPSI)
Pembroke Row, Lower Baggot Street, Dublin 2
T: +353 1 6766940
F: +353 1 6611316
E: mcps.licensing@imro.ie

How long does copyright last? In Ireland the copyright in a literary, dramatic, musical or artistic work expires 70 years after the death of the author, irrespective of the date on which the work is first lawfully made available to the public.

How do I become a member of IMRO? To join IMRO, applicants must fulfill one of the following criteria and also provide proof that they qualify for membership. The criteria are:-

1. That at least one of your works has been commercially recorded (proof required is a photocopy of the CD inlay card containing a barcode or catalogue number, or details of a commercially available download of original material) or

2. That at least one of your works had been broadcast in the last two years (proof required is a letter from the producer of the radio or television show confirming that your work was broadcast) or
3. That at least one of your works has been performed live in public on at least twelve occasions within the last two years (proof required is a letter from a venue owner/manager confirming that your work was performed).

If you meet the above criteria and you would like to join our organisation please contact our Membership Department at - Irish Music Rights Organisation, Copyright House, Pembroke Row, Lower Baggot Street, Dublin 2 - Phone: 01-6614844 - Email: membership@imro.ie
Membership of IMRO is Free Of Charge.

Does registering a song with IMRO protect it from copyright infringement? Registering a song with IMRO provides additional supporting evidence in copyright protection rather than complete protection. Please refer to the answer to "How do I copyright a piece of music"? in this section of the site for supplementary information.

I'm gigging in Ireland this year. Do I need to inform IMRO? IMRO would like you to send in –

- the dates of your gigs
- the venues where you played
- an example of an average night's set list i.e. an average list of songs that you perform with composer details attached (where known)

All of this information can be provided by logging into your Member Account through the Members Login link at the top of this page. This information is essential in order for us to distribute royalties arising from your live performances in Ireland.

I have a residency and I will also be playing at a number of festivals. Do I need to inform IMRO?

It is important to remember that residencies and festival information is also required by IMRO. So, for example, if you have a regular gig in a bar or hotel around the country please provide us with the start and end dates of your residency and the night of your residency. Please remember to also include your set list.

What's the position if another artist is performing my songs? In addition to all the information you supply to IMRO about your own gigs, IMRO is also continually surveying venues throughout Ireland to determine which works are being performed live. To supplement this information we also monitor all the National Press and all the major magazines finding out what gigs are on by established artists in established venues.

What can you do? Ask the artist to send in their complete set lists to IMRO or, alternatively provide the set list to you which you can then pass on to IMRO. This set list should contain all the songs the artist performs, not just your songs. If this proves to be difficult please provide IMRO with a contact number for the artist's management or agent.

What do I need to provide to IMRO if I am performing abroad? In advance of you going abroad please let IMRO know –

- the dates of your gigs/concert
- the venues
- the set list you will be planning to perform on a night

IMRO will contact the society based in that country, notifying them that any royalties that may be collected on your behalf should be sent back to IMRO as soon as possible. This is by now an established practice with IMRO and one that ensures the society abroad has as much information as possible to make a correct payment to you in the future. If you have not already done so please send into IMRO all foreign performance dates for which you have not yet received a payment. This information can now be provided online through the Members Only section of the website by following the Members Login link at the top of this page.

I'm a classical/contemporary composer. What information does IMRO need from me? We need you to provide IMRO with all programme returns and dates and venues of performances in which you are involved both in Ireland and abroad. IMRO licences and collects royalties wherever possible for classical and contemporary recitals in Ireland and a specific payment is calculated for each separate performance. Where IMRO has sufficient information to licence the concert it will, and if it has sufficient information on the works performed at the recital or concert it will credit you with a payment. It is in your best interest to do this: although it may appear like self-management, it will indeed stand to you if you keep all your live gigs documented and ensure that all registration forms are completed properly. You can provide us with the above necessary information online through the Members Only section of this website by following the Members Login link at the top of this page.

I'm an arranger of traditional works. Should I register them with IMRO? You must register every song, tune or melody that you are writing, co-writing or that is traditionally arranged by you. If you fail to do this IMRO will be unable to identify the work as yours at the time of distributing royalties. It is extremely important that you register every song and that you do not exclude your arrangements of traditional works. Traditional works arranged by you are afforded exactly the same standard of payment as those that you have composed. If you do not register these titles, you will lose out on royalties that should be paid to you. Please register all traditional arrangements that you are performing live or that are being broadcast on radio or TV as soon as possible.

Why is it important to put writer credits on CDs? We advise all our members to ensure that every song being released on CD gives the full writer credits. In some cases CD's are being released independently by bands in Ireland giving only the band's name as the composer information. This is not enough for IMRO's identification of the songs. Therefore, it would be more advisable to list the writers' names beside each track. As you will have presumably registered the work this way the work will then be identified correctly in the future.

I write music for advertising commercials. How does IMRO treat these works? Whether your piece of music is a composition, or a signature tune, or background music in a film, or music to an advertising jingle it is treated in exactly the same way by IMRO. A payment is made to you for the use of this music on radio or TV. Specifically with regard to advertising jingles any writer getting involved in this side of the music business should ensure that the ad agency they are dealing with submits to radio and TV the correct music details. Usually an ad agency submits information about the product name, the music title used, the composer and the duration of the piece of music used in the advert. Please ensure with any of your dealings with ad agencies that you are 100% sure they have credited you correctly.

I write music for film. What do I need to do? Firstly you should register these works with IMRO under individual cue names and also the movie title to ensure the efficient and prompt payment of royalties from public performances of the film. Secondly you should ensure that the producer of the film has returned cue sheets for the film to IMRO and that the details on these cue sheets are entered correctly with the correct duration of each cue on the film listed. You should also send a copy of this cue sheet directly to IMRO together with a works registration form for new works. If you would like to find out additional information regarding registering your music that is used in film or works registration in general please contact Niamh McGarry at 01-6614844 or niamh.mcgarra@imro.ie

Can I copyright the name of my band? Copyright law does not apply to names. You do however have two possible options to help protect the name of your band. Firstly, you could register the name of the band with the Companies Registration Office and should anyone else try to register this name they will be told of your existence. You could also register your name as a trade mark or service mark and this can be done through the Patents Office. This would in effect stop anyone trading under this name in Ireland. You would also need to register this name for the rest of Europe and the World. For more comprehensive information regarding both of these processes and the associated costs involved you should contact these offices directly. On such matters it is recommended that you seek independent legal advice.

What is MCPSI? Mechanical Copyright Protection Society Ireland Limited (MCPSI) is an organisation which represents thousands of composers and publishers of music. By way of agency agreement with MCPS and through their reciprocal agreements with other organisations around the world, MCPSI also represents the interests of many thousands of other music copyright owners in other countries. MCPSI licenses companies and individuals who record musical works and collects and distributes the royalties payable under those licences. This service is available to anybody who wants to recorded music including record companies, independent production companies, mobile and online companies and many others. MCPSI also licenses the importation of recordings from outside of the EU.

Contact details - MCPSI Mechanical Copyright Protection Society (Ireland) Ltd (MCPSI)
Pembroke Row, Lower Baggot Street, Dublin 2
T: +353 1 6766940- - -
E: mechanicals@imro.ie (for CD and DVD clearance and membership) and mcps.licensing@imro.ie (for general licensing, online licensing and clearance for synchronisation)

If I am in a band do all need to become IMRO members? IMRO represents songwriters, composers and music publishers. If you are in a band only those members that contribute to the songwriting process and meet IMRO's membership requirements as outlined in the How Do I Become A Member Of IMRO section of this site are eligible to join IMRO.

What is a royalty? IMRO collects licence revenue from broadcasters, online music providers, venues, pubs, hotels and a wide range of business that use music and once these revenues are analysed they are paid in the form of Public Performance Royalties to the copyright owners of the works that are publicly performed.

How exactly are royalties generated? For a complete and comprehensive guide to how royalties are calculated please refer to our online Members Handbook (Section C). This handbook is located in the Members section of this site.

How often will I receive a royalty statement? The work involved in carrying out the analysis of programmes and other data and the allocation of credits and shares is complicated and lengthy so there is an inevitable time-lag between the receipt of revenues by IMRO and their distribution as royalties. When distributions take place the member receives a detailed statement which shows the total amount earned in the distribution and a breakdown of this amount by work title, source of performance, share in the work and amount earned. Normally four major domestic distributions are made each year with royalties for Major Live Events distributed monthly, as are royalties for Live Classical performances and recitals. Royalties generated from overseas exploitations of your works are also paid on a monthly basis. How often you receive a statement is dependent on the activity of your songs both here in Ireland and overseas.

I don't recognise a work for which I've received a royalty. What should I do? If a work appears on your royalty statement and you don't hold a songwriting or publishing interest in that work please contact our Distribution Department immediately to raise a query in relation to this payment.

How do I get paid? IMRO make royalty payments directly to members' bank accounts at the time of distribution. Royalty payments are forwarded to Republic of Ireland accounts regardless of the amount. Only balances exceeding 50 euro will be transferred to bank accounts outside Republic of Ireland. Where IMRO have not been notified of a member's bank account details, payments are held and paid in cheque format once the member's royalty balance has exceeded 500 euro.

Where does IMRO get all the information from? IMRO obtains programme details (logs of music works broadcast) from broadcasters and selected other music users licensed by IMRO.

Generally speaking broadcasters are required to submit complete returns of all music used. Smaller local radio stations can, by special arrangement, submit sample returns in respect of broadcasts which have taken place using commercial recordings. They are, however, required to supply complete returns of all music which is broadcast 'live' from the studio or at a local outside event or specially recorded in the studio. IMRO monitors the output of all radio and television stations on a random sample basis and checks the results against the returns submitted.

As far as possible IMRO distributes royalties collected from a specific live event across performance data from that event. For concerts of classical copyright music, programmes are collected for each concert and the revenue is distributed on the basis of those programmes. For other genres, the revenue from a concert is distributed on the basis of its set list.

Furthermore, where a set list has been provided to IMRO, the revenue from a series of concerts by the same performer, including tours and residencies, is also distributed on the basis of this representative set list. Members and affiliates have a bi-annual opportunity to provide IMRO with details of their set lists and of their tours and residencies in Ireland for the previous six months for distribution purposes.

The remaining revenue from live performance pools is distributed on the basis of a number of independent surveys, notably an annual 'live performance survey' of venues where live music performances frequently take place.

Royalties for most performances given by recorded means (CD or cassette players, juke boxes, radio and television sets, background music devices etc.) are distributed by reference to data, obtained from sources other than directly from the licensees which reflect the prevailing pattern of music use. This data includes record sales charts for both singles and albums and transmission details from both radio and TV broadcasters.

Do we need to tell you if we are aware of a broadcast of our works? IMRO receives its broadcast information from broadcasters in two ways - either through full census returns or by way of sample data. In situations where your works have been performed on stations where full census information is provided you will receive royalty payments. In the case of broadcasters who submit sample broadcast returns to IMRO, only those works featured on the sample date returns will qualify for royalty payments. If you are aware of overseas broadcasts of your works please inform IMRO of this in order for us to draw this to the attention of the collection society in that territory.

What is a Grand Right? This expression is generally understood to refer to performances of dramatico-musical works and ballets. In IMRO's Articles of Association:

- a dramatico-musical work means "an opera, an operetta, musical play, revue or pantomime, insofar as it consists of words and music written expressly therefor"

- a ballet means "a choreographic work having a story, plot or abstract idea, devised or used for the purpose of interpretation by dancing and/or miming, but does not include country or folk dancing, nor tap dancing, nor precision dance sequences".

Do IMRO administer Grand Rights? The rights administered by IMRO exclude what are usually referred to as 'grand rights'. This expression is generally understood to refer to performances of dramatico-musical works and ballets.

However, the performing right in dramatico-musical works and ballets is administered by IMRO when these works are performed by means of films which were made primarily for the purpose of exhibition in cinemas (and this control extends also to television broadcasting of such films). IMRO also controls performances of these works when given in public by means of radio or television sets (for example in a hotel lounge or a public house). More details on this and related areas are available on the website.

How do I get royalties from a Grand Right? In order to obtain royalties from a Grand Right you need to negotiate directly with the user of your copyright works. For those who have a publishing deal this is something that a publisher will normally do on your behalf.

Do IMRO provide funding for projects? Each year IMRO sponsors a large number of song contests, music festivals, seminars, workshops, research projects and showcase performances. Indeed, IMRO is synonymous with helping to showcase emerging talent in Ireland. IMRO's Music Funding Programme is part of its mission to help foster and develop creativity across all categories of music styles and genres here in Ireland today. If you have particular project that you would like considered for IMRO funding please provide a detailed proposal to the contact details below: Irish Music Rights Organisation, Copyright House, Pembroke Row, Lower Baggot Street, Dublin 2. Phone: 01-6614844. Email: keith.Johnson@imro.ie

Can I still be a member if I am resident overseas? The simple and short answer to this question is yes. The fact that you might be resident outside of the Republic of Ireland does not affect your ability to become a member of IMRO so as long as you fulfill the required membership requirements as outlined in the "how do I become a member of IMRO" question answered fully in this section of our website.

Membership Requirements - Songwriters, Composers, Lyricists and Arrangers of Public Domain Music, qualify for membership of IMRO one of their works has been either:-

- a) Commercially recorded (proof required is a photocopy of the CD inlay card containing a barcode/catalogue number and the applicant's name as a composer/author/arranger of public domain works, OR evidence of a commercially available download of original material) or
- b) Broadcast on TV or Radio within the past two years, or
- c) Performed in public on at least 12 occasions within the past two years.

Alternatively, the applicant may be:-

- d) A classical composer whose work has been performed live at a concert or recital of classical music licensable by IMRO.

Applications for IMRO membership should be accompanied by suitable evidence such as a copy of the commercial recording, a letter / email from the broadcaster confirming that the broadcast took place or confirmation in a letter / email from the venue manager/owner or promoter that the qualifying performances took place. Each applicant must also submit proof of identity in the form of a photocopy of a birth certificate, passport or driver's licence.

In order to qualify for IMRO membership a music publisher must have a catalogue of at least 10 works, at least 5 of which must have received some form of commercial exploitation in the EU territory within the past two years. In addition:-

- a) The writers of the 10 qualifying works must be members of IMRO, or of one of its affiliated societies.
- b) The publisher must have acquired rights in at least 5 of the works for a territory within the European Union.

A copy of the recordings or of the sheet music must be submitted in support of the application for the qualifying 10 works. Copies of all assignments between the applicant and the writers in respect of the works concerned must also be supplied. A sheet of the publisher's headed notepaper should be provided.

Individual applicants must also submit a copy of their birth certificate. Partnerships must provide a copy of the partnership agreement. Limited companies must provide a copy of the Memorandum and Articles of Association.

There is no fee for IMRO membership for either writer or publisher applicants.

IMRO'S BOARD OF DIRECTORS

Keith Donald | Chairman

Keith Donald was born in County Derry in 1945. He is a graduate of Trinity College Dublin and University College Dublin, and has studied at University of Minnesota and the Royal Irish Academy of Music.

A founding member of the critically acclaimed Irish instrumental group Moving Hearts, Donald has played sax with people as diverse as Van Morrison, The Dubliners, Zoot Sims, Christy Moore, Vusi Mahlahsela, Gerry Mulligan and Máire Breatnach. Keith has played at or organized gigs for Burma Action Ireland, Amnesty, Greenpeace, gay rights, the Anti-Apartheid Movement, Women's Aid and many other worthwhile causes. Over the years he has composed music for the BBC, Channel Four, BFI, RTE, Neil Jordan's Angel, plays by Brian Friel, Damian Gorman and Frank McGuinness and he wrote the music for the BBCNI drama United which won a BAFTA in 1997.

Through previous membership of the Boards of the IRMA Trust, the Temple Bar Music Centre, the IBEC Music Group, plus having served on Forte, the advisory group set up by the first Minister for Arts and Culture, he has developed a comprehensive understanding of music and the arts in Ireland and overseas. He currently sits on the Board of the Mechanical Copyright Protection Society of Ireland (MCPSI).



Songwriters and Composers

Paul Brady

Paul Brady, singer, songwriter, instrumentalist has for nearly forty years been at the forefront of music in Ireland. Spending the early part of his career absorbing influences from Jazz, Blues, Pop, Soul, Country and traditional Irish music in many partnerships from The Johnstons to Planxty, he began writing songs around the end of the 70's and since then has earned a reputation as one of Ireland's leading singer-songwriters.

Soon after he released 'Hard Station', his first self-penned album in 1981, his songwriting began to be appreciated by artists worldwide, his first success coming the following year when Santana covered 'Night Hunting Time'. Since then his songs have appeared on many records For more details see <http://www.paulbrady.com/discog/covers.asp> Paul Brady continues to write, record and perform and lives in Dublin



Máire Breatnach

Máire Breatnach was born and raised in Dublin. Having studied classical violin at the College of Music (CDVEC) with Clara Greene, she was awarded the Arthur Darley Medal, and the Feis Ceoil's Catterall Cup for concerto playing. Meantime, she was developing her interest in traditional fiddle-playing, receiving many awards at Gael-Linn's Slógadh festivals, Scór and Oireachtas na Gaeilge.



She obtained BA and MA degrees in Irish at UCD, as well as a BMus, during which period she played in the RTÉ Symphony Orchestra, and held a lecturing position in the then Department of Irish Folklore, UCD. Máire lectured in the College of Music, DIT, before embarking on a freelance career in music. She has also studied in QUB and UL, where she gained a further MA, this time in ethnomusicology. Early performance ventures included participation in such groups as Blasket Sound, Killera and Méristem. Máire was the solo fiddler with the original “Riverdance”, and later toured with the first stage show built around it. She has also toured extensively abroad with various musicians, including Norland Wind in continental Europe. Máire has composed and recorded five solo albums: *Angels' Candles*, *The Voyage of Bran*, *Celtic Lovers*, *Dreams and Visions in Irish Song - Aislingí Ceoil* and *Cranna Ceoil / In Full Measure*. She collaborated with Keith Donald for the 1999 disc *The Calm After The Storm*, a collection of Irish slow airs arranged for wind and strings by the two. *Tarraing Téad / Pulling Strings*, with Cormac De Barra (2010), is mainly focused on the music of the harpers, but also features traditional tunes arranged for strings by Cormac and Máire. On fiddle, viola, whistles, piano and keyboards, guitar and vocals, Máire has performed and recorded with Riverdance, Christy Moore, Alan Stivell, Ronan Keating, Moya Brennan, Phil Chevron, Sinead O'Connor, Bryan Adams, Altan, Sharon Shannon, Lúnasa, Mary Black, Mike Oldfield, Donovan, Dave Gilmour, Sarah Brightman, Gavin Friday, Nigel Kennedy, Donal Lunny, Dolores Keane, Ronnie Drew, Liam Ó Maonlaí, Ronan Hardiman and Bill Whelan.

As a record producer, she has worked with Sonny Condell, Johnny McEvoy, Jim McCann, The Black Family, Pádraigín Ní Uallacháin, Méav, Lasairfhíona Ní Chonaola, Macdara Ó Conaola and Finola Ó Siochrú. TV and film credits include *Glenroe*, *Tinteán* and *Voyage* (RTÉ), *A Freezing Summer* (Japan), *Angela Mooney Dies Again*, *In The Name of the Father*, *The Secret of Roan Inish*, *Rob Roy* and *Moondance*. Máire has featured on two chart-topping albums, *Tears of Stone* (The Chieftains), which subsequently won a Grammy award, and *Eist*, for which she wrote the title song, a duet with Brian Kennedy.

She wrote a traditional/folk music column for the Irish language weekly newspaper *Anois* and later for the monthly magazine *Comhar* (2004-07). In 2006/07 she composed incidental music for over 40 children's books in Irish (many of which she also narrated) published as CDs by Foras na Gaeilge. Máire Breatnach is currently working on her sixth solo album.

Donagh Long

Donagh Long has been writing and performing his own songs for the past 25 years. His songs have been covered both nationally and internationally by many major recording artists. Well known as a performer in his native Cork, he has worked closely with many leading musicians. These days, Donagh tends to devote more time to writing and producing than to live work.

Donagh's songs have been covered by Mary Black, Dolores Keane, Mary Coughlan, Christy Moore, Frances Black, Dolly Parton, Linda Ronstadt & Emmylou Harris, Nancy Griffith, David Howard, John McDermott, Lynn Morris, John Wright, Susan McCann, Toni Caitlin, Aoife Ferry, Orla Fallon, Mae Robertson, Moonrakers, Deirdre Masterson, The Wells Family, Fiona Kennedy, Nathan Carter, Angus Lyon, Gerry Timlin and Bram Taylor.



Eleanor McEvoy

In a world where the word star and the gift of talent are often devalued, Eleanor McEvoy is neither an overnight success nor a four-week wonder.

Her career began at the age of four when she took piano lessons, taking up violin at the age of eight. Upon finishing school, she attended Trinity College in Dublin where she studied music by day and worked in pit orchestras and music clubs by night. Eleanor graduated from Trinity and was accepted into the National Symphony Orchestra of Ireland where she worked for four years before finally taking the plunge to concentrate on her passion for songwriting.



After a long hard slog, she finally found success in 1992. It happened when one of her songs 'Only a Woman's Heart' inspired the title for, and appeared on, the A Woman's Heart anthology album. It has since gone on to become the best selling album in Irish history, staying in the Irish Top 10 for over a year.

Since then Eleanor has gone on to become an artist and performer known throughout the world. Her critically acclaimed canon of work spans seven albums, several singles and appearances on numerous compilation albums. She is today recognised as one of Ireland's most successful female singer songwriters.

Charlie McGettigan

Charlie McGettigan started his musical career in the 1960s in various rock bands in Donegal. In 1973, Charlie formed the highly successful group Jargon, which went on to win the prestigious Letterkenny Folk Festival, following in the footsteps of bands like Clannad and Pumpkinhead.

Down the years, Charlie worked with artists like Maura O Connell and Eleanor Shanley, and released two solo albums — *Songs of the Night* and *Charlie McGettigan* — before joining forces with Paul Harrington and Brendan Graham to win the 1994 Eurovision Song Contest with 'Rock n Roll Kids'. Charlie has since released the albums *In Your Old Room*, *Family Matters* and his current album, *Stolen Moments*. Charlie's songs have been recorded by many artists including De Dannan, Mary and Frances Black, Ray Lynam, Daniel O'Donnell, Sandy Kelly and Hal Ketchum to name but a few.



These days, Charlie tours both in Ireland and abroad. He presents *The Saturday Connection* on Shannonside/Northern Sound Radio, a two hour programme where he previews live music and theatrical events, interviews guests e.g. Guy Clark, Kieran Goss, Frances Black, Jerry Douglas and Bela Fleck and plays mostly music produced in Ireland.

Charlie is a board member of The Dock Arts Centre in Carrick on Shannon.

Niall Toner

Niall Toner is one of Ireland's leading authorities on American Country Music, and has performed various styles of Bluegrass and Traditional Country Music with The Lee Valley String Band, The Sackville String Band, and Hank Halfhead and the Rambling Turkeys. He currently fronts his own three-piece acoustic outfit, with Clem O'Brien on guitar and Dick Gladney on string bass, performing all his original songs and music.

His work has been recorded by many artists including Paddy Cole, The Nashville Bluegrass Band, Bill Wyman (the Rolling Stones), Albert Lee, The Fleadh Cowboys, Special Concensus and Eoin O'Riabhaig to name a few. Niall's music has also been featured on the soundtrack of *GTA IV*, the biggest-selling video game in history.



Niall is also a broadcaster, and presents *Roots Freeway* on RTE Radio One every Tuesday evening at 9pm. He also interviews songwriters about their craft, and these shows are broadcast on RTE under the banner *Behind the Lines*.

As well as serving on the Board, Niall is Chairman of the PR and Marketing Committee. He is married with five children and lives in rural Co.Carlow.

Music Publishers

Eddie Joyce

Eddie Joyce began his adventure in the Irish music scene as a demo reviewer for Hot Press magazine in the early 1980s.

In 1984, Eddie set up Danceline, which started out as a live music venue and evolved into a record label and music publishing company committed to the cause of promoting and developing Irish songwriters and Irish acts. Danceline Records released albums by The Afternoons and Georgia, over 50 singles and numerous compilation albums.

Eddie was a founder member of the Jobs In Music and Fairplay for Airplay initiatives. More recently, Eddie has served as an IMRO Board member and developed a general music consultancy service. Danceline Music continues to operate as a music publishing company.



Johnny Lappin

Johnny Lappin has been an active participant in music since the 1960s, and moved into the business side of the industry in 1975. In 1979 he went into music publishing full time, and in 1980 was elected Secretary of the Music Publishers Association of Ireland (MPAI). He has been one of the key figures in Irish music publishing since, managing Clannad's publishing interests during that band's most successful period. In that role he gained invaluable experience of the worldwide music publishing industry. He astutely put that expertise to good use by establishing his own consultancy, and now has a roster of clients that includes several publishing companies and has represented the creations of several renowned artists – including Aslan, Sharon Shannon, Blink, The Celtic Tenors, Rob Burke, Liam Reilly, Frances Black, Hazel O'Connor, Paddy Reilly and countless others. He currently heads up the publishing division of the Liffey Group of companies, the hugely successful stable that includes Celtic Woman & The High Kings.



Lappin is currently Secretary of the Music Publishers Association of Ireland (MPAI) and is also on the Boards of both IMRO and MCPS (Ire) Ltd. He enjoys an interest in the publishing of the highly successful duo Rodrigo y Gabriela, and oversees the music publishing interests of MCD boss Denis Desmond's Evolving Music. He is regularly called

upon to contribute to panels, and to appear on radio programmes to discuss key issues concerning intellectual copyright and music publishing. Lappin strongly refutes the notion that music is, or should be, free to all.

Steve Lindsey

After achieving a degree from Liverpool College Of Art, Lindsey began his music career in 1976 as a writer and musician with first Deaf School and then The Planets - recording a total of 5 albums and scoring a couple of minor hits.

In 1985 he moved into music publishing as professional manager with Warner/Chappell Music and was later appointed general manager of Go! Disc Music, where he worked with The Las and Norman Cook/Beats International. He joined Island Music as creative director and general manager in 1990, and was associated with The Beautiful South, Tricky and Massive Attack, and represented Irish acts such as U2, Hinterland and Gavin Friday. In 1995, he set up as an independent music supervisor. As a music consultant he established publishing companies for Robbie Williams's management company and Massive Attack.



Based in Dublin since 2001, he has worked on the publishing front with Rodrigo y Gabriela and currently represents such diverse writers as score composer Niall Byrne, Mundy, Cathy Davey, Aslan, Chequerboard, Alphastates and Robotnik amongst others. In addition to his publishing activities, Lindsey currently sits on the board of MCPS Ireland.

Michael O'Riordan

Michael O'Riordan was a major player in the success of Release Records in the late 1960s, when the Irish music scene was mainly dominated by that label and its unrivalled catalogue of showbands, ballad singers and cabaret acts. Since the advent of Ritz Records he has been an unrelenting campaigner for more use of all types of Irish music on radio and television. More recently he has concentrated on the publishing side of the business through his Emma and Rosette music publishing companies. O'Riordan has also devoted much of his time to servicing the music industry. He is both a director and committee member of IMRO and MCPS, served on the Music Board of Ireland and is currently president of the Music Publishers Association of Ireland.



Brian Crosby

Crosby is a founding member of Irish band Juniper and subsequently Bell X1 with whom he co-wrote three albums. In 2006, Crosby devised, curated and produced The Cake Sale, a band featuring an eclectic collective of musicians and writers created in order to raise funds for the charity Oxfam. Crosby also founded and still operates Oxfam Publishing, which publishes The Cake Sale's catalogue.

Brian now focuses on music production and film scoring. He has just finished working on the feature movie *Some Other Stories*, set in former Yugoslavia and due for release in early 2010. He won the 2007 Prix Europa Prize for his music score for the RTE radio drama "Mayday" and has scored several short movies and gallery installations. Crosby has recently established a publishing company, Kick The Tyre for his work, and that of his collaborators.

External Directors

Philip Flynn

Philip is currently CEO of the Digital Hub Development Agency. The Digital Hub is a key element of the Government's Smart Economy strategy and aims to create a centre of excellence for Digital Media in enterprise, education and the arts.

A guitarist himself, Philip was heavily involved in the Music Business in the late 1970's/early 1980's. In 1977 he co-founded and organised the Ballisodare Festival which was Ireland's first 3-day weekend music festival. The festival ran successfully for 6 years and attracted audiences of 20,000 at its peak.



He moved to the computer industry in the mid 80's when he joined Digital Equipment Corporation in Clonmel. During his career with Digital, he held a number of international executive positions in Geneva and subsequently in Boston.

He returned to Dublin in 1997 as Vice President/MD of international operations for Visio Corporation, a Seattle-based software PLC. During his tenure, Visio's business expanded rapidly from €40m to €200m in revenue and in January 2000 Microsoft acquired the business in an all share deal valued at 1.5bn dollars.

Philip holds an MSc. (Mgt.) from Trinity College, Dublin and is also a graduate of Stanford University's executive development programme. He is a member of the Marketing Institute of Ireland and the Institute of Directors.

James Morris

Chairman of Windmill Lane Pictures Ltd. and Bord Scannan na hEireann/The Irish Film Board, James Morris is a graduate of Trinity College and trained as a Film Editor in London. He founded Windmill Lane Pictures and Windmill Lane Recording Studios on his return to Dublin. He led the Windmill Consortium to win the television franchise for TV3 in 1989.

In 1990 he founded The Mill — Film and TV Post Production Company in London. He was appointed non-executive Chairman of TV3 in 1998. He joined the board of the Dublin International Film Festival in 2004.



James Hickey

James Hickey is a media and entertainment lawyer and the partner in charge of the Media and Entertainment Law Group in Matheson Ormsby Prentice. He works in the areas of film and television production financing and distribution as well as in the areas of music rights licensing. He is a member of the European Film Academy and was Chairman of the Project Arts Centre (1982 - 1988) and the National Theatre Society (Abbey Theatre) (1992 - 2001). He was educated at Trinity College Dublin, MA LLB.

Facts about IMRO

Number of Members: 7,500

Licence Revenue in 2009: €40.4 million (3% growth over 2008)

Net Distributable Revenue in 2009: €35.9 million (4.4% growth over 2008)

Operating Expenses in 2009: €5.1 million (7% decrease on 2008)

Cost Income Ratio of 12.8% in 2009

Distributions paid in 2009 amounted to €38.9 million which represents an increase of 2% on 2008

Irish Music Rights Organisation

Copyright House

Pembroke Row

Lower Baggot Street

Dublin 2.

Phone: 01-6614844

Email: keith.Johnson@imro.ie

How and When IMRO Distributes its Revenue

1 Breakdown of Royalties Into Distribution 'Pools' Or Sections

For distribution purposes IMRO keeps the royalties paid by broadcasters separate from the royalties received from other music users (e.g. pubs, hotels, dance halls, cinemas, etc.); the former are described in these notes as 'broadcasting royalties', the latter as 'general performance royalties'. Each of these separate categories of royalties is then further broken down into distribution 'pools' (usually referred to as 'sections') relating to specific sources of public performance or broadcasting; for example Irish broadcasting royalties are divided into separate sections relating to each station. As regards general performance royalties, these also are subdivided into a number of different sections, full narrative details of which are given in the documentation accompanying members' distribution statements.

2 Obtaining Programme Details

- a) IMRO obtains programme details (logs of music works broadcast) from broadcasters and selected other music users licensed by IMRO.
- b) Generally speaking broadcasters are required to submit complete returns of all music used. Smaller local radio stations can, by special arrangement, submit sample returns in respect of broadcasts which have taken place using commercial recordings or 'stock' records. They are, however, required to supply complete returns of all music which is broadcast 'live' from the studio or at a local outside event or specially recorded in the studio. IMRO monitors the output of all radio and television stations on a random sample basis and checks the results against the returns submitted.
- c) In the case of other music users, e.g. hotels, bars, nightclubs, dance halls, restaurants, etc. it is not practicable that returns are submitted for all performances due to the cost of analysing them for distribution purposes.

Live Performances

For concerts of classical copyright music, programmes are collected for each concert and the revenue is distributed on the basis of those programmes. For other genres, the revenue from a concert for which a specific invoice has been raised is distributed on the basis of its set list, regardless of the level of royalty generated for the event. Furthermore, where a set list has been provided to IMRO, the revenue from a series of concerts by the same performer, including tours and residencies, is also distributed on the basis of its set list. Members have a half yearly opportunity to provide IMRO with details of their set lists and of their tours and residencies in Ireland for the previous six months for distribution purposes. This guarantees that even a single gig within a six month period can qualify for payment. The remaining revenue from live performance pools is distributed on the basis of an independent 'Live Music Survey' of venues where live music performances frequently take place. This is a year round survey and covers every county in Ireland.

Recorded Performances

Royalties for most performances given by recorded means (CD or cassette players, juke boxes, radio and television sets, background music devices etc.) are distributed by reference to data, obtained from sources other than directly from the licensees which reflect the prevailing pattern of music use. This data includes record sales charts for both singles and albums, returns provided by background music suppliers and transmission details from both radio and TV broadcasters.

3 Analysis of Programme Details and Calculation of Distributable 'Points'

a) The programme material received is analysed by IMRO firstly in order to identify the musical works which have been broadcast or publicly performed and secondly to identify the interested parties copyright owners (composer(s), lyric writer(s) or music publisher(s)) and the collection society to whom they are affiliated.

b) Each of the works identified as a result of the analysis of programme details for a particular section of revenue receives 'points', the number of which varies depending upon the number of times performed and the duration of the work. (When programmes have been analysed only on a sample basis, the number of points accruing to each 'sampled' performance is multiplied by the sample factor so as to take account of the fact that each 'sampled' performance represents a greater number of actual performances.)

The total number of points which have been awarded to works within a particular section is then calculated and divided into the distributable revenue for that section. This establishes the value of a point in each section at that distribution and, consequently, the amount of money each work is to receive from that pool. (The value of a point varies from section to section and from distribution to distribution.)

The royalty amount for each work is then allocated to the member or members who are interested parties in the work (i.e. composer(s), lyric writer(s) and publisher(s)) according to the terms of the contracts between them as advised to IMRO. The division of shares in a work are subject to IMRO Rules which stipulate that the publisher (or publishers) may never receive collectively more than 50% of the royalties distributed by IMRO for a particular work, except when they are collecting a share on behalf of one or more non-society-member writers.

4 Frequency and Timing of Distributions

The work involved in carrying out the analysis of programmes and other data and the allocation of credits and shares is complicated and lengthy so there is an inevitable time-lag between the receipt of revenues by IMRO and their distribution as royalties. When distributions take place the member receives are provided with a detailed statement which shows the total amount earned in the distribution and a breakdown of this amount by work title, source of performance, share in the work and amount earned. Normally four major domestic distributions are made each year as follows:-

April: Irish broadcasting royalties for the six months ending the preceding 31st December, together with 'public reception of broadcasts' royalties for the same period

July: Irish general royalties for live, recorded and cinema performances the six months ending the preceding 31st December.

October: Irish broadcasting royalties for the six months ending the preceding 30th June together with 'public reception of broadcasts' royalties for the same period.

December: Irish general royalties for live, recorded and cinema performances the six months ending the preceding 30th June.

Royalties for Specifically Invoiced Live Events are distributed monthly as are royalties received from overseas affiliate societies.

NB For distribution purposes, new members admitted during the period January to June are admitted with effect from 1st January and those admitted from July to December with effect from 1st July.

Distribution Numbering

IMRO now make 11 Payment Runs a year. The introduction of payment runs allows IMRO to merge multiple distributions into one payment e.g. a member can see payments from a broadcast distribution, live distribution and overseas distribution on one statement.

The first two digits of each Payment Run indicate the year in which the payment is made and the last three digits indicate the month and the number of the payments within that month; e.g. 05P021 refers to the first payment in February in 2005.

This system has the advantage that by reference to the number of any payment run a member is able to see at a glance in which year and month it was made.

Statements from 2004 onwards are available for review in the secure members section of the IMRO website.

Unidentified works

At every broadcasting and general distribution there is a proportion of performances where the information supplied by the music user or broadcasters cannot be matched with a work notification record at IMRO, either because the work had not been notified by the members concerned or because of significant differences in the description of the work.

IMRO does not pay royalties in respect of un-notified works. Performance details of un-notified works are kept on a file of unidentified performances (UP) and will remain on this file for 3 years. This file is available for research by members. The records contain a 'notional' value for each work and if legitimately claimed, the relevant members will receive this value. After three years have elapsed, unclaimed records will be deleted from the 'UP' file.

5 File of Unidentified Performances - UP File

IMRO maintains a record of performances reported during the preceding 3 years (the maximum period for which adjusted payments can be made) where it has not been possible to identify works for distribution purposes.

Members may search the UP File online at http://www.imro.ie/music_makers/upfile.shtml

6 Non-Licence Revenue

IMRO's 'non-licence revenue' consists mainly of interest and dividends received on amounts invested by the organisation while they are in the process of distribution. These amounts are generally applied against the administrative overheads of IMRO.

7 Royalties From Affiliated Societies

Royalties from affiliated societies are distributed by IMRO as soon as possible after receipt. In practice this means that at least one distribution of overseas royalties takes place each month. In principle almost all the affiliated societies in other countries operate distribution systems similar to that of IMRO. However, the circumstances of each society vary greatly and this means that in some cases the time-lag between the actual broadcasts or performances in a foreign country and the receipt by IMRO of the royalties collected by the affiliated society in that country may vary widely. The frequency and timing of royalties from overseas societies is monitored by IMRO's International Section.

Royalties received by IMRO from its affiliated societies are distributed in accordance with the distribution statements provided by those societies.

8 Minimum Payments

Payments by cheque are only made once the balance due to a member exceeds €500, however if IMRO are in possession of a member's bank details it will make an electronic payment for any royalties due regardless of the amount.

9 Royalties Held Over Or Placed in Suspense

It is sometimes necessary to hold over royalties for individual works until, for example, the parties interested in works have been properly established. This is generally due to the lack of adequate distribution details. In such cases the royalties are normally included in the next appropriate distribution.

In other cases royalties for particular works may have to be placed in suspense in the event of disputes, for example, arising from alleged infringements or conflicting ownership claims. IMRO needs to have reasonable grounds for taking such action and unilateral claims will not automatically be accepted as sufficient for this purpose. However, where both sides have formally notified IMRO of a dispute and asked for royalties to be placed in suspense, this will normally be done.

Division of Fees

IMRO members are free to agree the division of fees, subject only to the rule that at no time should the publisher's share exceed 50%.

Guide to Practices of Foreign Societies

Where the composers and/or lyric-writers of works are members of ASCAP, BMI or SESAC

The rules of ASCAP and SESAC call for an equal division (not subject to agreement) of the total fees between writer or writers on the one hand and publisher or publishers on the other.

instrumental works	composer	6/12ths
	publisher	6/12ths
vocal works	composer	3/12ths
	lyric-writer	3/12ths

Note: If there is mixed Irish and American membership the resulting divisions could also be 'mixed' e.g.

composer (IMRO)	4/12ths
lyric-writer(ASCAP)	3/12ths
publisher (IMRO)	5/12ths

If an IMRO writer publishes with an ASCAP publisher he/she is allocated a share on the ASCAP plan e.g.

composer (ASCAP)	3/12ths
lyric-writer (IMRO)	3/12ths
publisher (ASCAP)	6/12ths

BMI's practice is similar to that of IMRO: it will recognise a contract to which an IMRO member is a party which provides for a division other than 6/12ths to the writers and 6/12ths to the publishers, so long as the publisher's share does not exceed 6/12ths

For works originating in the repertoire of other societies

The Canadian society SOCAN also works on the American plan, but the Japanese society, JASRAC, and the Southern African society, SAMRO, work on the same basis as IMRO. The Australasian society, APRA, follows a plan similar to that of the American societies, applying a 6/12ths writer, 6/12ths publisher division. This is, however, subject to the agreement between the interested parties, and any division consistent with the CISAC (the International Confederation of Authors' and Composers' Societies) recommendations is accepted. Most European societies have a fixed publisher-share of 4/12ths not subject to increase by agreement with the writers.

The Latin American societies normally apply a 6/12ths publisher share, but there are certain publisher qualifications to be met.

(Normally it is only as sub-lyric writer that an IMRO member is interested in a European, Latin American, Japanese or Southern African work, and such interest is dealt with under the heading of sub-publication.)

Sub-publication

a) Foreign (other than American) work sub-published in IMRO territory

This kind of contract is registered only on the authority of and subject to the conditions laid down by the Society to whose repertoire the work belongs. These conditions are not always the same with each society, but are compatible with the recommendations of CISAC.

The continental European societies often stipulate the proportions in which the publisher share is to be divided between publisher and sub-publisher, contrary to our own practice, which is based on the belief that when it has been decided that the publisher-share is so much, or shall not exceed so much, it is not a society's business to decide how the publishers shall divide between them their allotted share.

Where the original music and words are copyright and sub-lyric writer or translator share is credited, there is no corresponding publisher-share.

b) USA work sub-published in IMRO territory

The writers' total share is always 6/12ths and the publishers' total share is also 6/12ths. The publishers may agree any sub-division of their share, or the Irish publisher may receive the whole 6/12ths.

Note (i) - The so-called 50/50 (of the total) division, known as the Stockholm Key, for a sub-published work. This plan, once favoured by some of the foreign societies, though less so now than formerly, calls for an equal division of the total shares between the parties interested in the original work and the parties interested in the sub-publication. In the case of a vocal work with new words it results in the following division:

composer	2/12ths
original lyric-writer	2/12ths
original publisher	2/12ths
sub-lyric writer (and/or arranger) if any	2/12ths
sub-publisher	4/12ths

thus conforming also to the rule that the total share of all the publishers shall not exceed 6/12ths.

Note (ii) The so-called 50/50 division of the total fees must not be confused with the more normal arrangement between publishers that the total publisher-share is to be divided equally between

the original publisher and the sub-publisher, this division being commonly referred to as 50/50 publisher-share basis and also referred to as the London key.

Note (iii) If the sub-lyric writer is American his share is 1/8th on the American plan, the residuary 1/24th being allocable in accordance with the authorisation from IMRO to whose repertoire the work belongs.

Note (iv)

a) Where the sub-lyrics or translation of a vocal work become 'non-copyright' the 2/12ths share normally payable to the sub-lyric writer/translator is returned to its source by equal division between original composer and lyric-writer;

b) Where the original lyric-writer is also 'non-copyright' the composer receives the full writer-share (not less than 6/12ths in the case of a sub-published work);

c) Where the original lyric writer becomes 'non-copyright' after publication/registration of the sub-lyric edition the sub-lyric writer becomes entitled to the full lyric writer's share in the case of a sub-published work (3/12ths) (the composer share likewise being increased from 2/12ths to 3/12ths).

d) Where the original lyric writer becomes 'non-copyright' after publication/registration of the sub-lyric edition, and - for performances of the sub-lyric only - the sub-lyric writer receives the full lyric writer's share, any new owner of the sub-lyric is entitled to a share in accordance with that owner's contract with the sub-lyric writer (or his Estate).

Non-member writer shares

With the exception of PRS, APRA, ASCAP, BMI, SESAC, CASH, IPRS and JASRAC, affiliated societies do not send non-member shares to IMRO.

It is, therefore, very important for writers to be members of IMRO. Reciprocally, with the same exceptions, IMRO does not pay non-member shares on works of foreign origin to affiliated societies. However, in the case of sub-publication by IMRO publisher-members of works of foreign origin, any non-member sub-author shares are paid to the IMRO sub-publisher.

Arrangements of Copyright Works

IMRO does not allocate any share to the arranger of copyright works. APRA, ASCAP, BMI and SOCAN operate a similar rule. Continental European societies all recognise the arranger of a copyright work, and allocate to him/her a 2/12ths share. If in the case of a sub-published work there is both a local lyric-writer and an arranger, the continental society allocates the 2/12ths share between them.

THE BROAD HEADINGS FOR MATERIAL IN THE MEMBERS' HANDBOOK (AVAILABLE ONLINE) ARE -

Section A - Membership

IMRO Membership Categories

Outlines the different requirements for Full, Associate and Provisional Membership of IMRO and the rights assigned to members in each category

IMRO Membership Admission Requirements

Admission requirements for both writer and publisher members and details termination of membership Successors to Deceased Members

How to become the successor to a deceased member

Section B - Repertoire

Notification of New Works

Explanatory notes and sample forms for notifying a new work to IMRO Notification of New Agreements

Explanatory notes and sample forms for notifying a new agreement to IMRO Act of Fixation USA Cinema Licensing Fees

Section C - Distribution

How and When IMRO Distributes its Revenue

Unidentified Performances (UP) File and the Live Music Distribution Policy Division of Fees

Guide to practices of foreign societies

Section D - Licensing

IMRO's Methods of Licensing Public Performance

An explanation of IMRO's public performance licenses and how the different levels of royalties are assessed

Members' non exclusive licensing procedures Article 7(g) and Rule 11 Article 7(f)

Section E - Rights

The Rights Administered by IMRO