



**MUSIC
HAS ITS
VALUE**



MUSIC HAS ITS VALUE

FOR US ALL

Appreciating and valuing music requires fair framework conditions.

What GEMA is doing for society p. 4–9

FOR ITS USERS

If creative intellectual property of others is used in public, transparency is paramount.

What GEMA is doing for its customers p. 10–15

FOR ITS AUTHORS

Composers, lyricists and music publishers represent joint interests.

What GEMA is doing for its members p. 16–21





MUSIC ACCOMPANIES US
THROUGHOUT OUR LIVES AND
ENRICHES OUR CULTURE.
APPRECIATING AND VALUING IT
OPENS NEW DIMENSIONS FOR
COMPOSERS AND LYRICISTS.

Whenever a live concert sends an entire audience into euphoria, a German 'Schlager' turns into a hymn for generations or young people deal with the political content of a song, music proves yet again its high value as a significant element in our lives.

A society that wishes to preserve and foster cultural diversity has to honour the work of creatives as soon as their works are being used in public.



MUSIC DESERVES FAIR
FRAMEWORK CONDITIONS
AND PUBLIC
APPRECIATION – ESPECIALLY
IN THE DIGITAL AGE.

Compositions and song lyrics are protected by copyright as intellectual property. This protection forms the foundation for its economic exploitation and must therefore resonate accordingly by way of public appreciation.

GEMA's commitments thus go well beyond its duties as a collective management organisation. GEMA takes on responsibility by protecting the creative work and efforts of individuals in order to retain the value of music creation for society and cultural diversity. Only by doing so can music remain a supporting element of cultural life.



CONTRIBUTION TO SOCIETY

— *Music deserves our appreciation. To this end, GEMA is active on a cultural and political level.*

“That’s why I stand up for a modern copyright, which ensures, among other things, that you, creators of musical works, will continue to receive a fair and adequate share from the revenue generated on the basis of your performance and efforts.”

Monika Grütters, State Minister for Culture and Media

As a collective management organisation, GEMA is the central institution for creators of music in order to stand up for the protection of their works and to manage their rights. GEMA sees its responsibility to society in securing the conditions for a diverse musical landscape and to create a broad societal awareness of the value of creative efforts.

MUSIC AUTHORS IN THE SPOTLIGHT

GEMA’s cultural involvement includes granting public awards and making available subsidies for the next musical generation. Since 2009, the collective management organisation has been awarding the Deutsche Musikautorenpreis (German Music Authors’ Prize) in order to honour composers and lyricists for the outstanding quality of their works. An independent jury of experts consists of composers and lyricists of the various musical genres as well as producers. There are ten categories, among which there is the award for the category “next generation”, which is the only award that has an economic value: EUR 10,000.

Under the patronage of the GEMA Stiftung (GEMA foundation), the most important German prize for lyricists has been issued since 1989 – the Fred Jay Award. The award was set up in memory of the Austrian lyricist Fred Jay (1914–1988) and was donated by his widow Mary Jay-Jacobson.

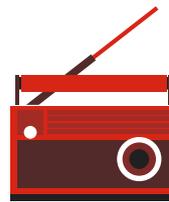
On top of that, GEMA supports the “Initiative Musik”, an institution created by the music industry and the German government dedicated to the support and promotion of the next music generation and the distribution of music from Germany within and outside of Germany. Radio stations also make an important contribution to cultural diversity – GEMA has been honouring them since 2015 with the annual award ceremony for the Radio Culture Award. It focuses on broadcasters that support a lively music culture in Germany by way of their programme diversity, niche repertoire or editorial contents.

GRANTING OF FOUNDATION FUNDS

The GEMA Stiftung supports composers, lyricists and music publishers (and their relatives) in need by way of earmarked education allowances and allocates grants for musical productions, pilot projects, competitions and publications. It also awards prizes or promotes research projects with a special relationship to contemporary music.

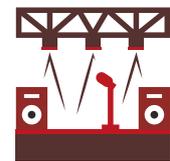
GEMA AS AN ADVOCATE FOR COPYRIGHT

The voice of the music creators must also get attention when it comes to the public discussions. In order to protect and further develop authors’ protection, GEMA gets involved at both national and international level. It engages in public consultations and makes itself available as a point of contact for politicians as well as other social representatives.



56_m

Germans listen to the radio every day – that’s more than one in two.*



More than **250,000**

Concerts have excited fans in 2016.



53.8%

CD market share in the German music market in 2016. It is thus the biggest revenue generator of the German music industry.*



72.7%

Growth reported for audio streaming in 2016, ranking second among the biggest revenue generators for the first time (behind the CD).*

* Source: Bundesverband Musikindustrie (German IFPI branch)





WHETHER CONCERT
ORGANISER, RADIO BROADCASTER
OR ONLINE PLATFORM:
IT IS OF ECONOMIC IMPORTANCE
FOR EVERYONE WHO
EXPLOITS MUSIC.

Public music use is usually linked to an economic advantage: Trendy clubs attract an audience, supermarkets create spending mood, cinema movies thrill its visitors, TV and radio broadcasters yield advertising revenue – just like online music or video platforms.

As varied as the types of music uses may be, it should be just as simple to obtain the respective exploitation rights for them. Music users require legal certainty and reliable bases in order to be able to act successfully in the market.



WHEREVER MUSIC IS PUBLICLY
PERFORMED, MUSIC USERS
NEED SWIFT ACCESS TO LICENSING
AND RELIABLE TARIFFS SO
THAT EVENTS AND BUSINESS
MODELS CAN BE PLANNED
IN FUTURE.

Issuing music licenses is a responsible task. Important aspects such as the range of a broadcaster, the number of subscribers for a streaming portal or the turnout at a concert event are taken into consideration and are incorporated in a balanced tariff configuration. The type of music use also plays a role – live or from a sound recording such a CD or a vinyl record, whether it is in the centre of the action or just in the background.

As a licensor for event organisers, associations, broadcasters, online platforms, record producers and other types of music customer, GEMA guarantees swift access to the respective exploitation rights – and that applies for practically the entire music world repertoire. With their range of comprehensive services, GEMA provides for smooth processes.



LICENSORS AND SERVICE PROVIDERS

— *We see to a simple licensing process, adequate tariffs and a fair distribution.*

WORLD REPERTOIRE FROM A ONE STOP SHOP

Being one of the biggest collective management organisations in the world, GEMA provides simple access to global music repertoire. Acquiring a license is a prerequisite for legal public music use. The tariffs that have been negotiated with the associations of music users must be adequate and their execution as simple as possible. As a reliable service provider, GEMA guarantees fair, transparent market conditions for all market players and a high planning capability for music customers. GEMA creates the basis for music creators being able to live off their work by distributing the licensing income to the authors.

TRANSPARENT TARIFF SYSTEM

GEMA's tariff system consists of main tariffs and many individual tariffs. In order to cater to the diverse range of music uses, it is constantly adapted in the negotiations

with the trade and sector associations to the relevant market developments. If needed, new individual tariffs are added. In particular, the speed at which online music use has been developing necessitates such additions.

THE MOST IMPORTANT PUBLIC MUSIC USE TYPES

- Broadcast (TV, radio etc.)
- Performance (concerts, events)
- Reproduction (vinyl, CD, DVD, USB etc.)
- Online (downloads, streaming etc.)

Licensing is comfortable and swift – either online or via GEMA's customer service. Music users inform GEMA how they wish to use music: as a one-off or multiple times, on the radio or via the internet, as CD reproductions, in the form of live concerts or as background music. GEMA staff help to find the right tariff options in each case.

NOTIFICATION FIRST – EXPLOITATION SECOND

3 steps to get a licence



1. Notification of the planned music use
(electronically, by phone, in writing)



2. Licence calculation by GEMA



3. Licence acquisition

EUROPE-WIDE LICENSING

Digital music services can obtain licences for the entire online repertoire at a Europe-wide level from one address. Together with its sister collective management organisations, PRS for Music (UK) and STIM (Sweden), GEMA has created a joint venture for this purpose: ICE (International Copyright Enterprise) is the hub where the documentation of the music repertoire, the licensing of digital music providers and the processing of digital usage reports converge.

REMUNERATION IS DISTRIBUTED TO AUTHORS IN THE FORM OF ROYALTIES

The income generated is passed on to music authors and music publishers based on a distribution plan that is resolved in the course of the GEMA General Assembly. Said distribution plan takes the different types of music use into consideration as well as the number of publications, and also governs how each individual remuneration share is allocated to each individual music creator (composer, lyricist and music publisher). By paying out the collections – the so-called royalties – to GEMA members, authors receive a fair remuneration for the use of their works.

GEMA DOES NOT MAKE ANY PROFIT

GEMA is a fiduciary and therefore does not make any profit from the collection of licence fees for music use – it passes it on to the GEMA members and only covers its operative costs and investments. This is also reflected by GEMA being an association.

GEMA's goal is to provide its services in the swiftest, most flexible and customer-oriented manner as possible and to continuously improve quality. As a consequence, it offers innovative online services for inquiries and registration. It also closely cooperates with its European partners in order to simplify Europe-wide licensing.





AT THE BEGINNING, THERE IS
ALWAYS THE CREATIVE WORK
OF A MUSIC AUTHOR. HIS OR HER
INTELLECTUAL PROPERTY
DESERVES MORE THAN JUST THE
PROTECTION BY LAW.

The very moment when a melody is composed which touches the audience, when a new song is created which later becomes an anthem can be playfully easy. It can also be the result of a long, exhausting journey. But it is one thing for sure: creative, imaginative and unique.

Composers and lyricists create works that enthuse many people. The protection of intellectual property is legally embedded in copyright. As a consequence, each music author has an entitlement to a fair economic participation if his or work is used in public. But how can you monitor today when and where your own works are used, whether it be live or on the radio, as a sound recording or a streaming file, at national or even at international level? Only if the use of copyright is managed by a fiduciary can creatives go back to fully focusing on their creative work – and rely on the fact that they will receive an adequate remuneration for it.



COLLECTIVE MANAGEMENT
ORGANISATIONS SUCH AS
GEMA SAFEGUARD THE
ENTITLEMENTS TO ADEQUATE
REMUNERATION. WHAT SEEMS
SO SELF-EVIDENT TODAY
HAD TO FIRST BE ACHIEVED
THE HARD WAY.

Paris, 1847. The composer of chansons, Ernest Bourget, sits in a café and enjoys sugared water, a drink which used to be very popular in those days. The musical programme further heats up the mood and the thirst of the guests, and the innkeeper is raking it in. Suddenly, Bourget listens up: His song is being played in the café – and he hadn't been asked for permission. He is outraged. When he gets presented with the bill by the owner of the café, he refuses to pay his sugared water. The dispute between the chanson composer and café owner goes all the way to court – and the sugared water court case goes down in history, with Bourget wins the case. As the author he has to be adequately paid for the public use of his intellectual property.

This court decision became the cornerstone. Only two years later, the first collective management organisation in the world was founded. The motives of the founding fathers still remain the same and influence GEMA to this day. Without a strong community of interests such as GEMA, authors could never enforce their claims and entitlements vis-à-vis music users or politicians – not at national levels and especially not at international levels.



11 12 13 14 15
R55 G11 G2

ON BEHALF OF ITS MEMBERS

— *We stand up for the value of music, stand behind authors and support a community of music creators.*

“Collective rights management by GEMA provides individual authors with a strong voice in the discussion regarding sustainable usage and exploitation models with the digital industry.”

Dr. Harald Heker, GEMA CEO

As a GEMA member, music creators benefit from the many services and advantages that place their creative efforts and work on a safe foundation: GEMA campaigns for their interests and supports them when it comes to the management of their rights claims on a worldwide basis. More than 70,000 members rely on that today, among them composers, lyricists and music publishers. On top of that, there are more than two million rightsholders from all over the world on the back of representation agreements with collective management organisations abroad. GEMA is thus one of the largest societies for authors of musical works in the world.

COLLECTIVE RIGHTS MANAGEMENT

Composition and lyrics of a musical creation are the intellectual property of the author and remain so up to 70 years after the death of the author. No author or publisher can, however, adequately monitor where, when, how often and how long their titles are played. In addition to that, this would imply an unmanageable effort for individuals to check that they actually receive the payment for their efforts.

More than **70,000** Members
 and **2,000,000** rightholders
 from all over the world are represented by GEMA.

Following the rights assignment, GEMA takes on the fiduciary collective management of copyright. It sees to an efficient issuing of licences to music users of all kinds and regularly pays out the collected remuneration for these licences to its members in the form of royalties.

All that members have to do in order to facilitate the licensing of their works and the subsequent pay-out of their royalties is to register their repertoire with GEMA – in full and in time. Without this registration, there can be no pay-outs. GEMA offers easy-to-use online services for this purpose.

STRONG SOLIDARITY COMMUNITY

The most important activities of GEMA are jointly decided upon during the annual General Assembly. One of the central topics is a fair distribution of licensing income across all musical genres. Furthermore, 10 percent of the licensing income is allocated to social and cultural community projects. GEMA's social fund supports socially deprived members by one-off or regular benefits. On top of that, there are many further services for members such

as showcases, workshops or insurances specifically tailored to the needs of music creators. The services catalogue shows all services at a glance.

WORLDWIDE REPRESENTATION OF AUTHORS' INTERESTS

As one of the biggest societies for authors of musical works in the world, GEMA also takes part in the safeguarding and development of copyright protection at international level. It is a member of GESAC (Groupement Européen des Sociétés d'Auteurs et Compositeurs) as well as CISAC (Confédération Internationale des Sociétés d'Auteurs et Compositeurs), an international umbrella organisation comprising copyright societies from 108 countries. In the course of the European unification process, GEMA also stands up for cultural diversity and fair framework conditions for creatives in the European Union.

EDITOR

GEMA

Gesellschaft für musikalische
Aufführungs- und mechanische
Vervielfältigungsrechte

BERLIN HEADQUARTERS

Bayreuther Straße 37
D-10787 Berlin
T +49 30 21245-00
E gema@gema.de

MUNICH HEADQUARTERS

Rosenheimer Straße 11
D-81667 München
T +49 89 48003-00
E gema@gema.de

www.gema.de

CONCEPT AND DESIGN

RED

Branding Design Communication
www.red.de

PRINT

G. Peschke Druckerei GmbH

TRANSLATION SERVICES

Sabine Jones, SJ Consultancy, UK

**BECAUSE
WE VALUE
MUSIC**