

# AS COMPOSERS WE ASSERT THAT

Copyright rests with the **AUTHOR.**

This is enshrined in copyright law

— Music creates —  
**UNIQUE** emotional connections  
and financial value in an audiovisual production.

and is the

**MORAL**  
starting point of every negotiation.

Composers should receive a

**FAIRSHARE**

of the value they create.

# ONLY COMPOSERS

should decide how much of their rights they give away. The Exclusive Assignment — of Performing Rights is the best way to safeguard value over the long term. —

## WE CALL ON COMMISSIONERS TO

# APPRECIATE

the value that music brings.  
Commissioners should not expect to acquire rights without **GENUINE** negotiation reflecting the true value of music and composition.

Only take a share of **FUTURE ROYALTY INCOME**, if they are going to act like a commercial publisher.

This means finding uses for the music

**BEYOND**

its original purpose,

administering the copyright properly, and paying composers **FAIRLY** for the acquired rights and royalties.

Actively champion **EQUALITY, DIVERSITY**

**AND INCLUSION.** This includes collecting and publishing diversity statistics from the commissioning process, and

**SEEKING** and **SUPPORTING** underrepresented groups to pitch for work.

# PAY COMPOSERS

**FAIRLY.** **NO-ONE** should **EVER** be asked to work for free.

**RESPECT COMPOSERS' TIME AND RESOURCES.**

Where pitching is expected, there should be a clear stylistic or musical brief,

the number of candidates competing for the job should be stated **UPFRONT**, and composers' reasonable expenses **REIMBURSED.**

# PROTECT COMPOSERS' COPYRIGHT.

All work that is pitched **REMAINS THE PROPERTY** of the composer whether the pitch is successful or not. The composer should also remain the owner of all works unused by a production.