



Music Industry Business Management

Course: Rights, Royalties, Labels and Artist Management

30 August – 3 September 2027
London - Central London four-star



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Ref: 1850_28035 **Date:** 30 August – 3 September 2027 **Location:** London - Central London four-star **Fees:** 23000 SAR

Introduction:

Music industry business management, covering rights, royalties, labels and artist management, is a 5-day course for teams at record labels, publishers, artist management companies and music sector bodies, ending with a Music Business Plan for a case label or management company. Music organisations lose income when masters and compositions go unregistered, royalty statements go unchecked, deals are signed without recoupment modelling and artist agreements leave commission and term unclear. Nominees already handle releases, contracts or royalty statements and build numeric models from case catalogues, deal terms and streaming reports. CoreConcept Training Center delivers this music industry business management course.

Course Objectives:

- Map the ownership of master recordings and compositions across a repertoire and identify unregistered or disputed rights
- Trace performance, mechanical, synchronisation and neighbouring rights income from music users through collective management organisations to rights holders
- Compare standard recording, distribution, licence and 360 deal structures using an advance recoupment model
- Analyse streaming income under pro-rata and user-centric payout models and set distributor and digital service provider terms
- Negotiate artist management agreements with a clear commission base, term, sunset and termination clauses
- Value a music catalogue and build a Music Business Plan for a label or artist management company

Target Audience:

- Managers responsible for the repertoire, artist roster and commercial results of a record label
 - Publishing managers responsible for song acquisition, work registration and royalty collection
 - Artist managers responsible for career planning, deal negotiation and income across an artist roster
 - Sector development teams responsible for licensing, funding and growth programmes for the music economy
 - Festival and venue programming leads responsible for performance licensing and artist booking agreements
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Course Outline:

Day 1: Music Industry Value Chain, Two Copyrights and Current-State Review

- Music Value Chain Map From Songwriter to Listener
- Master Recording Versus Composition Copyright Ownership Matrix
- Revenue Stream Inventory Across Recorded, Publishing and Live Income
- Industry Roles Chart for Labels, Publishers, Managers and Distributors
- Rights Holder Baseline Audit of a Current Repertoire

Day 2: Collective Management, Royalty Types and Rights Metadata

- CISAC Member Societies and Reciprocal Representation Agreements
- Performance, Mechanical and Synchronisation Royalty Flow Diagrams
- Neighbouring Rights Income for Performers and Master Owners
- ISRC and ISWC Code Allocation for Recordings and Works
- Song Registration and Split Sheet Documentation Procedure

Day 3: Label Deals, Publishing Agreements and Streaming Economics

- Standard Recording, Distribution and Licence Deal Comparison
- Multiple-Rights 360 Deal Income Participation Terms
- Advance Recoupment Waterfall Model for Artist Royalty Accounts
- Publishing Administration and Co-Publishing Agreement Split Calculations
- Pro-Rata Versus User-Centric Streaming Payout Model Analysis

Day 4: Artist Management Contracts, Royalty Audits and Catalogue Value

- Artist Management Agreement Commission Base, Term and Sunset Clauses
- Key-Person, Exclusivity and Termination Clause Risk Review
- Royalty Statement Reconciliation and Unmatched Income Claims
- Catalogue Valuation Using Net Share, Decay Curves and Multiples
- Rights Reversion, Ownership Disputes and Chain-of-Title Checks

Day 5: Modelling Build on a Music Business Plan

- Case Label Repertoire, Deal and Streaming Data Review
 - Multi-Year Revenue Forecast by Royalty Stream for the Case
 - Artist Roster Deal Structure and Recoupment Forecast
 - Catalogue Acquisition or Sale Scenario Valuation for the Case
 - Music Business Plan Completion and Panel Review
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Skills You Will Gain:

- Music Rights Ownership Mapping
- Royalty Flow Analysis
- Rights Metadata Management
- Record Deal Structuring
- Recoupment Modelling
- Streaming Revenue Analysis
- Artist Management Contracting
- Catalogue Valuation

Why Attend This Course:

- Deliver a Music Business Plan for a case label or management company to the managing director and the finance lead for approval
- Decide which deal structure, publishing arrangement or catalogue offer to accept by comparing recoupment and valuation models
- Avoid unclaimed royalties, unregistered works, loss-making advances and open-ended management commissions
- Share the split sheet, recoupment waterfall, royalty reconciliation template and contract clause checklist with label and management colleagues

Conclusion:

Back at work, the participant presents the Music Business Plan to the managing director, the finance lead and the head of artists and repertoire. The plan supports decisions on which artists to sign and on what deal terms, which works and recordings to register first, which distribution and publishing partners to appoint and whether to buy, hold or sell catalogue. After the first royalty accounting period under the plan, the organisation should compare registered works, matched income, recouped advances and streaming revenue against the forecast and revise its deal assumptions.

Frequently Asked Questions FAQ:

What should participants know before the music industry business management course?

Participants should already handle releases, artist contracts, royalty statements or licensing in a music organisation. No legal qualification is needed. A laptop with a spreadsheet application is used for the recoupment, streaming and catalogue valuation models, and an anonymised royalty statement helps.

How does music industry business management differ from a media law or event marketing course?

Music industry business management deals with how music rights earn income: ownership, collection, deals, streaming, artist management and catalogue value. Media law courses focus on pre-publication clearance and defamation risk, while event marketing courses focus on ticket sales and sponsorship activation.

Why does music industry business management separate master rights from publishing rights?

Every recorded song carries two copyrights: the composition, usually controlled by songwriters and publishers, and the sound recording, usually controlled by the label. Each earns different royalties through different collection routes, so income is lost when only one side is registered.

What do participants take back from the music industry business management course?

Participants take back a Music Business Plan for a case label or management company, with a rights ownership matrix, royalty flow map, recoupment waterfall, streaming revenue forecast and catalogue valuation they can adapt to their own repertoire.