

Good morning ladies and gentlemen. First of all I want to express my gratitude to AEPO-ARTIS for inviting me to share this time with you and for giving us the opportunity to explain what our organization IPDA does and how we face the complicated task of identifying performers (rights holders) in our, everyday, more interconnected world.

Collecting management societies are the management tool used by rights holders to obtain their rights owing. The CMS responsibility is to collect those rights in their particular area of influence (country and type of rights), and even more important than collecting them, to distribute these collected rights to the correct rights holder in the shortest possible time.

In 1994, when performers' rights were expanding daily and they were becoming recognised internationally, a small group of performers' collecting management societies began to analyse how they might manage the rights of performers to put them in the hands of the correct rights' holder with accuracy and effectiveness. After an in depth study of the industry, they, that is, we reached the following conclusions:

- Undoubtedly, Music and Audiovisual were set to become the most used content in both the short and long term future
- No fewer than 20 performers (average) formed the group which recorded every single album or track, and no fewer than 10.000.000 tracks were going to simultaneously fall under the protection of their societies. We are talking about the need to control around 200.000.000 participating elements.
- No fewer than 50.000 audiovisual works were going to be under protection, and no fewer than 500 performers (actors and musicians) participating in every creation. That amounted to the need to control 25.000.000 participating parts more which would only increase in the future
- New technologies were going to allow performers from various locations to participate in a single recording. That meant that each track could include 20 performers represented by 1, 2, 3... or , in the most complex situation, 20 societies or more at one time.
- Beyond that, Performers' Rights were going to extend to every single country (XX now) and therefore the requirement to be able to deliver moneys owing to individual rights owner in the shortest term possible time

At that stage, authors, who were also very active in the contents' world, had developed a solution to a similar challenge. At least, 15 years before, they had solved the problem, by creating CAE in 1980 which was replaced in 2001 by the current IPI , a database incorporating Composers, Authors, Arrangers and Publishers of music. This complex database created by 225 authors' societies from the five continents is working very effectively and now includes more than 3,5 million parties. The use of IPI is compulsory in any monetary transfer between CMS or any work involving the ISWC (International standard work code).

Therefore, the group of performers' societies decided to create a similar tool in order to help performers in the same way. This tool was named IPDA, International Performer Database, and has been operating since 1997.

What does IPDA do for PCMOs?

- In IPDA every single performer who has participated in a track, audiovisual work, recording, album or any other content has a unique number, the IPN
- The full information of this performer is also in our database to be absolutely sure no errors, duplication or misunderstanding occur: Name, pseudonyms, birthdate, country of residence, and other information which helps to distinguish between two performers called, e.g., 'Frank Sinatra'.
- The most important thing: mandates! That is, which performer's collecting society manages which rights of a particular performer and for which countries does the PCMS do this?

At this point, we have 34 societies within IPDA. These societies are the most developed ones in the world, and through their being linked together through IPDA, 500.000 performers are able to be identified worldwide because of their unique number in our database. We are currently running Version 3.0. and preparing the new 4.0 release.

It is important to note. In the code of conduct and rules set up by SCAPR, the Council of performers collecting societies, with the aim to organize and improve the cross border payments between collecting companies, fully recommends the use of this unique identifying number in every exchange, or monetary transfer, and, in some bilateral agreements between PCMOs, use of the number is deemed compulsory

The functioning

How IPDA works is very simple:

- PCMO sends to IPDA central services the file with its new performers: name, birthdate, country of residence, mandates,, etcetera; in essence, every necessary piece of data.
- IPDA database checks these performers to find out if there are any disputes over mandates.
- Performers checked and free from any dispute are accepted and assigned a single IP number. This identifier/number will accompany that performer for the rest of his or her life as a rights holder.
- Where conflicts or disputes appear over mandates, it is the responsibility of both organizations involved to solve them. Once the dispute is resolved the performer's data is incorporated into the database.

Apart from difficulties associated with the different languages and alphabets that we have to manage: from Japanese to Greek, our main concern is the conflicts over mandates.

Every day, bearing in mind the difficulty for performers to make a living in the traditional way (record sales, films, etc), performance rights are becoming more and more important for artists. In fact, in Spain, in a survey made for the music sector, we estimated that rights' contributions have risen from 5% to 20% of performers' total income in the last 5 years.

Within this environment, performers and managers (especially these) are extremely active in defending their rights wherever they are generated and collected.

Not only do they demand accuracy and transparency from the PCMOs where they claim their rights, they also demand efficiency in receiving them. This is our main weakness as performers' organizations and we must admit it. The reality is that there are occasions, in some countries, when performers might wait years to receive their international rights' payments, or worse, never receive them at all

Over the last few years, the inept functioning of some collecting societies in the international exchange arena, has occurred more often than we would like (mainly in Europe), and has created a new entity in our industry called an "Intermediary". Understandably, these intermediaries have greatly complicated the work of our collecting societies; and, by extension, the work of IPDA.

Intermediaries are very keen on getting the rights of the performers they represent, and in order to avoid any delay, they apply for membership for their performers in every single collecting society around the world. This means that these performers, normally the most successful, are members of 40 societies concurrently, with each society only mandated to administer the rights of this performer in the society's own country.

Keeping all this in mind, you can appreciate just how difficult it is to manage this information inside IPDA, and how easy is to make mistakes or there to be confusion when trying to distribute rights to 500.000 performers monthly, given the level of divisions in relation to mandates.

Nevertheless, this is how our world is working and nothing will change in regard to mandates since every performer is free to give his/her mandate to whomever and wherever he desires. That means that every day IPDA becomes more and more useful for facilitating the work of the Performers organizations to reach their targets.

## The future of IPDA

Some of the key targets in our future activity are:

- Obviously, we will continue to be very active in recruiting new members until we incorporate all the performers' collecting societies of the world.
- Simultaneously, we have to face the next step of numbering roles giving identifying numbers to other participants in tracks, films, etc, be they individuals or groups. This is to prepare IPDA to include commercial names, pseudonyms, bands, groups and orchestras, thus creating a complete numbering system which will assist PMOs to increase their accuracy in the distribution of rights.
- Finally, we are immersed in developing the umbrella project, called ISNI.

What is ISNI?

ISNI, is an umbrella project to create an identifying numbering system for every party independent of the role such party plays in the content.

ISNI identifies "*Public Identities used publicly by parties involved throughout the media content industries*". Parties may be natural, legal or fictional.

The project's aim is to create a new database which will include all our members: performers, authors, writers, actors, in which they will be given one number only that will be linked to them irrespective of their role in a production. At present, Pedro Almodovar has one number when he works as a film director in IPI, another number when he works as an actor or singer in IPDA, and another number in the IFFRO database if he writes a script or book. With ISNI, the number will be the same in each case. From now on, thanks to ISNI Pedro Almodovar, film director, writer, Actor, composer and singer will have only one number throughout the whole industry. That number will be used by labels, publishers or any other companies when they have to identify Pedro Almodovar.

In response to this situation, CISAC, IFFRO, IPDA, OCLC have been working to create a unique number for every party. This new numbering system will come under the ISO authorities, ISO 27729 and has been approved for publication since the Standard is now considered stable. ISNI-IA will act as the ISO 27729 Registration Authority. Approved by TC46/SC9.

ISNI-IA will be a UK based not-for-profit organization.

Our target will be to incorporate this unique number for any person/ party in every media content produced in the world. This tool will simplify the work of the creators, of the collecting societies and that of the users of the content. If we streamline our management processes, we will save time and financial resources, which will result in our being both more efficient for rights holders, and more accommodating to users.

I trust that this short presentation has assisted you to understand the tremendous efforts that are being made by dedicated individuals and organisations to ensure that rights holders, around the world, are duly compensated for the contribution they make to society.

Thank you very much for your attention.