

DISC JOCKEYS and KARAOKE OPERATORS

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SCOPE OF THE TARIFF

This tariff applies to mobile Disc Jockeys and Karaoke operators who wish to dub (copy) music that they privately own onto formats for the specific purpose of using these copies in their professional working capacity.

DEFINITIONS

"COTT's Repertoire" shall mean all musical works, (including associated literary works) and sound recordings in which the rights to reproduce and to synchronise such works are controlled by COTT or by any of the societies in other countries with which COTT is affiliated.

"Copyright" is a property right which subsists in literary and artistic works that are original intellectual creations.
<http://ipo.gov.tt/types-of-ip/copyright/>

"Mobile disc jockey" means an operator of performances of copyright music by compact discs, gramophone records and/or tape recordings (with or without live accompaniment)

"Musical work" refers to the lyrics and melody, this is the original creation and is considered copyrighted the moment it is created and fixed in a tangible form [e.g., written]. Musical Works are protected by Copyright.

"Operator" means a natural person who performs copyright music by playing compact discs, gramophone records and/or tape recordings (with or without live accompaniment)/ or any other mechanical/electronic device for playing musical works.

"Sound Recording" is any aural fixation of the sounds of a performance or of other sounds, regardless of the method by which the sounds are fixed or the medium in which the sounds are embodied but does not include a fixation of sounds and images. Sound Recordings are protected under Neighbouring Rights.

"Karaoke Machine" means any device used to store commercially released recordings to which unpaid singers sing along to with or without the provision of video-presented synchronised lyrics.

"Territory" shall mean Trinidad and Tobago.

GENERAL TERMS and CONDITIONS

- Licences granted under this tariff are non-exclusive and non-transferrable.
- This tariff does not cover public performances of music which are within the scope of other standard tariffs published by COTT.
- Application and payment for a licence must be made in advance of the production of the advertisement.
- This tariff only covers works in COTT's Repertoire. The rights in all other musical works and sound recordings are specifically excluded and, if required, the authorisation from such owners must be obtained by the Licensee themselves.

REGISTERED OFFICE:
BRANCHES:

139 - 141 Abercromby Street, Port of Spain
15B Carib Street, San Fernando
19 Dutch Fort, Lal's Building, Scarborough, Tobago

PHONE: 624 - COTT (2688)
PHONE: 657 - COTT (2688)
PHONE: 635 - COTT (2688)

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ROYALTY RATES

ANNUAL LICENCE

Karaoke Operator	\$1,425.00 per machine/device
Main DJ Operator	\$1,900.00
For each additional DJ Operator	\$950.00

TEMPORAY LICENCE

One (1) Day	\$835.000	<ul style="list-style-type: none"> Temporary Licences are valid only for the period stated on the Licence. These Licences are issued to persons who are non - residents or persons operating temporarily on Carnival Monday and Tuesday. For performances over three (3) days an Annual Licence is required
Two (2) Days	\$1,390.00	
Three (3) Days	\$1,750.00	

PAYMENT PARTICULARS

For the avoidance of doubt any synchronisation and /or adaptation fees negotiated with COTT or the directly with the owner(s), shall be payable in addition to the fees in the table(s) above.

The royalties due under this tariff are payable on account immediately upon receipt of COTTs invoice.

All royalties payable under this Tariff are exclusive of Value Added Tax or other governmental taxes or levies of any kind.

ROYALTY ADJUSTMENT

COTT reserves the right to adjust the above the rates set out in the table above having regard to factors which include, but shall not be limited to: -

1. percentage change by which the retail prices index published by the central statistical office change when compared with the figure for the previous year.
2. whether music is used as a vocal rendition or merely instrumental
3. whether music is used as background or foreground music
4. whether the intended use relates to how the composition was originally presented to the public.

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