

Economic rights		
Authors' copyrights	Producers' copyrights	Performers' rights
<i>Transmissible by assignment, by testamentary disposition or by operation of law, as personal or moveable property and may be licensed (s. 90).</i>	<i>Transmissible by assignment, by testamentary disposition or by operation of law, as personal or moveable property and may be licensed (s. 90).</i>	
Property rights		
		<i>Transmissible by assignment, by testamentary disposition or by operation of law, as personal or moveable property; may be licensed (s.191B)</i>
Reproduction right (s. 17)	Reproduction right (s. 17)	Reproduction right (s.182A)
Distribution right (s. 18)	Distribution right (s. 18)	Distribution right (s.182B)
Rental and lending right (s. 18A)	Rental and lending right (s. 18A)	Rental right and lending right (s.182C); where the performance is included in a film, there is a presumed transfer of the rental right to the film producer unless agreed otherwise (s.192F(1)); in place of the rental right the performer receives a right to equitable remuneration (s.191F(4))
Performance right (s. 19)	Performance right (s. 19(3))	
Communication to the public right (s. 20); includes broadcasting and making available to the public by electronic transmission in such a way that members of the public may access it from a place and at a time individually chosen by them.	Communication to the public right (s. 20); includes broadcasting and making available to the public by electronic transmission in such a way that members of the public may access it from a place and at a time individually chosen by them	Making available right (s.182CA)
Adaptation right (s. 21)		
Non-property rights		
		<i>May not be assigned, but are transmissible on death (s.192A); may be licensed (s.193(1))</i>

		Fixation and live broadcasting of performance (s.182)
		Public performance and broadcasting by means of recording made without consent (s.183)
		Dealing with illicit recordings (s.184)
Rights to equitable remuneration		
		<i>Not property nor non-property rights, but analogous to the latter (3.46); may not be assigned except to a collecting society for the purpose of enabling it to enforce the right on his behalf, and are transmissible on death (s.182D (2))</i>
		Right to equitable remuneration from public performances and communication to the public other than by making available of sound recordings (<i>but not films</i>) (s.182D(1))
		Right to equitable remuneration on transfer of rental right of sound recording and film (s.191F(4))

Moral rights		
Copyrights		Performers' rights
<i>Must be asserted (s.78) and may be waived (s.87).</i>	N/A	<i>Must be asserted (s.205D) and may be waived (s.205J).</i>
Right to be identified as author or director (s.77); requirement that right be asserted (s.78)		Right to be identified (s.205C); requirement that right be asserted (s.205D)
Right to object to derogatory treatment of work (s.80)		Right to object to derogatory treatment of performance (s.205F)
Right to privacy of certain photographs and films (s.85)		

Other considerations		
Ownership		
The author is the first owner (s.9 and s. 11 (1)), unless under employment, in which case the employer is the first owner (s.11 (2))	The producer is the first owner (s.9)	Conferred on performers (s.180)
Joint authorship (s.10)		
Co-authorship (s.10A): 'a work produced by the collaboration of the author of a musical work and the author of a literary work where the works are created in order to be used together'. [see revived copyright in works of co-authorship in 2013/1782 s.15]		
Duration		
70 years from the end of the calendar year in which the author dies (1988 CDPA s.12 (2))	<p>2) Subject to section 191HA(4), copyright expires—</p> <p>(a) at the end of the period of 50 years from the end of the calendar year in which the recording is made, or</p> <p>(b) if during that period the recording is published, 70 years from the end of the calendar year in which it is first published, or</p> <p>(c) if during that period the recording is not published but is made available to the public by being played in public or communicated to the public, 70 years from the end of the calendar year in which it is first so made available, but in determining whether a sound recording has been published, played in public or communicated to the public, no account shall be taken of any unauthorised act.</p> <p>(s.191, amended through the Term extension Regulation 2013/1782, which implement the</p>	<p>2. The rights conferred in relation to a performance expire—</p> <p>(a) at the end of the period of 50 years from the end of the calendar year in which the performance takes place, or</p> <p>(b) if during that period a recording of the performance, other than a sound recording, is released, 70 years from the end of the calendar year in which it is released,</p> <p>(c) if during that period a sound recording of the performance is released, 70 years from the end of the calendar year in which it is released, subject as follows.</p> <p>3. For the purposes of subsection (2) a recording is “released” when it is first published, played or shown in public or communicated to the public; but in determining whether a recording has been released no account shall be taken of any unauthorised act. (s.191, amended through the Term Extension Regulation 2013/1782, which</p>

	provisions of Directive 2011/77/EU)	implement the provisions of Directive 2011/77/EU) Other rights added through the Term Extension: <ul style="list-style-type: none"> • Use it lose it (s.191HA) • Clean slate (s.191HB) • Session fund (s.191HB)
Requirements for subsistence		
Subject matter (s.1(1)), e.g. musical work	Sounds, whole or part of a musical work (s.5A(1))	Subject matter (s.180(2)), e.g. musical performance
Fixation	A recording of sounds, from which the sounds may be reproduced. (s.5A(1a))	Live musical performance in relation to its recording regarding non-property rights (i.e. in relation to authorisation to record; condition is not without ambiguities; no work must exist prior to performance [Arnold 2008, 2.07]), fixation for property rights, right to equitable remuneration and moral rights
Originality	Copyright does not subsist in a sound recording which is, or to the extent that it is, a copy taken from a previous sound recording. (s.5A)	