1. Contract Parties
	1. NAME (hereinafter “Client") Business ID
	address
	2. Name (hereinafter “Author”) Business ID
	address
2. Definitions
	1. “Contract parties” refer to the Client and the Author.
	2. “Music” refers to an individual work or a score used for the film/audio-visual production defined in the Contract.
	3. “Played Master” refers to a recording made of the Music, which the Author gives to the Client.
	4. “Order” refers to the Music or Played Master, which the Client orders from the Author with this Contract.
	5. “Film” or “Audio-visual Production” refers to the subject determined in section 3.2 for which the Music is ordered.
	6. “Broadcaster” refers to the party that makes the Film available to the public.
3. Contract subject
	1. With this Contract, the Contract Parties agree on the terms and conditions to be applied on the Order between the Client and the Author.
	2. The Client orders Music from the Author for Film \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	3. The duration of the Played Master is a maximum of X minutes.
	4. The Author grants the rights determined in section 6 to the Client for a remuneration defined in section 7.
4. Contact persons
	1. The Contract Parties’ contact persons are determined in this section. Any notifications regarding this Contract must be delivered to these contact persons in writing. The other Contract Party must be notified in writing in case there are any changes related to the contact person.
	2. The Client’s contact person is NAME.
	Telephone: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

Email: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. The Author’s contact information
	Telephone: \_\_\_\_\_\_\_\_\_\_\_\_\_\_
	Email: \_\_\_\_\_\_\_\_\_\_\_\_\_\_
1. Delivery time
	1. The Author will deliver the Order to the Client at the latest by DATE AND TIME.
	2. The Film’s post-production schedule, based on which the Author must schedule their work, is presented in Appendix 1. If the post-production schedule changes, the Author is no longer bound by the date and time determined in section 5.1, and the Contract Parties will mutually agree on a new date and time.
	3. Appendix 2 defines the guidelines of the Order’s artistic execution. However, if the Client requires a more extensive artistic execution of the Order, a separate agreement must be made of the effects of this on the date and time defined in section 5.1 and the remuneration defined in section 7.
2. Rights and obligations
	1. For the remuneration negotiated and invoiced by NCB, the Author grants the Client, for an unlimited time, the global synchronising rights to the Music, which the Client needs in order to synchronise the Music for the Film.
	2. The Client will receive the right to record the Music for the Film from Teosto or NCB and prepare copies for broadcasting according to their price lists.
	3. However, the granted rights agreed here do not apply to synchronising or recording the Music on a sound recording for purposes such as publishing a soundtrack. The master rights to the Music for such purposes will remain with the Author.
	4. The Client will have an exclusive right to the granted rights. The exclusive right will remain valid X years, after which the rights in question will continue, but are no longer exclusive.
	5. The Client will grant the rights to using the Film’s name and graphic design on the Film’s potential soundtrack publication. The Author has the right to grant the rights indicated in this section to the party implementing the Film’s soundtrack publication.
	6. Making the Music available to the public as a part of a Film requires that the Film’s Broadcaster must pay the broadcasting remunerations to the competent copyright holder organisation. All Music broadcasting remunerations paid by Teosto and other copyright holder organisations belong exclusively to the Author.
	7. The Client has the right to utilise the Film also by recording it, regardless of the technology used, as well as the right to reassign the Film and all of its related rights as determined in this Contract.
	8. The Client is entitled to edit the Film and the related materials in their entirety or in parts and create different language versions of the Film without the Author’s separate approval, but this cannot be done in a way that would violate the Author’s moral rights.
	9. The Client has the right to also use the Music for marketing the Film, such as for trailers, on its website, as ringtones, in TV and radio commercials, in advertisements by a marketing partner, etc. However, it must be ensured that the advertisements of marketing partners as well as similar use outside the Film’s soundtrack must be connected to the Film. If using the Music for the aforementioned purposes requires extra work from the Author, the remuneration paid for this will be agreed separately.
	10. This Contract does not transfer the Music’s graphic rights to the Client. Therefore, the Client will not be assigned the right to print the Music’s notes and/or lyrics or otherwise present them visually.
	11. The Author’s information must always be shown in accordance with the Copyright Act and as required by good practices. The opening and closing texts of the Film, if applicable, must include the excerpt “Music: Author’s name“ in connection to the main artistic areas of responsibilities, such as sound design.
	12. The Client has the right to use the Author’s photograph and name according to the field’s standard practices.
	13. The ownership of other masters created in addition to the Played Master will stay with the Author.
	14. The Client will deliver the final music track used in the Film to the Author for the purpose of creating a cue sheet. The Author will deliver the cue sheet of the Music created by the Author and used in the Film to the Client. The Client will deliver an exact Film Music Report to the copyright organisations, the channels and services broadcasting the Film and the Author as expected.
3. Remuneration and its payment
	1. The Client will pay the Author for the Order and the transfer of rights defined in section 6 EURX with an invoice. This sum does not include value-added tax, which will be added to the invoices sent to the Client.
	2. The remuneration itemisation of section 7.1 is as follows:

Composing remuneration: EUR X

Production costs: EURX

Synchronising rights: NCB/Teosto will invoice the Client

Recording rights: NCB/Teosto will invoice the Client

Copying authorisation: NCB/Teosto will invoice the Client

* 1. The Client will pay the agreed remuneration based on the PAYMENT SCHEDULE.
	2. If the payment is delayed, the Client will pay an interest to the Author in accordance with the valid Interest Act.
1. Terminating the contract

If either Contract Party violates this Contract in some essential way and does not rectify this violation within 30 days of a written notification, the other Contract Party is entitled to terminate the Contract.

1. Disputes
	1. Finnish law will be applied to this Contract.
	2. The contact persons of the Author and the Client must first negotiate over any potential disputes regarding the interpretation and violation of this Contract. If a unanimous decision cannot be reached, both Contract Parties have the right to take the matter to be resolved in the Helsinki District Court.
2. Validity

This Contract will come into force on xx Month xxxx.

1. Signatures

Two (2) copies of this contract have been signed, one (1) for each Contract Party.

Appendix 1 TITLE

Appendix 2 TITLE

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Client Author