

# PRS for Music

## E-Learning Consultation

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## Introduction

We (“PRS for Music”) are holding a public consultation for a new digital licence for E-Learning services.

Current customers in the E-Learning sector have our Limited Online Music Licence (LOML), a licence that has been in place for over 15 years. Much has changed since then, particularly in the way businesses want to use music to support their online and digital services.

Over the past few years, we have surveyed our customers and worked with key stakeholders in this market to understand how their needs have changed and what more we can do to improve the purchasing experience. Customer feedback showed a strong demand for a more targeted licensing scheme, one that better reflected how they want to use music, both now and in the future. As a result of this feedback, we took the decision to decommission the LOML and replace it with licences which are tailored to specific groups of users.

### The consultation

This consultation will run for **4 weeks** from **12 February 2025** until **12 March 2025**, and we will review all responses received on or before the closing date. Details on how to respond can be found on page 6.

Your views are important to us and so we are inviting you, our customers, members and stakeholders to give your views on the proposed licence. Once the responses have been reviewed, we will publish a summary alongside any further proposals.

This consultation runs in accordance with our [Code of Conduct](#), which outlines our commitment to issue fair, reasonable and proportionate consultations when proposing to introduce a new tariff or to make significant changes to an existing tariff. Our aim is to set reasonable terms and to apply and administer all licensing tariffs fairly and consistently.

# The proposed Digital Music Licence for E-Learning

## Why we are proposing these changes

The E-Learning sector has evolved since our Limited Online Music Licences were introduced some 15 years ago, as consumers increasingly look to online and flexible learning solutions. As a result, LOML and LOML (+) became increasingly difficult for customers to understand and apply, particularly given the wide range of ways music can be integrated into E-Learning. The new Digital Music Licence for E-Learning services has been designed to simplify the licensing journey and better reflect how music is used by E-Learning services today.

To help inform the creation of the new licence, we commissioned external research with SHIFT Insight, this included interviews with sector experts and eLearning professionals and a survey of E-Learning consumers. This research provided us with the following insights into the E-Learning sectors licensing requirements:

- **A need for a comprehensive licence:** E-Learning can come in a wide range of formats and music can be integrated into services in many ways. Therefore, the sector needs a flexible licence to meet varied requirements.
- **A simplified licensing process:** E-Learning professionals commented on how complex the licensing process is. A simplified licence can streamline the licensing process and provide clearer information on usage rights.
- **Cost effective copyright assurance:** Convenience and cost were major considerations for E-Learning creators, with a need for a simple, cost-effective licensing solution.

In addition, E-Learning creators commented on the advantages of using music, including how it can make content more engaging, reward learner success, improve motivation or relaxation, and support knowledge retention. Using recognisable music can also engage and appeal to audiences, such as using popular music for young learners. Therefore, improving the licensing process will enable E-Learning services to benefit from the use of music in their services.

## The proposal

The licence is available to UK E-Learning services, offering on-demand or live streamed content, provided applicable revenue is under £500,000 per annum. Larger services should contact PRS to discuss their licensing needs.

The new licence has been designed to provide the following benefits to customers:

- **A bespoke E-Learning licence:** designed specifically for E-Learning services, making licensing easier to understand and implement.
- **Broad coverage:** ensuring a wide variety of E-Learning services can benefit from the licence, from on-demand services, to live streamed courses.
- **Distinct rates for on-demand services:** using a percentage of revenue charge makes it a simple and fair for E-Learning services providing significant access to music, while occasional music use is charged based on usage amounts.
- **Dedicated rates for live streamed courses:** basing it on course participation and music tracks used provides a straightforward calculation for these services to apply to their activities.

- **A scalable approach:** the licence is designed to be flexible and ensure scalability as services grow, or use more music, ensuring fairness.
- **Access to copyright music:** the licence offers a solution to E-Learning services, allowing them to benefit from the use of copyright music, enhancing engagement and improving learning experiences.

### Rights the new licence covers:

The Digital Music Licence for E-Learning will provide customers with a broad set of rights, including:

1. PRS repertoire and that of affiliated societies
2. MCPS Commercial and Production Music repertoire
3. Lyric reproduction rights

### Rates

The licence has distinct rates for on-demand services (i.e. websites) and live streamed courses.

#### On-demand services

A percentage of revenue applies to E-Learning services that are educational in nature but provide significant access to music as part of their fees (e.g. a subscription fee).

The charges are the greater of a percentage of applicable revenue or the underlying usage in the rate table. This means that customers will be either a percentage of the revenue derived from the service or based on their usage according to the rate table, whichever is the greater. This is designed to give these services the flexibility to integrate music into their E-Learning content under one simple charge.

E-Learning services where music is not the primary subject focus and where music is used only intermittently, will not be charged a percentage of revenue, but according to their music usage in the rate table.

Platform Type	Rates	Rate	
<b>E-Learning Music Services</b>	Applies to services that are educational in nature but provide significant access to music (e.g. a library of songs as part of educational content).	Greater of <b>7.5%</b> (11.25% for lyrics) or rate table	
<b>E-Learning Services</b>	Applies to platforms offering educational content without significant music usage.	Rate table	
Rate table			
Music use	Usage allowance	Rate	with lyrics
Stream music alongside course materials	45,000 streams	<b>£189</b>	<b>£283.50</b>
Use music in educational videos	6500 content hours	<b>£189</b>	<b>£283.50</b>
30 second clips of music	550 clips	<b>£189</b>	<b>£283.50</b>
Downloadable course content	395 downloads	<b>£189</b>	<b>£283.50</b>

## Reporting requirements for on-demand services

On-demand services will need to provide reporting, this might include information on songs used and the number of times each track is played (streamed) on the platform.

Services will also be required to submit financial reporting on their revenues and should maintain financial records that can be audited. This includes detailed accounts of course revenues sources (e.g., enrolment fees, one-time payments, subscriptions).

If the service is mixed (e.g. providing some subscribers access to music and some to non-music courses) reporting should clearly separate revenues from music courses from other courses to avoid misallocation.

## Live-streamed courses

These rates apply to live-streamed E-Learning content. For example, live-streamed instructor led short courses or webinars. This licence can be applied per course or multiplied out for all courses that are scheduled for the upcoming year.

This rate is calculated according to participation numbers of the course and the number of music tracks used in the E-Learning content per month. The new bespoke presentation of rates should make the application of the rates clearer for customers, improving accuracy of rate application.

<b>Course participants (a month)</b>	<b>Up to 15 tracks a month (£/annum)</b>	<b>Each additional 15 tracks a month (£/annum)</b>
Up to 55	£190.08	+£190.08
Each additional 10 participants	£34.56	+£34.56

## Reporting requirements for live-streamed courses

Customers will be required to submit course participation numbers for the licensed course (or courses) annually, as well as the number of tracks used per month (or year), to calculate the licence fee.

## Restrictions & Exclusions

The licence does not cover:

- Full-time (or part-time equivalent) courses at a school or further or higher education establishment. These courses are covered under the Digital Music Licence for Schools or the Digital Music Licence for Higher Education.
- Music streaming, karaoke and download services are not covered under this licence.
- The licence does not cover advertisement or sponsorship. For this purpose, please contact us to discuss licensing options.

In addition, there are certain rights that are not included in this licence. This includes:

- Synchronisation rights, which can be obtained under a separate licence either directly from the rightsholders or via our website where we are mandated to do so.
- Sheet music or the use of musical notation (known as graphic rights), available directly from rightsholders.
- Sound recordings of commercial music, which are (typically) owned by record labels and not licensed by PRS for Music.

## How to respond to the consultation

We hope you like our proposal; you can submit your response [here](#). Updates, frequently asked questions and further details on this consultation can be found on our [website](#).

**All responses should be received by 12 March 2025.**

### Next steps

We will take all comments received into account when creating and reviewing this licence. We may publish comments received in our formal response. If you would like us to keep any part of your comment confidential, you will be able to opt out on the response form.

This consultation does not mean that we will implement changes proposed, however the responses we receive will be taken into account and we may propose further changes or an alternative option.

### Contact us

If you would like to speak with us regarding this consultation, please email [elarningconsultation@prsformusic.com](mailto:elarningconsultation@prsformusic.com).

We do accept written responses, which can be posted to:

Digital Music Licence - E Learning consultation

PRS for Music

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Thank you for taking part in this consultation and we look forward to your response.

**PRS for Music** is one of the world's leading music collective management organisations representing the rights of more than 175,000 talented songwriters, composers, and music publishers around the globe. Headquartered in the UK, it works diligently on behalf of its members to grow and protect the value of their rights. With a focus on innovation and integrity, PRS for Music is redefining the global standard for music royalties to ensure creators are paid whenever their musical compositions and songs are streamed, downloaded, broadcast, performed and played in public.

For businesses and organisations, we play a valuable role. Members have entrusted us to make their copyright music and songs available to be used in exchange for fair remuneration and we provide the required licences for this in a simple and cost-effective way. This gives businesses and individuals the right to use millions of copyright songs from around the world, without the need to negotiate individual licensing terms for these works with the songwriters or publishers. We survey thousands of businesses to find out what music they are playing. Similar music use information is also supplied by TV and Radio broadcasters, as well as concert venues. Based on this information, we distribute royalties to the composers and publishers of the music that has been played.





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