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PERFORMING RIGHT  
SOCIETY LIMITED  
**DISTRIBUTION  
RULES**

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**Broadcast revenue**



# BROADCAST REVENUE

## Key concepts

The following concepts help ensure the way we distribute revenue to members is fair, accurate and transparent.

- Commercial licensee blanket revenues that cover more than one radio or TV station are divided between the stations using a two step process. Each station is allocated a fixed minimum amount per station. Any remaining money is divided between the stations in proportion to their relative music consumption.
- Works performed on broadcast sections are paid based on their total duration on that service multiplied by the calculated FPV for that service for that period.
- No distinctions are made between music used in programmes, commercials, station/channel idents, jingles or trailers.
- All audiovisual broadcasts are subject to time of day weightings and feature in separate distribution sections.
- We make no distinction in licensing or distribution terms between traditional terrestrial broadcasters and cable or satellite broadcasters that we license directly. (Retransmissions of such services in other countries are licensed by local societies and are subject to different administration recovery rates)

In a few instances, where we have licensed foreign language services broadcast from the UK but targeted at non-English speaking countries, for example Phoenix TV and Japan TV, we simply pass the licence revenue to the relevant society to distribute as they are better placed to identify the repertoire used.

## Broadcast sampling

We aim for a census or pay-per-play based distribution. We only use sample data where it is not cost effective or feasible to obtain and process full census information. In these instances, we set sample rates for each station on the basis of the distributable revenue collected and cost incurred collecting and processing usage for that revenue. So a high value station with reasonable quality data will be asked for a larger sample set than a low value station, where the data is more costly to process.

The sample rate is set with a minimum sample of four days per annum. It is not cost effective to process any data for services with extremely low revenue, such as very small local radio services or student radio services.

Once a sample rate has been established, days are pro-rated across the four distributions, which take place annually, and selected at random from within each period. All logs from performances on a sample day will be collected and processed.

For many sampled stations the sample is augmented by using Soundmouse sound recognition to create a virtual census. This does not happen in respect of advertising which remains sampled.

For radio stations where the revenue is less than £5,000 per annum no data is processed and an analogy is used.

## Time of day weighting

For broadcast distributions, we factor in the concept of time of day weightings, to reflect the likely size of the audience when a performance of music takes place. This was introduced for TV from 2007 and for Radio from 2019.

Our Distribution Committee reviewed this policy in November 2017 which resulted in updates to the weightings for TV and the introduction of weightings for Radio – these changes were phased in over three years. Prior to this update, TV weightings operated under two time bands ('Non Peak' and 'Peak').

### TV Time of Day

We currently recognise three time bands – 'High Peak', 'Low' Peak', 'Non Peak'. The time bands are based on audience data sourced from BARB.

<b>Current TV Time Bands</b>
<b>Non-Peak: midnight to 15:59</b> 1x weighting on per minute rate
<b>Low Peak: 16:00 to 17:59, and 23:00 to 23:59</b> 2x weighting on per minute rate
<b>High Peak: 18:00 to 22:59</b> 3x weighting on per minute rate

Productions which straddle the border between time bands are classified on the basis of the time slot into which their mid-point falls. For example, all music used in a one hour long production whose broadcast commenced at 5.45pm would be paid at the High Peak rate as the production's mid-point, 6.15pm, falls within the defined High Peak slot.

### Radio Time of Day

Time bands have been applied to Radio broadcasts since 2019. The time bands are based on listening figures provided by RAJAR. As with TV broadcasts, radio productions which straddle the border between time bands are classified on the basis of the time slot into which their mid-point falls.

<b>Current Radio Time Bands</b>
<b>Band one: Midnight to 05:59, and 19:00 to 23:59</b> 1x weighting on per minute rate
<b>Band two: 06:00 to 06:59, and midday to 18:59</b> 2x weighting on per minute rate
<b>Band three: 07:00 to 11:59</b> 3x weighting on per minute rate

## Worked example

Station 1 is apportioned £10,000 after administration.

Station 1 is forecast to use 400 minutes of music in Non Peak hours, 300 minutes in Low Peak hours and 300 minutes in High Peak hours.

One minute at Non Peak has no weighting, one minute at Low Peak is worth double a minute at Non Peak, and one minute at High Peak is worth three times a minute at Non Peak.

Non Peak = 400 minutes =  $400 \times 1 = 400$  points  
Low Peak = 300 minutes =  $300 \times 2 = 600$  points  
High Peak = 300 minutes =  $300 \times 3 = 900$  points

Total points =  $400 + 600 + 900 = 1900$  points

Value of one point =  $£10,000 \div 1900 \text{ points} = £5.26$

One minute at Non Peak =  $£5.26 \times 1 = £5.26$   
One minute at Low Peak =  $£5.26 \times 2 = £10.52$   
One minute at High Peak =  $£5.26 \times 3 = £15.78$

The amount per minute for each time band is sometimes referred to as the 'per minute rate' or, more technically, 'Fixed Point Value' ('FPV') as it is the value per point.

## 'Off Air' Performances

Following the Distribution Committee decision in February 2018, TV broadcast performances during 'Off Air' time periods on a channel will be subject to a specific weighting that reflects the low audience levels for the particular type of content made available at those hours. The definition of 'Off Air' is:

"Music broadcast while the channel displays a continuous holding screen"

The weighting for 'Off Air' music minutes is 4% of the associated channel's lowest rate for time of day weightings.

A similar policy has been introduced for Radio broadcast performances, confirmed at the July 2018 Distribution Committee. The type of content covered by Radio broadcasts during 'Off Air' periods is defined as:

"Music broadcast on radio in a looped manner in conjunction with holding content"

'Holding content':

- content stating that the station is currently outside scheduled programming hours that includes:
  - information on upcoming programming or other typical programming available on this station; or
  - any other content, including just a track, played in a looped manner outside of scheduled programming hours

## BBC blanket licence – platform revenue splits

The BBC is the UK's only significant publicly-funded public service broadcaster.

It is also the only major UK broadcaster licensed for a single fee that covers music used on a number of national, local and regional radio and TV stations.

The most recent BBC licence agreement provides a single annual fee covering all music used in its public service output from April 2011 onwards, for the rights covered by both PRS and MCPS. This revenue is split between audiovisual and radio output.

Services are classed as audiovisual or radio depending on how they are branded, irrespective of their method of delivery. For example, BBC2 is considered the same audiovisual channel whether it is received on terrestrial TV, satellite TV or online. Similarly, Radio 3 is considered a radio station whether received by traditional radio broadcast, DAB digital radio or directly streamed from the BBC's website.

### **Calculating the splits**

Firstly, 50% of the overall blanket fee is split between TV and radio based on the amount of music each platform uses, regardless of audience. The remaining 50% is apportioned in relation to each platform's music consumption, which assesses both audience share and music use.

The BBC's audiovisual channels have significantly more audience hours than its radio stations, but its radio services use significantly more music than TV does. As a result, the split varies year on year as audiences and music use fluctuate.

Having split the single fee between audiovisual and radio, the allocation for each has to be subdivided between PRS and MCPS. Details of these splits are given later in this document under headings 'BBC radio' and 'BBC TV'.

This methodology was agreed by the Distribution Committee in May 2011 and subsequently ratified by the Members' Council and MCPS Board in June 2011.

### **BBC Studios**

This is the commercial arm of the BBC and its activities are not covered by the main BBC blanket licence (formerly known as BBC Worldwide). There is a separate licence for which the fee has to be split between MCPS and PRS. This licence includes the provision of BBC channels to the Republic of Ireland on the Sky platform. This particular element is a performing element only. The remainder of the fee is divided equally between the two societies in accordance with the standard practice for broadcast licences. This was agreed by the Distribution Committee in May 2012.

## **Distribution basis summary**

A summary of the basis of broadcast distributions as of October 2011 is shown below:

Basis	Revenue
Census	<b>90%</b>
Sample	<b>9%</b>
Analogy	<b>1%</b>

## **Unmatchables and carry forwards**

We do our best to identify all works appearing in our distribution analysis. The term 'unmatchable usage' is used to indicate where a licensee has reported use of music but we have been unable to match it to a work, whether registered or unregistered, or to

identify the interested parties as members of a collecting society. The usage is therefore found to be unmatchable and is marked with a CUP code, which stands for Combined Undistributable Performances.

Certain categories of CUP coded usages, which might be identified by members or other rights-holders, are given in the unidentified performance list on our website:

**Included on the unidentified performance list:**

- Unpayable arrangements of public domain works
- Insufficient information or unidentifiable usage

**Not included (as no rights are payable):**

- Sound effects or speech
- Grand rights - performance not to be paid
- Public domain works or traditional works

Usages usually appear on the unidentified performances list one calendar month after each distribution. During this month, we review the unmatchable usages to find items that should have been matched, and ensures they are processed for the next distribution.

Members and affiliated societies are able to claim these unmatched usages using the online facilities on our website.

Similarly, productions for which we have been unable to obtain a cue sheet are listed in the Films Lacking In Cue Sheets (FLICS) File so that members have the opportunity to provide these.

No money is reserved for any unmatchable usages. Any subsequent claims for unmatched usages are funded from the next year's revenue for the same revenue pool. Payment is at the £ per minute rate attributable at the rate in effect at the time the payment is made not at rate of the original performance period. No interest accrues or is paid to the interested parties in respect of such payments

In all cases we reserve the right to calculate a revised £ per minute rate for previously missed performances especially where revenue for a particular source has been or will be exhausted. On those rare occasions when this is done it will usually be done by recalculating the rate as if the missed performances had been included in the original rate calculation.

**Audiovisual and General Entertainment Online (GEOL) carry forwards**

Some usages are carried forward to be processed in a subsequent distribution, rather than added to the undistributed performances list. This will usually happen so that complete distributions are not delayed, and for the following reasons:

- **More research time is needed:**  
When research to confirm the correct match could not be finished in time for the distribution deadline, the usages will be carried forward to the next available distribution marked with a new target distribution (TDD).
- **Work is subject to an incomplete share picture:**  
A usage can be carried forward after being successfully matched to a work if that work has an incomplete share picture. But to make this payment, the work must have shares that are equal to 100%. This will require action to update the work.
- **Cue sheets not received in time for distribution submissions:**  
Usages can also be carried forward because they were received and loaded too

late for processing.

- **Limits to usages carried forward:**  
Usages will continue to be carried forward until they are matched or cup coded. They can, in theory, be carried forward for three years from the initial target distribution, after which time they will be removed from the system.

# BBC radio

## Introduction

Established by a Royal Charter, the BBC is a public service broadcaster funded by the licence fee paid by UK households. Income from the licence fee enables the BBC to broadcast national radio stations offering music and speech programming, national radio services for Scotland, Wales and Northern Ireland, and numerous local radio stations. BBC Radio stations are available via analogue and digital radio, digital television, and online via BBC Sounds, where programmes broadcast on the national stations are also available on-demand for 30 days after broadcast.

## Royalty source

We license the use of PRS member, MCPS member and affiliated society repertoire on the BBC's non-commercial television, radio and online services under the terms of a joint blanket licence.

The split of the annual BBC blanket licence fee between TV and radio is recalculated annually. Additionally, BBC radio revenue is split 96.4% to PRS and 3.6% to MCPS, reflecting the longstanding proportions established when the societies had separate licence contracts with the BBC.

## Distribution policy

### Revenue apportionment/performance value calculation

The total net annual PRS BBC radio revenue amount is apportioned to individual BBC radio stations on the basis of each station's individual consumption and broadcast reach, split 70% consumption and 30% reach, with an added multiplier based on the amount of music broadcast by each station. Broadcast reach is based on the population living within the intended broadcast signal range of each station as measured in RAJAR's target survey area. We do not apply a specific talk station downweighting.

These rules were confirmed at the November 2017 Distribution Committee.

The total distributable annual revenue per station is divided by the forecast total annual music minutes for the station to arrive at an FPV for each station.

### Distribution basis

All BBC radio stations are paid on a full census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period

## Processing policy

### Data provider and format

Data is provided by the licensee in electronic format.



## **Processing thresholds and rules**

All radio usage, including but not limited to BBC radio services, is subject to a £5 manual match threshold. Any reported work that cannot be matched automatically and that does not provide a royalty of more than £5 across all radio services, within a single distribution, will be deemed non-distributable. These usages will not be processed or paid and will not be added to the unidentified performances list.<sup>1</sup>

## **Other notes**

The BBC licence year covers usage from April to March. Distributions for these usages are made from October to July.

The method for apportioning PRS BBC radio revenue to individual stations was last reviewed by the Distribution Committee in November 2017, and changes were phased in over a three year period, reaching full implementation in 2020.

As well as its domestic radio output, the BBC blanket licence also covers the BBC World Service, which broadcasts BBC-produced programming across the globe and contains a separate sum of money to specifically cover these services.

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<sup>1</sup> Automatch rates for radio usage average around 90%. Works requiring manual match falling under this threshold therefore account for only very low levels of revenue.

# Commercial radio

## Introduction

Most commercial radio stations are free-to-air services funded largely by advertising and sponsorship revenue. There are currently three national commercial radio stations; Absolute Radio, Classic FM and TalkSport. Other stations broadcast locally but many are local variations of a national group and brand, such as Heart, Capital and Smooth. There are significant crossovers in the playlists of different commercial radio stations and they use fewer unique tracks overall than BBC radio.

## Royalty source

The joint licence MCPS and PRS hold with commercial radio stations charges a fixed percentage of each station's net broadcasting revenue. This is an annual blanket licence fee covering all the station's performing and mechanical usage. This single fee is split 96% to PRS and 4% to MCPS because the mechanical licensing requirement from MCPS is significantly smaller than the performing requirement.

## Distribution policy

### Revenue apportionment/performance value calculation

Each station is invoiced individually based upon its net broadcast revenue. The licence revenue generated is apportioned directly to its individual distribution section. Administration is deducted from each station's licence revenue to give an annual net licence revenue per station.

The total distributable annual revenue per station is then divided by the forecast total annual music minutes for the station to arrive at an FPV for each station.

### Distribution basis

The following table summarises the basis of commercial radio distributions as of October 2018.

Basis	No. Stations	% Revenue
Census	<b>252</b>	<b>66%</b>
Sample	<b>22</b>	<b>6%</b>
Analogy	<b>107</b>	<b>28%</b>

The appendix lists radio stations paid by census with the relevant data source.

For many census stations only the main track plays and idents are actually subject to census analysis – advertising commercials are often still only sampled.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

A third party, Soundmouse, uses music recognition technology to provide us with data about plays of commercially available musical works for 150 commercial radio stations.

Broadcasters provide performance data for music used in adverts and idents on these stations. We are investigating the use of music recognition technology for these usages too.

All performance data for stations not tracked by Soundmouse is provided by licensees, in both electronic and paper formats.

### Processing thresholds and rules

All radio usage is subject to a £5 manual match threshold. Any reported work that cannot be matched automatically and that does not generate an aggregate royalty of more than £5 across all radio services within a single distribution will be deemed non-distributable. Such low value items will not be processed or paid upon and will not be added to our unidentified performances list.<sup>2</sup>

## Other notes

The commercial radio licence year runs from October to September, and royalties are distributed from April to December, with end-of-year reconciliation paid in April. Revenue relating to plays of commercially available works for some low value stations is paid by analogy using data from similar stations. This approach is used where a strong similarity can be established between the playlists of the licensee station and a station for which census performance information is available and either the station is unable to provide census reporting or the revenue for the station is too small to make it cost effective to process even a sample of data.

No usage data is analysed for some small radio services, such as hospital and student radio services, where the revenue is very small.

The Distribution Committee agreed the PRS and MCPS split in November 2012 when the new joint licence was introduced, having agreed other aspects of the policy in previous years.

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<sup>2</sup> Automatch rates for radio usage average around 90%. Works requiring manual match falling under this threshold therefore account for only very low levels of revenue.

# UCB Radio

## Introduction

United Christian Broadcasters (UCB) are a charity that operates two radio stations in the UK – UCB1 and UCB2. The licensing and distribution approach for these two stations is largely similar to that for commercial radio services.

## Royalty source

MCPS and PRS hold a joint licence with UCB covering all the station's performing and mechanical usage. The annual fee is split 96% to PRS and 4% to MCPS because the mechanical licensing requirement from MCPS is significantly smaller than the performing requirement.

## Distribution policy

### Revenue apportionment/performance value calculation

UCB stations are not invoiced individually. The licence revenue generated is instead apportioned based on the relative operating costs of the two stations, UCB1 and UCB2. Administration is deducted from each station's licence revenue to give an annual net licence revenue per station.

The rest of the process is exactly the same as commercial radio.

### Distribution basis

UCB stations are distributed on a census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

As with commercial radio, reporting is partially based on Soundmouse music recognition technology and station self-reporting.

### Processing thresholds and rules

Please see Commercial Radio

## Other notes

UCB operates a slightly different licence and distribution year to the rest of radio, running from January to December, with royalties distributed in the quarterly distributions from July to April and end of year reconciliation occurring in May each year.

# BBC TV

## Introduction

Established by a Royal Charter, the BBC is a public service broadcaster funded by the licence fee paid by UK households. Income from the licence fee enables the BBC to broadcast national TV stations offering entertainment, news, current affairs and arts coverage for the whole of the UK, and provide additional regional programming and services. BBC Television channels are available via digital TV, and online via BBC iPlayer, where programmes are also available on-demand after broadcast. The BBC's interactive TV service also allows viewers to access additional television programmes and live coverage from major sporting and cultural events by pressing the red button on an internet-connected TV remote control.

## Royalty source

We license the use of PRS member, MCPS member and affiliated society repertoire on the BBC's non-commercial television, radio and online services under the terms of a joint blanket licence.

The split of the annual BBC blanket licence fee between TV and radio is recalculated annually. BBC TV revenue is split 66.67% to PRS and 33.33% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The total annual PRS BBC TV net distributable revenue amount is apportioned to individual BBC TV stations using two measures. One third of the total revenue is apportioned to stations based upon their total music usage, effectively securing a minimum fee for a minute of music used on any of the nine BBC TV stations. The remaining two thirds of the revenue is apportioned using music consumption, which will lift the value of a minute's usage on stations with higher audience figures and music percentages. Channels where less than 15% of broadcast time uses music are down weighted by a factor of five to match the talk station down weighting used on BBC radio.

The net result is divided by the forecast total of weighted annual music minutes to give FPs for High Peak, Low Peak and Non Peak times of day (see section on Broadcast Revenue).

### Distribution basis

All BBC TV stations are paid on a full census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data is provided by the licensee in electronic format.

### Processing thresholds and rules

All BBC TV usage goes through an automatch and, where necessary, manual match process.

### **Other notes**

The BBC licence year covers usage from April to March. Distributions in respect of those usages are made from October to July.

# ITV

## Introduction

ITV is the UK's largest commercial TV broadcaster offering free-to-air channels and an on-demand service.

## Royalty source

ITV pays an annual blanket licence fee covering all of its performing and mechanical usage. This single fee is split 66.67% to PRS and 33.33% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS ITV fee is apportioned to the individual channels covered under the blanket agreement by a two-step calculation:

**Step 1:** Each channel is allocated a minimum amount based on the minimum channel charge. This is the minimum fee due for any additional channel or service, regardless of audience or music usage, and is set within the licence agreement.

**Step 2:** The remaining revenue, approximately 90%, is apportioned to individual stations on the basis of music consumption.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

ITV is distributed 100% on a census basis

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All ITV usage goes through an automatch and, where necessary, manual match process.

## Other notes

The ITV licence year covers usage from January to December. Royalty distributions in respect of those usages are made from July to April.

# Sky

## Introduction

Sky (formerly BSkyB) offers subscription-based TV channels in the UK and Republic of Ireland, as well as on-demand services.

## Royalty source

Sky pays an annual blanket licence fee covering all of its performing and mechanical usage. Small proportions of this are for specific mechanical only or performing only uses. The remainder is for UK broadcasting and split 66.67% to PRS and 33.33% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Sky fee is apportioned using the same two-step method as the ITV fee. The method to calculate final FPV is also the same.

### Distribution basis

The following table summarises the basis of Sky distributions:

Basis	No. stations	Revenue
Census	<b>41</b>	<b>90%</b>
Sample	<b>21</b>	<b>10%</b>

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All Sky usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Sky licence covers channels only those channels owned or run directly by Sky in the UK. It does not cover the services of other UK broadcasters that as a satellite operator it carries. For example, as a satellite carrier it broadcasts BBC and ITV services but these are covered by their own direct licences and not by the Sky licence.

The Sky licence year covers usage from July to June. Distributions in respect of those usages are made from December to October.



Note that channels such as Sky Sports and Sky News will receive significant public reception allocations due to their common use in commercial premises like pubs and cafés.

# Channel 4

## Introduction

Channel 4 is the third largest UK free-to-air broadcaster. It offers several general entertainment channels and time-shifted equivalents, as well as a free-to-air film channel, and an on-demand service.

## Royalty source

Channel 4 pays an annual blanket licence fee covering all of its performing usage and any mechanical rights needed for music copied into promos, plus limited production music rights. Small proportions of this revenue is for specific mechanical only usage. The remaining revenue is split 90.32% to PRS and 9.68% to MCPS. This ratio is unique because Channel 4's mechanical licensing requirement from MCPS is significantly different from that of other broadcasters.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Channel 4 fee is apportioned using the same two-step method as the ITV fee. The method to calculate final FPV is also the same.

### Distribution basis

All Channel 4 stations are distributed on a full census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All Channel 4 usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Channel 4 licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

This policy was reconfirmed by the Distribution Committee in July 2016.

# Channel 5

## Introduction

Channel 5 is the fourth largest UK free-to-air broadcaster through traditional terrestrial broadcast means. It offers several general entertainment channels and time-shifted equivalents and an on-demand service.

## Royalty source

Channel 5 pays an annual blanket licence fee. This covers all of its performing usage and the mechanical rights needed for any music copied into promos for mechanicals, plus limited production music rights. Small proportions of this revenue is for specific mechanical only usage. The remaining revenue is split 89% to PRS, 11% to MCPS. This ratio is unique because Channel 5's mechanical licensing requirement from MCPS is significantly different from that of other broadcasters.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Channel 5 fee is apportioned using the same two-step method as the ITV fee. The method to calculate final FPV is also the same.

### Distribution basis

All Channel 5 stations are distributed on a full census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All Channel 5 usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Channel 5 licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

This policy was reconfirmed by the Distribution Committee in July 2016.

# Discovery

## Introduction

Discovery broadcast TV channels in the UK for reception in the UK and across Europe, Middle East and Africa. We collect and process usage data for each of these individual feeds to ensure accurate distributions.

The PRS licence fee for overseas feeds covers direct-to-home satellite reception only.

We also receive revenues from affiliate societies for locally-licensed retransmissions of Discovery feeds in the society's territory. Because we receive usage data for each direct to home feed we can make a distribution based on accurate performance logs.

## Royalty source

Discovery pays an annual blanket licence fee covering all performing and mechanical usage. The fee is split 55.56% to PRS and 44.44% MCPS to reflect the proportions of performance and mechanical licensing required.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Discovery fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

The following table summarises the basis of Discovery distributions:

Basis	No. stations
Census	<b>11</b>
Sample	<b>55</b>

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All Discovery usage goes through an automatch and, where necessary, manual match process.

**Other notes**

The Discovery licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# Turner

## Introduction

Turner broadcast TV channels in the UK for reception in the UK and across Europe, Middle East and Africa. We collect and process usage data for each of these individual feeds to ensure accurate distributions.

The PRS licence fee for overseas feeds covers Turner for its direct-to-home broadcasts only.

We also receive revenues from affiliate societies, for locally licensed retransmission of Turner feeds in these territories. Because we receive performance data for each direct to home feed we can make a distribution based on accurate performance logs. Retransmission is explained in more detail in the international section.

## Royalty source

Turner pays an annual blanket licence fee covering performing rights only.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Turner fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

The following table summarises the basis of Turner distributions:

Basis	No. stations
Census	2
Sample	24

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All Turner usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Turner licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# MTV

## Introduction

As well as the popular MTV channels broadcast in the UK, MTV's licence covers its performing and mechanical right exploitation for its general entertainment, music and children's channels broadcast across Europe, the Middle East and Africa. We collect and process actual performance data from each of these individual feeds to ensure accurate distributions. The PRS licence fee for overseas feeds covers MTV for its direct-to-home broadcasts. We also receive revenues from affiliate societies, for locally licensed retransmission of Discovery feeds in these territories. Because we receive usage data for each feed we can make a distribution based on accurate performance logs. Retransmission is explained in more detail in the international section.

## Royalty source

MTV pays an annual blanket licence fee covering all of its performing and mechanical usage. This single fee is split 66.67% to PRS and 33.33% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS MTV fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

The following table summarises the basis of MTV distributions:

Basis	No. stations
Census	11
Sample	49

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All MTV usage goes through an automatch and, where necessary, manual match process.

## Other notes

The MTV licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# PBS America

## Introduction

PBS America is broadcast in the UK much like BBC Studios is broadcast in other countries, and provides PBS content to UK viewers.

## Royalty source

PBS pay an annual licence fee that covers all performing usage and production music only mechanical usage broadcast on PBS America in the UK. The licence fee is split 90% to PRS and 10% to MCPS, recognising the limited amount of mechanical usage covered by this licence.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS PBS America fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

PBS America is distributed on a sample basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

PBS America usage goes through an automatch and, where necessary, manual match process.

## Other notes

The PBS America licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.



# B4U

## Introduction

B4U (Bollywood For You) broadcast programmes in the UK on two channels, B4U Music and B4U Movies.

## Royalty source

An annual licence fee covers all performing and mechanical usage broadcast by B4U in the UK.

All programme content is acquired from India. As such, only the non-programme content is mechanically payable. The society split is 90% PRS and 10% MCPS to recognise the limited amount of mechanical usage payable under this licence.

## Distribution policy

### Revenue apportionment/performance value calculation

The B4U fee is apportioned using the specific fee agreed per station in the licence.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

Both B4U Music and B4U Movies are distributed on a sample basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

B4U usage goes through an automatch and, where necessary, manual match process.

## Other notes

The B4U licence year covers usage from April to March. Royalty distributions for these usages are made from July to April.

# BT Sport

## Introduction

BT Sports launched in 2013 and broadcasts a range of live sports across the UK although it focuses on football, mainly the Premier League.

## Royalty source

BT Sports pays an annual blanket licence fee covering all of its performing and mechanical usage, plus limited production music rights. Small proportions of this revenue is for specific mechanical only usage. The remaining revenue is split 66.67% to PRS and 33.33% MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The BT Sports fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

BT Sports channels are all distributed on a sample basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

BT Sport usage goes through an automatch and, where necessary, manual match process.

## Other notes

The BT Sport licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# Fox Television

## Introduction

Fox broadcast a range of American programming such as *Family Guy* and *Walking Dead* directly to the UK through its channel available on Sky and Virgin.

## Royalty source

Fox pay an annual licence fee that covers all performing usage plus a specific allocation for a limited amount of production music mechanical usage broadcast on Fox in the UK. Allowing for the specific allocation within the licence to the mechanical usage, the remaining royalty is 100% PRS. The remaining royalty is split 92% to PRS, and 8% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The Fox fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

Fox is distributed on a 100% census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

Fox usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Fox licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# The Box Plus Network

## Introduction

As of 2016, The Box Plus Network control music channels such as 4Music, Kerrang, and Magic. Through these channels, they broadcast a substantial and broad range of music across the UK and parts of Africa.

## Royalty source

The Box Plus Network pays an annual blanket licence fee covering all of its performing and mechanical usage. Small proportions of this revenue is for specific mechanical only usage. The remaining revenue is split 66.67% to PRS and 33.33% to MCPS.

## Distribution policy

### Revenue apportionment/performance value calculation

The Box Plus Network fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

The following table summarises the basis of Box Plus distributions:

Basis	No. stations
Census	1
Sample	6

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

Box TV usage goes through an automatch and, where necessary, manual match process.

## Other notes

The Box Plus Network licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# UKTV

## Introduction

UKTV is a commercial joint venture between BBC Studios (the commercial arm of the BBC) and Discovery, Inc. The broadcaster carries national television channels some of which are available free-to-air with others available via various pay-TV platforms. Viewers are also able to watch programmes broadcast on its free-to-air channels via UKTV's on-demand service, UKTV Play.

## Royalty source

We license the use of PRS and MCPS members' repertoire on UKTV's television channels under the terms of a joint blanket licence. The PRS grant of rights covers the broadcast of the channels in the UK. The broadcast fee is split 57.14% to PRS and 42.86% to MCPS in recognition of the unique licensing history of this broadcaster.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS UKTV fee is apportioned using the same two step method as the ITV fee.

### Distribution basis

Distributions are on a census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All UKTV usage goes through an automatch and, where necessary, manual match process.

## Other notes

The UKTV licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# AMC Networks

## Introduction

AMC Networks is an American TV specialist that controls channels such as CBS Justice and the Horror Channel. (AMC Networks was formerly known as Chellozone.)

## Royalty source

AMC pays an annual blanket licence fee covering all of its performing and mechanical usage. The revenue is split 89% to PRS and 11% to MCPS in line with other broadcast licences which include limited use of MCPS repertoire.

## Distribution policy

### Revenue apportionment/performance value calculation

The AMC Networks fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

All AMC channels are distributed on a census basis

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

AMC usage goes through an automatch and, where necessary, manual match process.

## Other notes

The AMC licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# NBC Universal

## Introduction

NBC Universal broadcasts in the UK for reception in the UK and across Europe, Middle East and Africa. We collect and process actual performance data from each of these individual feeds to ensure accurate distributions.

The PRS licence fee for overseas feeds covers NBC Universal for its direct-to-home broadcasts only.

We also receive revenues from affiliate societies, for locally licensed retransmission of NBC Universal feeds in these territories. Because we receive performance data for each direct to home feeds we can make a distribution based on accurate performance logs. Retransmission is explained in more detail in the international section.

## Royalty source

NBC Universal pays an annual blanket licence fee covering all of its performing and mechanical usage. This single fee is split 91.2% to PRS and 8.8% to MCPS to reflect the unique proportions of performance and mechanical licensing required.

## Distribution policy

### Revenue apportionment/performance value calculation

The NBC Universal fee is apportioned using the same two-step method as the ITV fee.

The net amount is divided by the forecast total of weighted annual music minutes to give the FPVs based on the time of day bands.

### Distribution basis

All NBC Universal channels are distributed on a sample basis

### Distribution cycle

Quarterly, one quarter after the end of the performance period.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

NBC Universal usage goes through an automatch and, where necessary, manual match process.

## Other notes

The NBC Universal licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# Walt Disney Co

## Introduction

Walt Disney Co's licence covers its performing and mechanical rights on channels broadcast from the UK across Europe, the Middle East and Africa. We collect and process actual performance data from each of these individual feeds to ensure accurate distributions. The on-demand streaming service Disney+ is licensed separately as a standalone General Entertainment Online Licence (GEOL).

## Royalty source

Walt Disney Co pays an annual blanket licence fee covering all of its performing and mechanical usage. This single fee is split 65% to PRS and 35% to MCPS in recognition of the unique licensing history of this broadcaster.

## Distribution policy

### Revenue apportionment/performance value calculation

The PRS Walt Disney Co fee is apportioned using the same two step method as the ITV fee.

### Distribution basis

Distributions are on a census basis.

### Distribution cycle

Quarterly, one quarter after the end of the performance period. This distribution cycle is detailed under 'Standard distribution cycles and frequency' in the distribution cycles and concepts section earlier in this document.

## Processing policy

### Data provider and format

Data provided by the licensee in electronic format.

### Processing thresholds and rules

All usage for the Walt Disney Co channels goes through an automatch and, where necessary, manual match process.

## Other notes

The Walt Disney Co licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.



## Other TV stations/channels

### Introduction

We also license music use for many other TV companies/stations. They are all treated and processed as outlined below.

### Royalty source

The licensee pays an annual blanket licence fee covering all of its performing usage and any mechanical exploitation associated with the copying of MCPS repertoire into programme or non-programme use. This single fee is split between PRS and MCPS in a ratio to reflect the ratio of mechanical and performing rights licensing required by the station(s).

### Distribution policy

#### Revenue apportionment/performance value calculation

Where the licence fee covers more than one channel, the fee is apportioned using the same two step method as the ITV fee. In some cases the minimum per channel fee is specified in the licence and in others it is calculated by reference to the published GETV Scheme.

#### Distribution basis

Each licensed channel is distributed separately on a line by line basis unless only sample data is received in which case all sample data is distributed.

#### Distribution cycle

Quarterly, one quarter after the end of the performance period. This distribution cycle is detailed under 'Standard distribution cycles and frequency' in the distribution cycles and concepts section earlier in this document.

### Processing policy

#### Data provider and format

Data provided by the licensee in electronic format.

#### Processing thresholds and rules

All usage goes through an automatch and, where necessary, manual match process.

### Other notes

The licence year covers usage from January to December. Royalty distributions for these usages are made from July to April.

# Educational Recording Agency

## Introduction

The Educational Recording Agency (ERA) licences schools and teachers to make recordings of broadcast programmes containing copyright music for the purposes of the educational establishment. The ERA licence also allows the educational establishments to communicate those recordings and works to teachers and students connected with the establishment.

## Royalty source

ERA pays us an annual blanket licence fee to cover the mechanical and performing rights in the music of the programmes it has licensed.

## Distribution policy

### Revenue apportionment/performance value calculation

This money is split 86.5% to MCPS and 13.5% to PRS to reflect the difference in physical media usage and streaming. This is the aggregate split from a previous ERA licensing system which charged separately for physical media and streaming.

### Distribution basis

The money is allocated to those programmes which are likely to be educational from all the programming broadcast on BBC2, Channel 4, More4, Channel 5 and S4C

### Distribution cycle

Quarterly, one quarter after the end of the broadcast period.

## Processing policy

### Data provider

ERA does not collect information from the schools it licenses about the material recorded under this licence so cannot report any usage. We attempt to manually identify those programmes which are likely to be educational from all the programming broadcast on BBC2, Channel 4, More4, Channel 5 and S4C.

### Processing thresholds and rules

None

## Other notes

This policy was agreed by the Distribution Committee in November 2014.

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