

1. Who can license IMPEL repertoire from PRS for Music?

Any multi-territory online or mobile music service operating in Europe.

a. What is a multi-territory service? This is an online or mobile service whose activity spans more than one country. It could be a single service operated by one entity, or one that is operated in local versions and/or by local subsidiaries under the auspices of a single entity. General entertainment on-demand video, catch-up TV, simulcast or broadcaster based services are excluded from this definition. However, on-demand video services are included if they are music based. *PRS for Music* maintains a list of specific multi-territory services requiring a multi-territory licence.

b. Who administers the multi-territory licences? *PRS for Music* issues and administers licences on behalf of IMPEL as their nominated agent.

2. What is meant by Anglo-American repertoire? ?

Terms like Anglo-American repertoire were historically a reference to the nationality of the composer and their local society. However, today's music creators can join any society they like, for example *PRS for Music* has many Bollywood songwriters and composers in its membership. Terms like Anglo-American, when related to repertoire, simply mean that one of the people who wrote or produced that body of music are members of one of the societies below:

- APRA
- ASCAP
- BMI
- IMRO
- PRS
- SAMRO
- SESAC
- SOCAN
- or is not a member of any society.

The writer's affiliation must be with an Anglo-American society as listed above, but the works themselves do not have to be English language.

PRS for Music is able to handle works where only part of the work falls under this definition and so is able to collect royalties for the Anglo-American share of works that also have non-Anglo-American/BIEM repertoire.

3. How does this repertoire fit with the existing licences I have from PRS for Music for the UK?

PRS for Music continues to license a wide range of repertoire for exploitation in the UK. The licensing of specific repertoire for Europe can be added to

PRS for Music's existing UK licences, as the pan-European element of the licence has been aligned with existing UK operations.

Once a pan-European licence is in place, additional repertoire will be added to the licensing as more publishers sign up to IMPEL.

4. How does the operation of the licence work in practice?

Licensees are able to report in the DDEX standard reporting format (or the existing PRS digital format) for the music they use in each territory. *PRS for Music* processes the reporting and provides licensees with a claim report of the works we represent along with the invoice. *PRS for Music* has worked with other leading societies to standardise the claim report information.

5. How are performing rights licensed alongside IMPEL's mechanical rights for multi-territory online and mobile music services?

PRS for Music matches Anglo-American performing rights with IMPEL's mechanical rights, so licensees receive the complete rights package in a one stop shop.

6. What happens to local exploitation/services that do not meet the definition of multi-territory music services?

PRS for Music is negotiating with local societies to feed the IMPEL publishers' mechanical online and mobile rights back to the local societies to enable the societies to continue to offer blanket licences for this segment of the market. *PRS for Music* has also concluded bilateral agreements with other European societies to ensure that matching performing rights are also available for blanket licensing of national services where scheme consent has been granted. Licensing of local services by the local societies makes sense from both a cost and monitoring perspective.

7. How does multi-territory licensing comply with the European Commission's Recommendation?

The Commission's Option 3 approach was for rightsholders to nominate an entity to administer their rights on a pan-European basis. By nominating *PRS for Music* as their agent and forming IMPEL, the independent publishers are acting as the Commission suggested. This is also in line with the action that the majors have already taken.

15. How can I find out more about licensing IMPEL rights?

Contact the *PRS for Music* online licensing team: pellicensing@prsformusic.com