

Music Recognition Technology

How does Music Recognition Technology (MRT) work in clubs, bars, and pubs that host DJ events?

In 2016 PPL and PRS for Music announced a working relationship with DJ Monitor to install Music Recognition Technology (MRT) in venues across the UK.

Working with the likes of Ministry of Sound, Fabric and the Deltic chain, has provided unprecedented and comprehensive detail about the tracks played by DJs.

Since 2017 this data has been used to pay royalties to performers, composers, songwriters, music publishers, record labels and rightsholders. The next step is to extend this powerful technology to more venues.

MRT costs venues nothing

MRT ensures licence fees go to the right people

MRT has no effect on a venue's customers or DJs

MRT is only used for identifying tracks

MRT is easily installed and fully-serviced



How will performances be monitored?

A discrete monitoring device is installed at a suitable location in a venue. The device listens to the music a DJ plays and analyses it against a database of millions of individual sound recordings, creating highly accurate setlist information.

Who pays for the equipment?

Venues will not be required to pay for the equipment. The costs of installation, maintenance and the devices themselves will be covered by PPL and PRS for Music.

Box measurements

H: 4.5cm W: 21.5cm D: 19.5cm



Are there any specific requirements for installing the monitoring device?

DJ Monitor is able to adapt its monitoring device to accommodate almost all venues and technical specifications where there is a permanent DJ set-up. It simply requires an audio input, preferably a stereo balanced XLR connection, a stable power supply and consistent internet access. A wired ethernet connection provides the best results but the devices are Wi-Fi and 4G-enabled if this is not available. The device is best situated outside the audio chain that connects the DJ with the audience, meaning it has no impact on the DJ, existing equipment or the sound quality experienced in the venue.

How does this impact my licences with PPL, PRS for Music or PPL PRS Ltd?

This initiative will have no direct impact on current or future public performance licence fees. All music data collected through the DJ Monitor equipment will be provided to PPL and PRS for Music solely to inform the accurate distribution of royalties to our members. The data will not be shared with PPL PRS Ltd (the joint venture between PPL and PRS for Music that now carries out PPL and PRS for Music's public performance licensing).

More information

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About PRS for Music

PRS for Music represents the rights of songwriters, composers and music publishers in the UK and around the world. As a membership organisation it works to ensure that creators are paid whenever their musical compositions and songs are streamed, downloaded, broadcast, performed and played in public.

In 2019, 18.8 trillion performances of music were reported to PRS for Music with £810.8m collected on behalf of its members, making it one of the world's leading music collective management organisations.

PRS for Music's public performance licensing is now carried out on PRS for Music's behalf by PPL PRS Ltd, the new joint venture between PPL and PRS for Music.

About PPL

Founded in 1934, PPL is the UK music industry's collective management organisation (CMO) for over 110,000 performers and record companies. They license recorded music in the UK when it is played in public (shops, bars, nightclubs, offices etc.) or broadcast (BBC, commercial radio, commercial TV etc.) and ensure that revenue flows back to their members. These include both independent and major record companies, together with performers ranging from emerging grassroots artists through to established session musicians and globally renowned artists. PPL's public performance licensing is carried out on PPL's behalf by PPL PRS, the joint venture between PPL and PRS for Music.

PPL also collect performance rights internationally when music is played in public and used on TV, radio and some online streaming services, as well as for private copying. In 2019 PPL collected £86.7 million, in part thanks to their network of over 95 agreements with CMOs around the world. International revenues are an increasingly important revenue stream for performers and recording rightsholders.

In 2019 PPL collected £271.8 million while also distributing money to over 119,000 performers and recording rightsholders.

We are supporting the initiative by hosting monitoring equipment inhouse and would encourage other venues that are approached to do the same, as this is all about helping ensure the right people are paid for the music that keeps clubbers coming in.

Lohan Presencer,
Chairman, Ministry of Sound

With the amount of amazing music that's performed in public venues such as clubs and bars, it's important that we have the right technology in the right places in order for songwriters, publishers, artists and labels to receive their well-deserved royalties.

London Elektricity,
DJ and owner, Hospital Records

AFEM fully supports the use of Music Recognition Technology to identify the music played in venues so the associated royalties can be paid out more accurately to creators and rightsholders.

Greg Marshall, General Manager,
Association for Electronic Music (AFEM)

Supported by the Association For Electronic Music's Get Played, Get Paid initiative

associationforelectronicmusic.org/initiatives/



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