

From repertoire to royalties

The role of a collecting society



Overview

We are a society of songwriters, composers and music publishers. We license organisations to play, perform or make available copyright music on behalf of our members and those of overseas societies, distributing the royalties to them fairly and efficiently. We promote and protect the value of copyright.

In this document we will explain how our members' musical repertoire becomes royalties, shed light on the value of copyright and outline some of the important steps we are taking to protect our members' work in the fast-evolving media landscape.

Contents



5	Foreword
6	<i>PRS for Music</i> in numbers
8	Our mandate
10	Our members
12	Turning songs into data
13	Improvement through partnerships
14	Licensing our repertoire
16	Playing and performing music in public
17	Music in broadcast
18	Music online
19	Recorded media
20	International success
21	Export strength
22	Using data to pay members
24	Ensuring accurate payments
25	The global data network
26	Paying the royalties
28	If things go wrong
29	Governance
30	At the heart of the music industry
32	Summing up

Foreword

Robert Ashcroft Chief Executive PRS for Music

I am proud to be Chief Executive of an organisation that has been central to the success of the UK's music industry for a century. We represent some of the world's best creators of music, representing the rights of songwriters, composers and music publishers from every genre and of every age.

Copyright underpins our organisation and allows our members to earn from their creative work. We promote it and protect its value in all that we do.

The music business has changed considerably over the last decade, as have we: licensing new digital services, forging partnerships with like-minded societies across Europe and playing a leading role in building the licensing infrastructure of the future.

Our vision is to achieve fair value for music copyright in the face of changing technology and legislation, while continuing to provide an excellent service to all of our members.

Copyright can at times be complex, but its importance to a successful and growing digital creative economy cannot be overstated. Our role is to ensure that those who want to use music can do so both easily and cost effectively, while ensuring that those who created it are able to earn a fair return on their efforts and so continue to exercise their craft.

I hope you find this publication on the work of *PRS for Music* both insightful and useful to understanding our organisation.

PRS for Music in numbers

57.8million

TV usages reported
and processed in 2012

The UK music business is worth

£3.8 billion

annually to the British economy

75 broadcast
licences

68,184

set lists from live events collected in 2012

1,635 online licences issued

Along with the US and Sweden, the UK is one of only three net exporters of music in the world

£641.8m

royalties collected in 2012

We bring **150** royalties from over
countries back into
the UK economy

126 billion

music uses processed in 2012

12.3 million

songs in our repertoire

350,000 business premises licensed

Licences start from £50 per year

Our mandate

***PRS for Music* is a society of songwriters, composers and music publishers. We collect and distribute music royalties on their behalf.**

Copyright begins automatically once a song or composition (musical work) is created and, in the UK, lasts for 70 years after the creator dies. It gives the creator the right to authorise any uses of their musical work.

Music creators give permission to a collecting society, such as *PRS for Music*, to administer several of those rights on their behalf. When songwriters, composers and music publishers join *PRS for Music* they transfer their rights to us, specifically for: the public performance, communication to the public and reproduction of their musical works.

Who we are

PRS for Music is the brand name used by the Performing Right Society and its operating company PRS for Music Limited (formerly the MCPS-PRS Alliance Limited). *PRS for Music* also provides services to the Mechanical-Copyright Protection Society (MCPS) under a service level agreement.

The Performing Right Society (PRS) and the Mechanical-Copyright Protection Society (MCPS) are separate companies with their own Boards of Directors.

We are entering our centenary year. PRS was founded in 1914 by a group of composers and the MCPS in 1924.

Rights administered

PRS administers the performing right for public performance of music, including at concerts, on websites, for radio and TV or for online streaming services.

MCPS administers the mechanical right whenever music is copied onto physical products, such as CDs and DVDs, is downloaded via the internet or used in audiovisual content, such as TV programmes.

From a rights and governance perspective, PRS and MCPS are separate, but they license businesses and organisations that use members' music with a single licence, where possible.

PRS for Music also represents the rights of international songwriters and composers when licensing in the UK.

In total, we represent the repertoire of more than two million songwriters and composers throughout the world, including approximately 13 million musical works.

Physical

Manufacturer or distributor
(commercial release DVD)

Publisher (covermounts)

Record label
(commercial release CD)

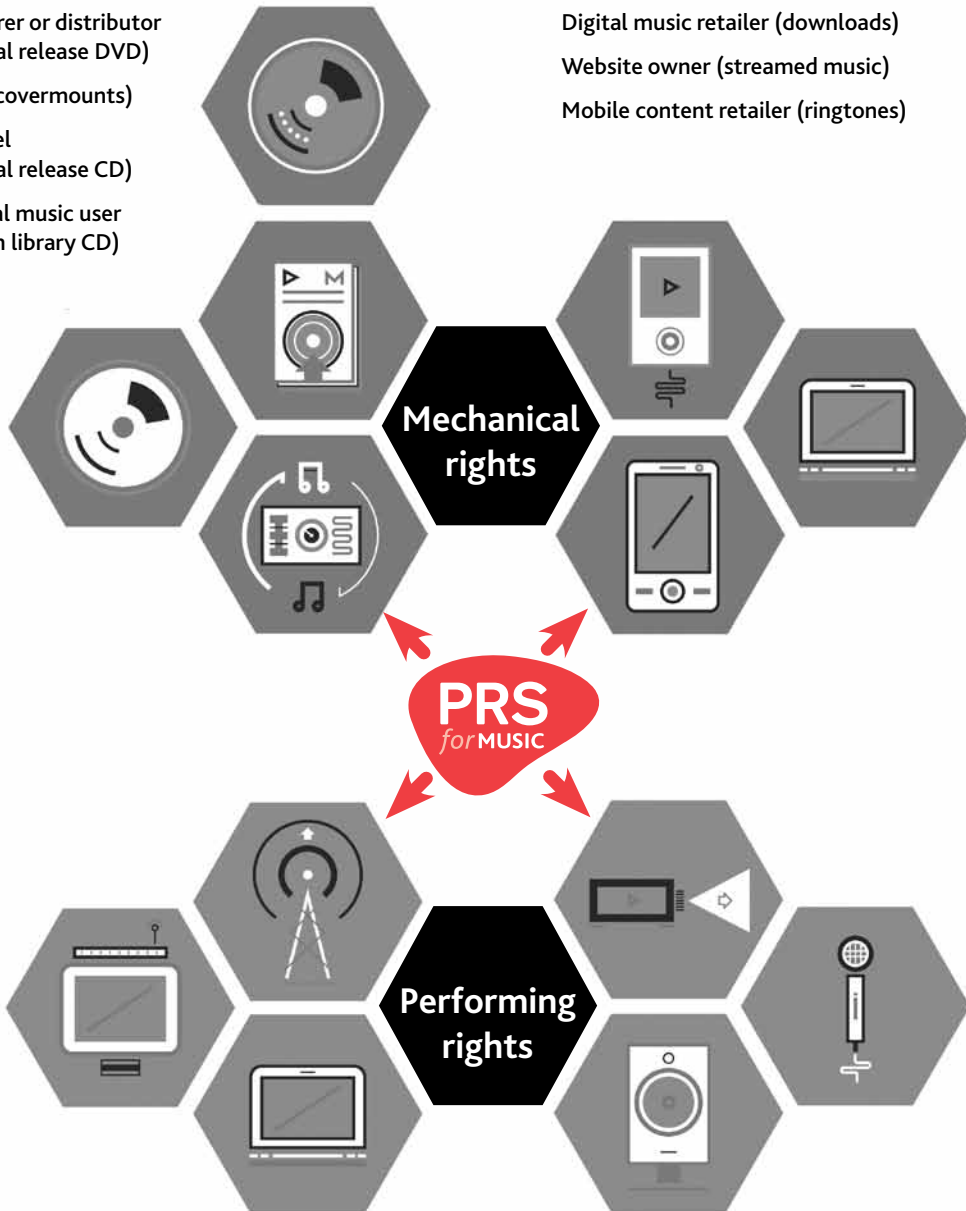
Professional music user
(production library CD)

Digital

Digital music retailer (downloads)

Website owner (streamed music)

Mobile content retailer (ringtones)



Broadcast and mobile

Network operator (mobile transmission)

TV, film and radio (broadcast)

Digital music service (downloads, subscription
and streaming)

Performance

Cinema and theatre (theatrical)

Gigs, clubs and concert venues (live performance)

Pubs, hotels, shops, offices (playback of recorded music)

Our members

The *PRS for Music* membership is over 100,000 and includes rock and pop writers, classical composers, TV and film score composers, library music creators and music publishers.

Songwriters and composers

Our songwriter and composer members span every musical genre and range from some of the world's biggest musical acts, exporting their music round the globe, to those who provide music for advertising, TV, film, fashion and video game industries.

Our members help fuel the UK's creative economy, creating the music that is used in businesses, broadcast on television and radio, accompanies films and television programmes and is purchased either on CDs or more commonly downloaded and streamed from digital services. *PRS for Music's Adding up the UK Music Industry* report estimated the value of the UK music industry at £3.8bn in 2011.

Whether a novice or an established songwriter, many of our members are small businesses in their own right who rely on us to make a living from their work. To help our members get the most from their membership we have dedicated teams on hand to answer queries and develop support services to meet their individual needs.

Find out more about songwriters and composers from their representative body, the British Academy of Songwriters, Composers and Authors (BASCA).

basca.org.uk



Music publishers

Our publisher members range from multinational corporations right down to small private companies representing just one or two songwriters. Between them, they oversee music catalogues that span every genre, past and present.

Publishers deal with songs rather than recordings of them, holding a unique position in the industry. They play an important role in seeking out and supporting talent, and help maximise the use, and royalty income, from the music they publish on behalf of their clients.

Every publisher member registers their clients' repertoire with us and we work with them to ensure that royalties are correctly received and paid.

A dedicated team supports our publisher members to ensure they receive a service that is adequately structured to their individual needs. The team offers tailored advice and acts as a contact point for publisher-specific concerns. The team also oversees improvement projects to enhance service levels.

Find out more about publishers from their representative body, the Music Publishers Association.

mpaonline.org.uk



87% of our writer members
are male, 13% female

Our members
span all musical
genres

90,331 writers

8,168 publishers

2,261 successor members

**Our highest paid earners
are aged 40-49**

Our writer members make most
of their money from international
performances of their works, then TV,
then public performance

Turning songs into data

When a member joins *PRS for Music*, we promise the fast and efficient collection and payment of their UK and international royalties. To do this, each song must be registered accurately on our database.

More than 12 million songs are registered with *PRS for Music*.

When a songwriter, composer or publisher becomes a member, we ask them to register their songs with us.

At this stage we need to establish:

- the name of the song
- who wrote it
- who publishes the work in the UK (publisher only)
- who sub-publishes the work in other countries (publisher only)

For many songs and pieces of music, there are many rightsholders; one person composes the music, another writes the lyrics, and both have relationships with publishers. Sometimes, the composer, lyricist and publisher are members of different collecting societies.

Dealing efficiently with all these rightsholders is our day-to-day work. We hold comprehensive data on millions of songs and monitor when they are used to ensure that registered creators and publishers, or their relevant collecting societies, receive accurate royalties.

Our role is to establish which copyrights are in play and to track who used the song, where and when.

Improvement through partnerships

We operate within an international collecting society framework and work closely with our European counterparts.

In order to ensure the accurate flow of royalties we handle enormous volumes of music usage data, matching this information with each individual song our members have registered with us.

We operate within an international framework that shares data on copyright works and music usages around the world.

Joining forces

In 2008, together with Swedish society STIM, we created the International Copyright Enterprise (ICE) to jointly administer the copyright for the millions of works registered with both societies.

ICE was built to handle complex, pan-regional copyright issues arising from digital music use across Europe, and complies with CISAC (International Confederation of Societies of Authors and Composers) standards.

It uses the Common Works Registration (CWR) standard, which publishers should use when registering their songwriters' works, and IPI standard (Interested Party Identification).

The German society GEMA announced in the summer of 2013 that it will become a shareholder and customer in ICE.

The future for musical works registration

Currently, there are 27 separate royalty databases in Europe. Members' work registrations are not centralised and local data flows into individual societies, creating fragmented records and incomplete data.

PRS for Music is actively involved in the development of a Global Repertoire Database (GRD), based on the ICE system, to create a single, central multi-territorial source of copyright works data. This will make online music licensing simpler, more accurate and cost-effective across Europe.



Licensing our repertoire

Organisations that play copyright music in public must, by law, obtain permission from the copyright owner to do so. We help organisations get the permissions they need by issuing licences on behalf of rightsholders.

Without us, the organisations would have to contact thousands of songwriters, composers and publishers themselves to get all the permissions they need. Meanwhile, the songwriters, composers and publishers would have to deal with thousands of requests from music users. We ensure that obtaining permission is as simple and straightforward as possible for both parties.

We operate on a many-to-many basis, meaning we manage copyright on behalf of all of our members and are able to license organisations to play the millions of songs in our repertoire.

Copyright licensing is flexible: we can license the many and varied ways organisations want to use all the songs registered with us. We can arrange licences for one off events right through to long term music use agreements, and we can cover music used in a specific venue right up to regional or global use.

Our customers want licensing to be simple and so we're making more of our licences available online for easy purchase. Our team is always available to help with queries and licensing questions, ensuring that customers get the right licence for their requirements, at the right price.

The licensing of digital services is becoming increasingly important to our members and music users. *PRS for Music* has been at the forefront of licensing new and exciting digital services from download stores to interactive streaming.

As digital music services increasingly operate across borders, pan-European licensing is crucial in building an attractive market. By taking an early lead in developing a pan-European licence for online music use, we have increased the value we can offer our members.

*Over 12 million
songs*

350,000 premises
licensed

**30+ major services licensed
on a pan-European basis**

2,000+ recorded
media licences

**over 100,000
members**

1,635 online licences

Playing and performing music in public

Any organisation that plays music in public, whether that's to create a unique atmosphere in a shop, to keep employees happy in an office, or during a live concert or event needs a *PRS for Music* licence.

Our 350,000 licensed premises include some of the world's best-known multinationals, live music venues and small organisations such as hairdressers and community centres. They all use music to bolster their offering and we work closely with them to make licensing as simple as possible.

We offer over 40 different tariffs to reflect the different ways that our customers use music. For example, an office in which background music is played to five employees uses less music, and so pays less than a pub that hosts live music for thousands of customers each year.

A licence starts from £50 per year. We aim to ensure that all our licensing tariffs are fair to both rightsholders and music users so, wherever possible, we consult and agree our tariffs with national trade associations and representative bodies.

If issues with the structure or rate of one of our licensing schemes cannot be resolved, then they can be referred to the Copyright Tribunal. The Copyright Tribunal is independent, with a secretariat provided by the Intellectual Property Office, and *PRS for Music* is bound by its decisions.



Music in broadcast

TV channels and radio stations that broadcast our members' music need a licence whether they buy programmes or produce content in-house.

We currently license hundreds of TV and radio stations in the UK, from the BBC to community radio services. We also offer licences for podcasts, corporate productions, websites, hospital radio and ringtones.

Licences grant broadcasters legal access to our repertoire, which includes specially commissioned music, library music, classical and chart music from the UK and affiliated societies worldwide. In turn we depend on data received from broadcasters, including programme cue sheets and logs to pay out accurately to our members.

A licence tailored specifically for independent production companies allows them to use music in their programmes without needing to seek individual clearance on a song by song basis.

Our broadcast team is working in a rapidly developing environment, with increasing convergence between broadcast, online and mobile markets. In response, we create and refine licensing schemes in keeping with licensee, member and market needs.

Although licence fees are established on an individual basis to reflect the diversity of our licensees, we operate under a common set of principles. These are based on:

- the amount of music broadcast on the channel, as a percentage of total broadcast hours
- the level of programme and non-programmes, such as idents and adverts, made or commissioned that use music
- the channel's viewing/listening figures



Music online

We license online and mobile music services in the UK and across Europe. Online is our most challenging and dynamic business area and we are constantly changing to keep abreast of the marketplace.

The way music is consumed has changed even in the last five years, and we have many dimensions to consider when considering digital music use.

Our primary focus is to find licensing solutions that are appropriate to these new digital environments and to champion the value of music on the internet.

Most recently we have licensed digital music services using cloud technology, including Apple's iMatch and Amazon's Cloud Player service.

We have agreements in place with all major music services across Europe for the rights we represent on a pan-European basis. These include YouTube, Spotify, Deezer, Rdio, Vevo, Rhapsody/Napster, Sony Music Unlimited, Rara, Xbox Music, Google Play and more.

In 2010, we worked with independent publishers to launch Independent Music Publishers European Licensing (IMPEL), in order to license their Anglo-American mechanical digital rights on a pan-European basis. IMPEL is a highly successful and growing initiative, providing independent publishers with great efficiency and cost savings. *PRS for Music* now represents 25 independent publishers for Pan-European Licensing (PEL).

Meanwhile, for UK services, we work with major music publishers to offer national blanket licences.

Our online licences include:

- Online Music Licence (OML)
- Limited Online Music Licence (LOML)
- Limited Online Music Licence+ (LOML+)
- General Entertainment Online Licence (GEOL)
- Joint Podcasting Licence
- Joint Ringtones and Joint Ringbacks Licence

To date *PRS for Music* has issued over 1,635 online licences, including:

- 31 Online Music Licences
- 1,563 Limited Online Music Licences (for small users of music)
- 19 GEOL licences
- 22 Ringtone and Ringback Licences
- 30+ Pan-European licences

Licences for smaller digital services are available to purchase through our website, providing quick access to the repertoire these services require; for larger digital services *PRS for Music* provides an account management service.



Recorded media

We license music used in CDs, DVDs, on vinyl and for a range of services where music is copied or reproduced, including digital providers.

Our recorded media team administers licensing for all physical formats, including CD and DVD, and for music usage including covermounts, library music, karaoke and musical toys. Our licences cover uses from large production runs for albums and DVD releases to small scale uses for DJs and commercial video producers. We hold a central licensing agreement with EMI Records UK for all of its European licensing requirements, and also process the UK sales accounting for Sony BMG and Warner Music Group.

Our team attempts to make licensing for small scale use as easy as possible. Increasingly our licences are available to purchase online and some provide access to additional rights administered by others. An example of this is the ProDub licence for DJs that covers both the *PRS for Music* and PPL rights required to copy, burn or transfer music from older formats to digital, including a laptop and flash drive.

As the physical format comes under increasing pressure from legal and illegal download and streaming models, it has become imperative to implement a cost-effective administration system to reduce data handling costs. In 2010 we entered into a recorded media royalty processing partnership with the Danish collecting society Nordic Copyright Bureau (NCB). The partnership has allowed us to use the more modern NCB system for data processing, reducing our database maintenance costs and eliminating time spent on processing duplications.



International success

Our international remit is to represent our members for the licensing of their broadcast, online and public performances worldwide.

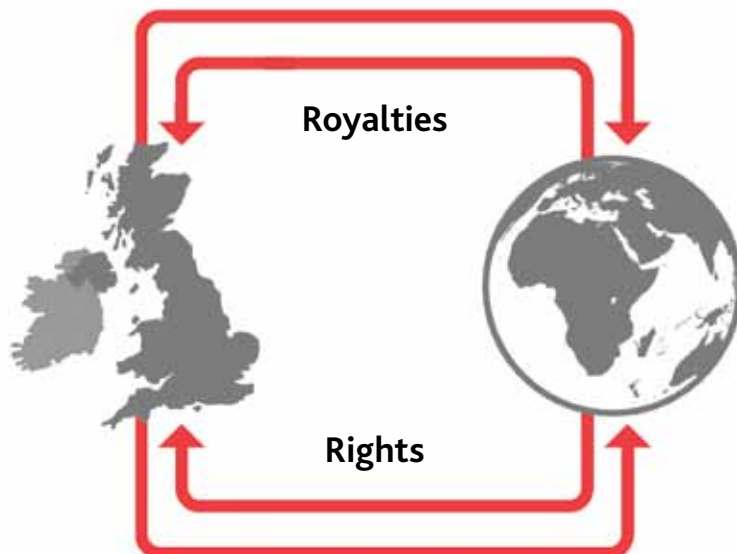
To do this we work closely with overseas collecting societies. We represent their members in the UK while they represent ours in their own countries.

We manage relations with a network of 100 collecting societies and encourage transparency and efficiency in royalty processing around the world. This effective network enables *PRS for Music* to bring performing and mechanical royalties from over 150 countries back into the UK economy – and back to our members.

Some countries do not have an established collecting society, in which case they are often administered by a larger society from a different country which has the right to license there. These mandated territories allow the flow of royalties between countries to continue.

We work to continually improve the tracking and growth of our international revenue streams.

As well as linking with overseas collecting societies, we work with other national and international bodies which serve as forums for discussion and negotiation around copyright issues.



Export strength

UK music is extremely popular internationally and, alongside the US and Sweden, our country is one of just three net exporters of music.

British songwriters and composers are internationally successful. We receive more money from overseas markets than we distribute to them due to the popularity of UK music. We have a positive export balance in copyright royalties, with significant growth expected. That growth directly contributes to the growth of the UK economy. Therefore, it is essential for the UK economy that the collecting society network works effectively.

We are dependent on the international copyright system in all countries adequately protecting rights and their value. We therefore engage with government on intellectual property and trade policy, to help ensure the value of rights and the support of creative industries abroad.

With the flow of royalty money from country to country, *PRS for Music* works to ensure an easy process for royalties to flow back to the UK to pay our songwriter, composer and music publisher members.

PRS for Music faces significant challenges in securing existing and potential global revenues for the UK. These obstacles include:

- Macro-level issues such as international copyright systems, piracy and falling UK market shares
- Micro-level society-specific issues such as costs and licensing penetration

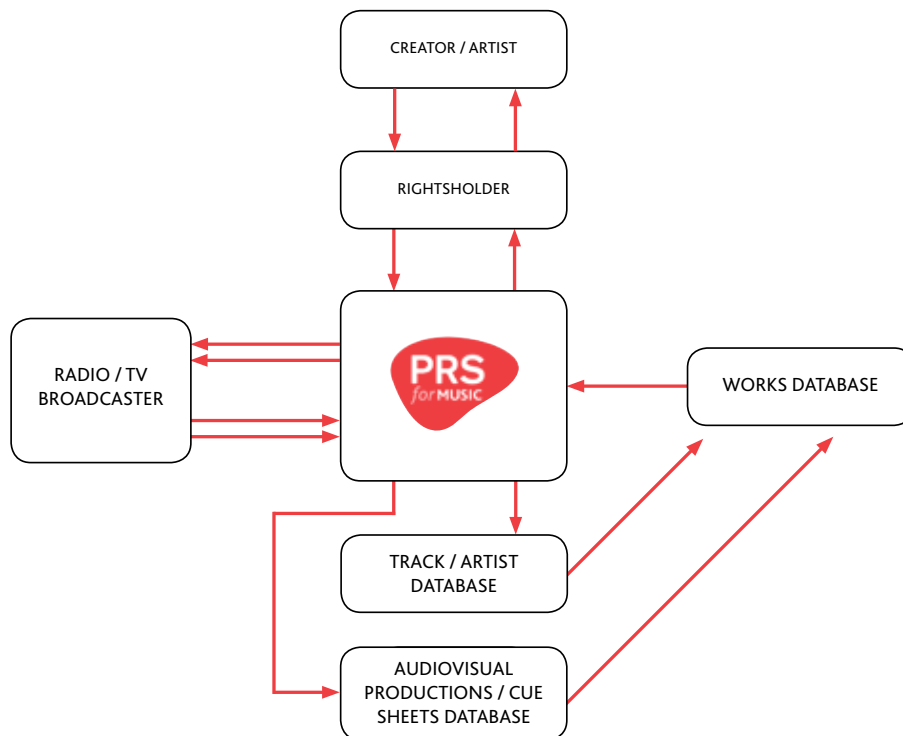
Using data to pay members

Effective rights management depends on the accurate, timely and efficient reporting of domestic and international music usage data.

All licensees are obliged to supply us with details of their music use where appropriate, as a condition of their licence. This covers all the music they have copied, performed or made available for use in radio and TV broadcasts, music in live events (clubs, concerts, festivals), online and through on-demand services.

We work with our licensees and their representatives to ensure targets for music use reporting, quality standards and timescales are met.

The data we receive is then processed and matched against the details we hold about the rightsholders' songs, in order to calculate accurate royalty payments in accordance with our distribution policies.



How the process works for services such as TV and radio:

1. The creator (rightsholder) notifies *PRS for Music* of the musical work and its details.
2. The song/track/work is registered on *PRS for Music's* database
3. *PRS for Music* issues a licence to the TV/radio station that wishes to use music.
4. A report is obtained from the TV or radio broadcaster of what music has been used and how.
5. *PRS for Music* matches the data supplied with that held in its databases.
6. Our works database tells us who has written the work and what share they have if it's been co-written. (often with a writer/composer from another society).
7. Our audiovisual production database tells us what music has accompanied television/film programmes if that is required.
8. *PRS for Music* pays the music creator a royalty for their work being played.

38 million

*38 million radio plays reported
to us*

413 national and local
radio stations sent us
data

We received 2,420 data files from
overseas societies

57.7 million
TV usages reported
and processed

51 billion
online music usages processed

**We collected 68,184
set lists from live events**

We have agreements with 100 societies
worldwide who send us music data regularly

Ensuring accurate payments

Here are some of the ways we find out where our repertoire has been used.

- 413 local and national independent radio stations send us their playlists
- By the end of 2012 around 40 percent of all TV stations sent us 365 days' worth of data each year, meaning 90 percent of our TV revenue is distributed based on census data
- Collecting societies worldwide send us their music usage data
- We have access to millions of cue sheets for audiovisual productions around Europe
- Music researchers collect performance details direct from performers, using a statistically valid random data sample from UK clubs, bars and pubs
- Our employees visit UK music festivals each summer collecting set lists of music used

We work to identify and evaluate new technologies and methods that will help to improve all aspects of music use reporting and partner with third parties that monitor music usages. For example:

- A single format containing all stations' data makes it easier to manage loading and processing
- More accurate data, which covers what is actually broadcast instead of what was scheduled to be broadcast
- Advanced music recognition technology leads to increased auto-matching

For more than 12 years, we've been working alongside Maritz Research on the UK Music Survey. Music researchers visit a randomly sampled quota of UK licensed premises to collect performance information, which leads to the annual distribution of more than £80m in public performance revenues.



The global data network

Developing standards: we play an important role in the global data network, which incorporates societies and local subsidiary publishers, and supports international data tools and standards.

Collecting societies have adopted international standards for identification, description and information exchange, and have become leaders in new information management standards.

We operate inside the CIS-Net network of databases that contain the domestic and international works of more than 40 societies. The network is supported by the Common Works Registration (CWR) format, which is the International Confederation of Societies of Authors and Composers (CISAC) standard that publishers should use when registering their clients' works.

We are a primary contributor to the Digital Data Exchange (DDEX), which is developing common protocols for automated data exchange within the whole digital media food chain.

Other DDEX members include record labels such as EMI, Universal, Warner, Sony-BMG, digital distributors such as Apple, Google, Nokia and Orange, and collecting societies such as SACEM, ASCAP and PPL.

Like other collecting societies, we are moving to implement the International Standard Musical Work Code (ISWC) as a global standard. ISWCs are a unique identifier for musical works that will allow easier data-matching around the world.

At present, we use a combination of our own tune codes and ISWC codes to identify works.

In addition to our partnership with STIM on the ICE database, we are in discussion with a number of other societies to investigate the feasibility of establishing partnerships based on further sharing of systems and/or data.



Paying the royalties

Our distribution rules and policies are subject to proactive review.

Our goal is to ensure distributions are fair, accurate and cost efficient. In many instances, accuracy and cost efficiency are opposing forces, so in these circumstances it is the job of the distribution committee (see page 29) to ensure that the balance between the two provides the greatest value to the membership as a whole.

We base distributions on the following methods, in order of preference:

Census: a census distribution involves data collection, processing and payment for every single performance, often referred to as pay-per-play, within the licence period.

It is not always feasible to distribute on a census basis, due to the nature and volume of music usage by some licensees. Usually, this is where no cost effective solution for collecting and processing data is available, for example music played in the background by licensed pubs.

Sample: where census distribution is not feasible, we seek to collect a representative sample of actual performances. This method is effective when (a) music usage is highly repetitive or there is a small breadth of total repertoire used and (b) PRS can collect statistically relevant sample information cost effectively.

Analogy: an analogy-based payment is used when census and sample methods are not feasible. This is usually because sufficient data is not readily available. The analogy method uses a similar, or analogous, data set as the basis for revenue distribution.

In some instances, combinations of these approaches are used.

The majority of PRS distributions are paid on a quarterly basis, one quarter after the end of the quarterly performance period. MCPS distributions are monthly.

PRS distributions

PRS distributions paid out in 2012 were £397m.

MCPS distributions

MCPS distributions paid out in 2012 were £164m.

Below is an example of a typical royalty statement. PRS for Music statements provide detail and transparency for members, allowing them to track where and how their music is used, and also their royalty income.

Registered title of the work(s)

Usage source - channel name, digital service provider, broadcaster, affiliated society and country

Share of work received by member

Itemised details such as programme, episode or venue details

Number of performances, streams or downloads

Work Details
Member Name: A Member
CAE Number: 1234678
Distribution Number: 2011101

Work title	IP1	IP2	IP3	IP4	Your share%	Royalty
Work title	Usage & Territory	Broadcast Region	Period	hh:mm:ss Production	Performance	
Song1 Writer A Writer B Writer C Writer D						
T0123456789	XX Austria Permanent Download Service Singles		31/08/2010 - 30/11/2011		25%	
T0234567891	XX France Permanent Download Service Singles		30/11/2010 - 31/12/2010		39	xxxx
T0345678912	BBC iPlayer		01/03/2011 - 01/03/2011	0288:01:36 Programme title	469	xxxx
T0456789123	BBC iPlayer		01/03/2011 - 01/03/2011	0488:58:24 Programme title2		xxx
T0567891234	Channel 4 Non-primetime		04/06/2011 - 04/06/2011	0000:00:05 Programme x		
Song2 Writer A					Subtotal	xxxx
T0100126325	Misc Cab & Sat Royalties (Domestic)	Living2	22/09/2006 - 22/09/2006		50%	
T0100126325	Canadian (SOCAN) Films		01/04/2006 - 30/06/2006	0000:01:26 Sexcetera 1	23	xxxx
T0100126325	USA (ASCAP) Television & Cable		01/07/2006 - 30/06/2006	True Hollywood Stories	14	xxxx
T0100126325	USA (ASCAP) Television & Cable		01/07/2006 - 30/06/2006	Great Hotels	1	xxxx
T0100126325	USA (ASCAP) Television & Cable		01/07/2006 - 30/06/2006	True Hollywood Stories		xxxx
T0100126325	USA (ASCAP) Television & Cable		01/07/2006 - 30/06/2006	50 Hottest Vegas Mom		xxxx
Song3 Writer A					Sub Total	xxxx
T0115291478	BBC Entertainment Nordic (SPD)	BBC Entertainment	01/01/2010 - 10-01/2010		50%	
T0115291478	BT Vision - Subscription Downloads - Online		30/04/2011 - 30/06/2011	0000:03:56 Strictly Come Dancing	4	xxxx
T0115291478	CBBC Non-Primetime (Census)	CBBC	03/04/2011 - 03/04/2011	0000:00:08 Goodbye	2	xxxx
T0115291478	Clyde 1 (Census)	Cyde 1	15/05/2011 - 01/06/2011	0000:08:18 Total Wipeout	3	xxxx
T0115291478	GEOL - BT Vision	PRS GEOD -BT Vision	31/01/2011 - 31/01/2011	0076:57:58 Jersey Shore	2	xxxx
T0115291478	GEOL - BT Vision	PRS GEOD -BT Vision	31/01/2011 - 31/01/2011	0012:27:20 The Vampire Diaries	22	xxxx
T0115291478	Spanish (SGAE) General & Broadcasting		01/07/2004 - 31/12/2010		9	xxxx
Song4 Writer A Writer B Writer C Writer D					Sub Total	xxxx
* 1306168X	G.O.L.D. (SPD)	UK Gold	17/12/2010 - 17/12/2010	0000:05:52 Two Pints of Lager	2	xxxx
* 1306168X	Kingdon FM 95.2 - 96.1 (Census)	Kingdom FM	07/06/2011 - 07/06/2011	0000:03:30	1	xxxx
* 1306168X	Alliance Real Networks United Kingdom and Interactive Webcasting Service		31/03/2010 - 31/03/2010		2	xxxx
* 1306168X	K General Rec (Other)	UK General Rec(Others)		0000:03:01 Analogy	12	xxxx
* 1306168X	UK General Recorded (Shops)			0000:03:01 Analogy	22	xxxx
* 1306168X	Alliance YouTube UK User Generated Content		31/12/2010 - 31/12/2010		14,	xxxx
* 1306168X	Chinese (MCSC) General & Broadcasting		01/01/2008 - 31/12/2008		50	xxxx
					Sub Total	xxxx

If things go wrong

We are accountable to our members and must manage their rights effectively. This informs our approach to relations with other societies and our focus on transparency.

As an organisation that represents over 100,000 members, we have a duty to act in their best interests. However, we strive to balance this obligation with the interests of our licensees, to create licensing solutions that are fair to both parties.

On a daily basis we deal with vast amounts of rights ownership and music usage data on systems that are constantly being upgraded to meet the demands of a changing operating environment. Sometimes things go wrong. When they do, we strive to put it right as quickly as possible.

Code of Conduct

Our Code of Conduct sets out the service standards that members and licensees can expect from us.

We have teams on hand to answer member or licensee queries and resolve issues before they become a problem.

In the event of a problem, if a member or licensee feels that we have not acted in their best interests, they can complain formally through our complaints procedure.

Find out more at prsforsmusic.com/codeofconduct

Once our internal complaints procedure has concluded or if a satisfactory resolution has not been reached within an agreed timescale, members and licensees can refer their complaint to the independent ombudsman (Ombudsman Services). The Ombudsman has the power to investigate complaints within its remit, including whether due process has been followed. *PRS for Music* is bound by the independent decision of the Ombudsman.

Find out more at ombudsman-services.org/copyright.html

Governance

Our boards of directors are elected from and by the members they represent.

The Performing Right Society (PRS) has a dual board structure. The PRS Board is ultimately accountable to the membership for the governance of the society. However, it delegates much of the business oversight and management of the organisation to a smaller Executive Board and various committees.

Membership of the PRS Board includes 11 writer directors and 11 publisher directors who are elected from and by the society's membership. Each writer and publisher director is required to stand down or stand for re-appointment every three years.

The Executive Board includes four writer and four publisher directors who are elected from and by the PRS Board for three-year terms.

There are also a small number of external directors who are not members of the society and bring specialist skills and knowledge to both Boards as well as providing an element of independence.

The Chief Executive is the only executive director of the PRS Board and Executive Board.

For more information on our governance, please visit: prsformusic.com/aboutus

At the heart of the music industry

We're committed to supporting our members, customers, affiliates and employees, as well as the community we work in.

PRS for Music Foundation

The only independent funder dedicated to new music of all genres across the UK. Since March 2000 it has supported over 4,500 new music initiatives to the tune of over £16 million. Widely respected as an adventurous and proactive funding body, PRS for Music Foundation supports an exceptional range of new music activity – from new band showcases, UK tours, festivals and promoters to composer residencies, commissions and professional development. It achieves this through open grants and programmes run in partnership with like-minded funders. Recent initiatives include New Music Biennial – a commissioning programme for the Glasgow 2014 Commonwealth Games cultural festival, Women Make Music – a special fund for women music creators, Momentum Music Fund – to support artists and bands in the commercial sector to the next level, and Musicians in Residence China in partnership with British Council.

Find out more at prsformusicfoundation.com



Members
Benevolent Fund



PRS for Music Members Benevolent Fund

The Fund has been helping current and former songwriters and composer members in times of crisis since the 1930s thanks to the generosity of our membership and the public. The Fund provides financial help to those unable to work because of illness, accidents or disability, and we help those who may find things more difficult as they get older.

Find out more at prsformusicfund.com

Charity of the year partnerships

We work together to get the best out of ourselves and others, through effective working practices and relationships. Since 2007 our employees have led our charity of the year partnerships, raising £60,000 for Teenage Cancer Trust and more recently working to support Radio Lollipop.

Helping members get the most from their membership

We produce the quarterly print publication **M** magazine and associated website **M** online. Both keep our membership abreast of the changing music business and our role within it. They also communicate to the wider industry the important work of all our songwriter, composer and publisher members.

Supporting emerging talent

Through **M** we support emerging talent, more established creator members and music publishers. We provide essential industry news, analysis, comment, features, profiles, live sessions and more, covering the broad range of musical genres and issues that matter to our membership. Find out more at m-magazine.co.uk

With new members joining every month, we host regular Sound Check events so we can have the chance to meet our new members and advise them on how to get the most out of their membership.

Celebrating the success of music creators

We are committed to recognising the success of music creators across all genres.

We have proudly sponsored The Ivors since 1974. These annual awards are internationally respected for honouring excellence in British and Irish songwriting and composing.

We headline sponsor the British Composer Awards; an annual celebration of the music of today's composers living and working in the UK.

Each year we also sponsor the Gold Badge Awards. These awards celebrate the achievements of an outstanding group of men and women who have worked in support of songwriters and composers.



Summing up

As the music industry adapts to the major challenges posed by market convergence, digitisation and globalisation, so do we.

Driven by high service standards and full accountability to our members, we are focussed on delivering efficiency and effectiveness in rights management and rights licensing.

The ultimate role of the collecting society is to simplify rights clearance through a many-to-many licensing solution that connects millions of creators to millions of music users, from the very largest organisations to the smallest businesses and individuals that rely on music in their own activities.

From one-click web licences to global negotiated solutions, music licences are available for all, ensuring the repertoire reaches its audience and royalties reach the creator.

Scale is also achieved through society partnerships that lead to consolidation - through ventures like the Global Repertoire Database and front and back office shared services.

Societies have always been connected through an international network, but have become increasingly linked through partnerships across borders and through shared service centres.

Even through this change, the key principle remains that a collecting society needs to be transparent and accountable to its members and have the incentive to modernise and adapt to a global digital world. The digital world is here today.

PRS for Music
Copyright House
29 – 33 Berners Street
London W1T 3AB
UK

T: +44 (0)20 7580 5544
E: communications@prsformusic.com
w: prsformusic.com

PRS for Music Limited

B.R2R.10.13