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# PERFORMING RIGHT SOCIETY LIMITED **DISTRIBUTION RULES**

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## **Glossary**



## GLOSSARY

<b>Admin rate</b>	The percentage of licensed revenue deducted by <i>PRS for Music</i> in order to cover costs of collection, distribution and the relevant share of society overheads
<b>Affiliate society</b>	Performing right organisation based outside of the UK with whom PRS has a reciprocal agreement
<b>Analogy</b>	A set of data deemed to be representative of actual usage processed for distribution purposes, instead of any actual usage data
<b>Annual station value</b>	The total revenue available to cover a year's music use for a specific broadcast station
<b>Audience hours</b>	The aggregate number of hours consumed by all viewers of a TV station or listeners to a radio station within a given time period
<b>Automatch</b>	Automatch is where the <i>PRS for Music</i> system can establish a match between performance reporting and the relevant work registration without human intervention
<b>AV</b>	Audiovisual
<b>Background music supplier</b>	A commercial organisation specialising in the provision of background music services to commercial organisations.
<b>Blanket licence</b>	A licence granting the licensee the right to use all the licensed repertoire without prior approval
<b>Broadcast logs</b>	The combination of both the transmission schedule of a broadcaster and, where appropriate, the accompanying cue sheets
<b>Carried forward</b>	Taking an item through to subsequent distributions not having fully processed it in time for its originally scheduled distribution
<b>Census</b>	A method of calculating music usage for royalty distributions, which attempts to include every instance of music use of every musical work used
<b>Covers repertoire</b>	Works performed where the performer is not a rights-holder of the work
<b>Cue sheet</b>	The list of works used in a certain production, combined with the related usage durations
<b>CUP code</b>	A code used to identify that although research has finished a musical usage is not being included in the distribution. Some CUP codes cause items to be included on the unidentified performances list, others do not because they are items, such as birdsong for example, that are not actually distributable
<b>Distribution basis</b>	The rules governing the data set used to make a distribution
<b>Distribution committee</b>	A sub-committee of the Members' Council, responsible for distribution policy decisions
<b>Distribution policy</b>	The set of rules governing the methods, processes and data sets used in distributions to assign monetary value to music usage
<b>Distribution section</b>	The grouping of music usages. In the case of broadcast, this will be a TV or radio station, for public performance repertoire it will be the sharing a common means of exploitation and for online, an individual service
<b>DSP</b>	Digital service provider
<b>Fitness music service</b>	A commercial organisation specialising in the provision of music for organised fitness sessions
<b>Fixed Point Value (FPV)</b>	The per-unit valuation within a distribution section
<b>GEOL service</b>	General Entertainment Online service e.g. Netflix
<b>Gross annual revenue</b>	The total annual revenue allocated to a specific distribution section, prior to admin deductions
<b>Idents</b>	A short visual image or soundbite used between programming, which identifies the particular TV station or radio channel to the audience

<b>Ipsos MORI</b>	A market research company that provides music survey services to <i>PRS for Music</i>
<b>Manual match</b>	Establishing a match between performance reporting and the relevant work registration by a human being. Manual match occurs where automatch has failed.
<b>Manual match threshold</b>	The minimum value at which manual effort will be employed to match performance reporting to works registrations
<b>Music percent</b>	The proportion of total broadcast time featuring music
<b>Music consumption</b>	Aggregate audience hours multiplied by music percentage; giving a result of audience hours containing music
<b>Music recognition technology</b>	An algorithm-based method of automatically matching audio performance to a database of sound recordings
<b>Music usage</b>	Can mean either an individual play, performance or broadcast of an individual work or the amount of music used, e.g. for broadcasters this can mean the duration of the music used
<b>Net annual revenue</b>	The total annual revenue allocated to a specific distribution section, following the deduction of admin
<b>Non-licence revenue (NLR)</b>	The interest earned on investments and royalties awaiting distribution.
<b>Original material/original repertoire</b>	Works performed where one of the performers is a rights-holder of the work - the opposite of covers repertoire
<b>Performance data</b>	A file supplied to <i>PRS for Music</i> by either a licensee or third party, which collects all music usage information for a specific distribution section and time period
<b>Points</b>	A point is a single unit employed for distribution purposes. This differs from music usage as it also encompasses any weightings, such as duration, as determined by distribution policy. A point is a minute of broadcast time, a single public performance, plus a number of other units in online distribution areas, including a streamed minute and a price-weighted download
<b>Processing (of performance data)</b>	The process of matching performance reporting to works registrations
<b>Public reception</b>	The use of radios and TVs in public premises
<b>Reconciliation</b>	The distribution of residual revenues across all applicable usage data, following the end of a licence period
<b>Residual revenue</b>	Revenue remaining at the end of a licence period following distributions made in respect of all performance data
<b>Sample/sample rate</b>	A proportion of actual performance data
<b>Set list</b>	The list of works and durations within a live event
<b>Survey</b>	A collection of visits to licensees in order to gather performance data
<b>Talk radio station</b>	A radio station on which less than 15% of broadcast time contains music
<b>Time of day weightings</b>	The distribution policy applied to all TV and Radio broadcast distributions, which dictates that a minute of music broadcast during High Peak hours will be worth three times as much as a minute during Non-Peak hours, and a minute of music broadcast during Low Peak hours will be worth two times as much as a minute during Non-Peak hours.
<b>Transactional licence</b>	A licence where the terms are laid out on a unit-by-unit basis and invoiced after the processing of performance data, in order to calculate an aggregate value
<b>Tunecode</b>	A unique identifier for each work held on the works database

Performing Right Society Limited  
1st Floor, Goldings House  
2 Hays Lane  
London SE1 2HB  
Registered in England No: 134396

T: +44 (0)20 7580 5544

[prsformusic.com](http://prsformusic.com)  
[m-magazine.co.uk](http://m-magazine.co.uk)

