



PRS/MPA Members Update

1st November 2018

Contents

The YMPA

Tony Pool Award

MPA Training

MPA Events

Upcoming Events

Membership Renewals

Staff update

Questions



Young Music Publishers Association or the 'YMPA'

- New initiative set up in 2018
- Aimed at our younger members
- Quarterly Committee Meetings
- The YMPA Facebook Group – 106 members and counting
- Training for Board & Committees representation

The YMPA: Peer Mentoring

- 8, fortnightly sessions taking place 5-7pm on Wednesdays
- Small group of around 10 YMPA applicants plus MPA & shesaid.so
- First hour - presentation, Q&A or training
- Second hour – discussion, real life examples
- Topics include: Careers, Imposter Syndrome, Being a Business Badass, Managing Upwards, Strategic Thinking & Ethics / Networking
- Applications for next series in March open in 2019

The YMPA: Evening Session 14th November 2018

- Sessions held to focus on specific topics or areas of music publishing
- The first session will be a Publishing Amnesty, any questions welcome!
- To be held at PPL from 5-8pm, 14th November
- RSVP via the MPA Website
- Jane Dyball, Simon Anderson, Mike Box and Richard Paine will be answering questions

Contents

The YMPA

Tony Pool Award

MPA Training

Upcoming Events

Membership Renewals

Staff update

Questions



Tony Pool Award – Deadlines close 9th Nov

- Award recognising outstanding contribution and work ethic
- In memory of Tony Pool, advocate of copyright reform and excellence in business practice
- Nominees should be actively working in administration for a publisher
- Winner will be announced at the MPA Christmas Lunch (13th December)
- Nominate friends or colleagues via MPA website

Contents

The YMPA

Tony Pool Award

MPA Training

Upcoming Events

Membership Renewals

Staff update

Questions



Upcoming Training

- MPA Induction Course (Quarterly) - *Next course: 21st and 22nd November at Lewis Silkin*
- GCEP (Every other year – alternate to GCEL) – *Starting in January, applications now open!*
- Modern Music Publishing Practice; The MPA Intermediate Course in conjunction with MMF – *Dennis Collopy lead tutor, starting in January. Bookings open shortly.*
- GCEL (Every other year – alternate to GCEP) – *New intermediate licensing course to start in 2019.*
- Specialist Seminar (Biannual) – *Dates and topics to be announced in the new year – watch this space!*



Contents

YMPA

Tony Pool Award

MPA Training

Upcoming Events

Membership Renewals

Staff update

Questions

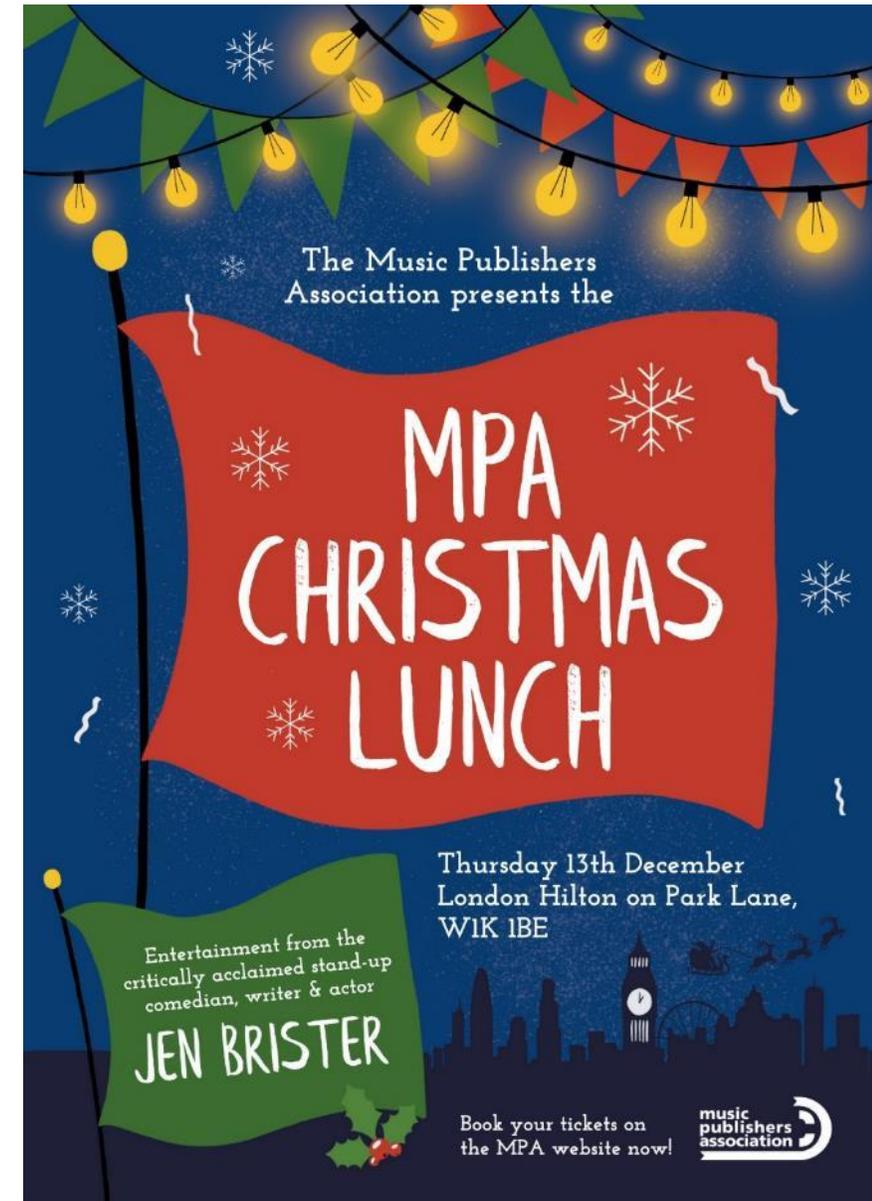


MPA Events – It's been a busy year!



Upcoming MPA Events!

- YMPA Evening Session – 14th November at PPL, Soho
- The Induction Course – 21st & 22nd November at Lewis Silkin,
- MPA & BPI Pub Social – 22nd November at The Clachan, Soho
- MPA Policy Picnic – 3rd December – here!
- MPA Christmas Lunch – 13th December, The Hilton on Park Lane – selling very quickly!



Contents

The YMPA

Tony Pool Award

MPA Training

Upcoming Events

Membership Renewals

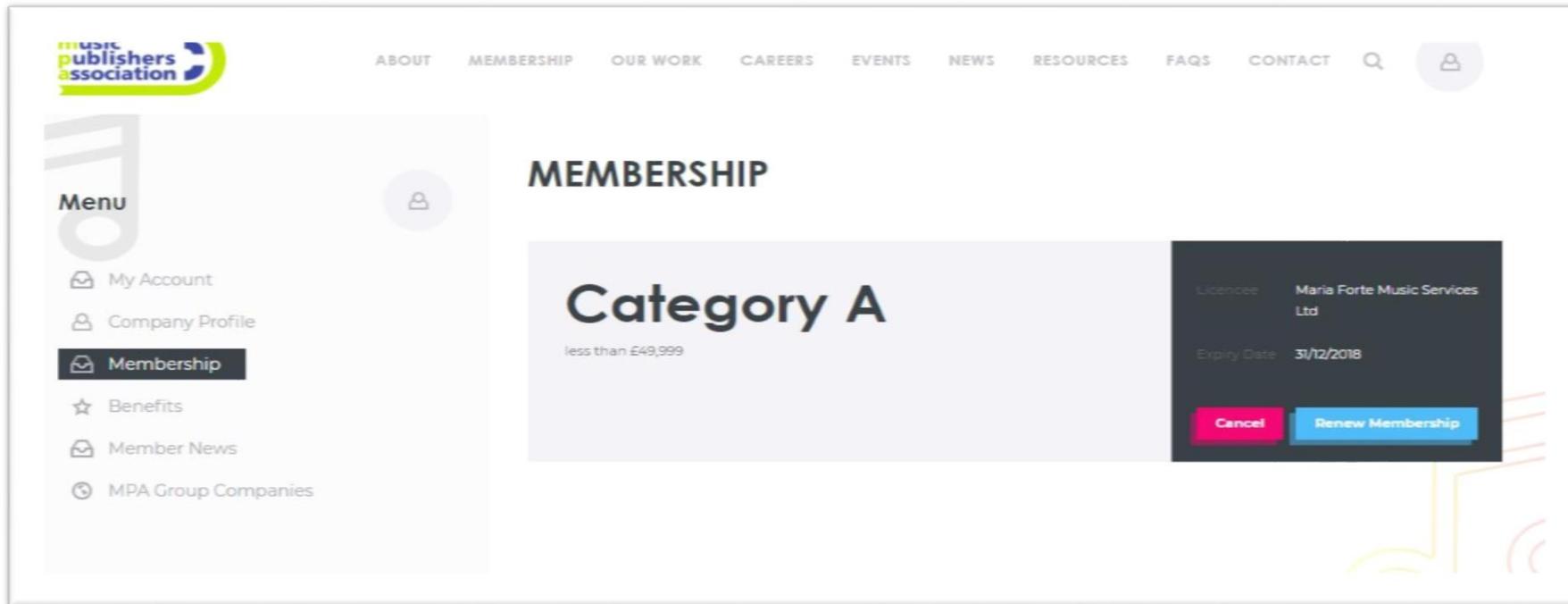
Staff update

Questions



Membership Renewals

- Renewals for MPA Membership will be open shortly on the MPA website



Contents

The YMPA

Tony Pool Award

MPA Training

Upcoming Events

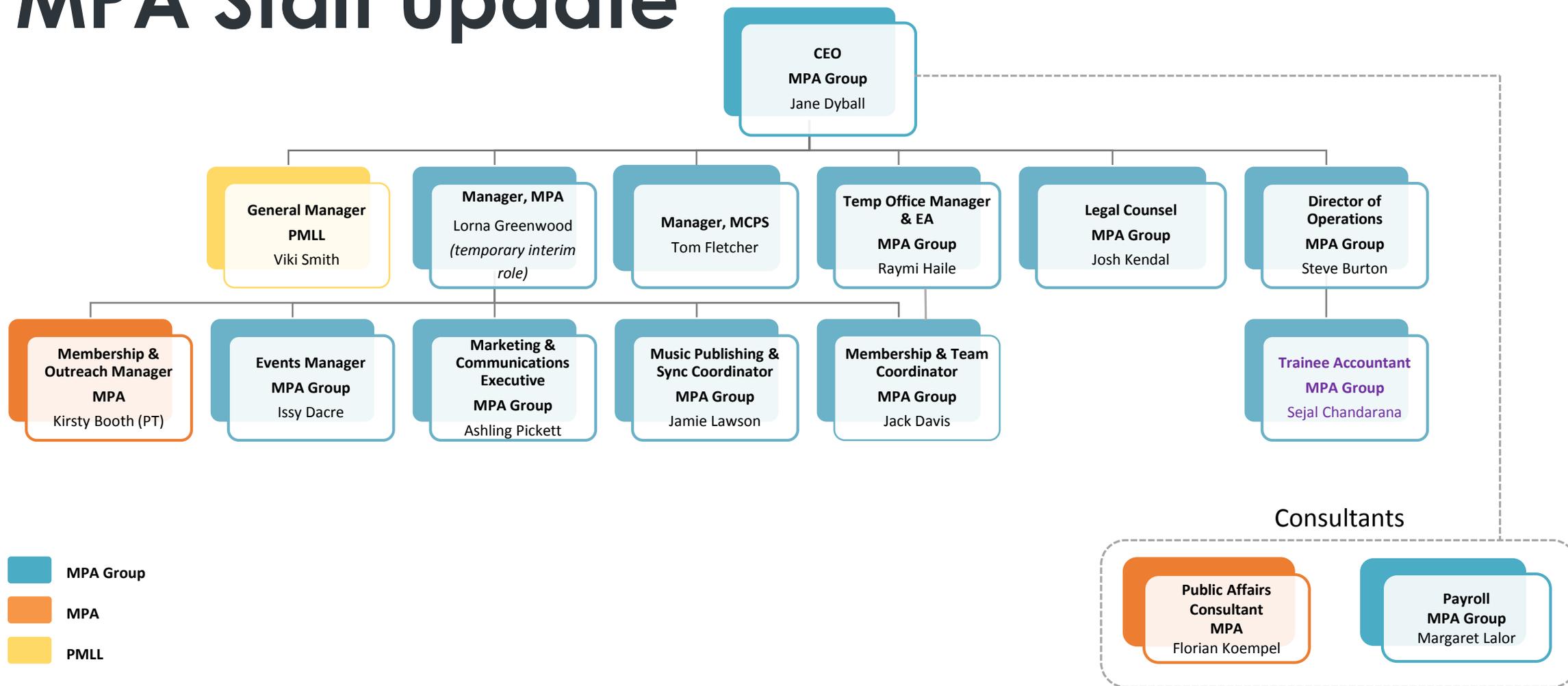
Membership Renewals

Staff update

Questions



MPA Staff update



Questions?



MCPS Member Update
November 2018



Contents

Overview

MA3

Licensing Review

Business Updates

Q&A



Overview

- MCPS has been focussed on several key areas this year
- These areas include the MA2 review, the Strategic Licensing Review, the Audit of PRS, the BBC negotiations, an MCPS board strategy day, and US Mechanicals.
- Management are also particularly focussed on distributions on the lead up to the end of the year

Contents

Overview

MA3

Licensing Review

Business Updates

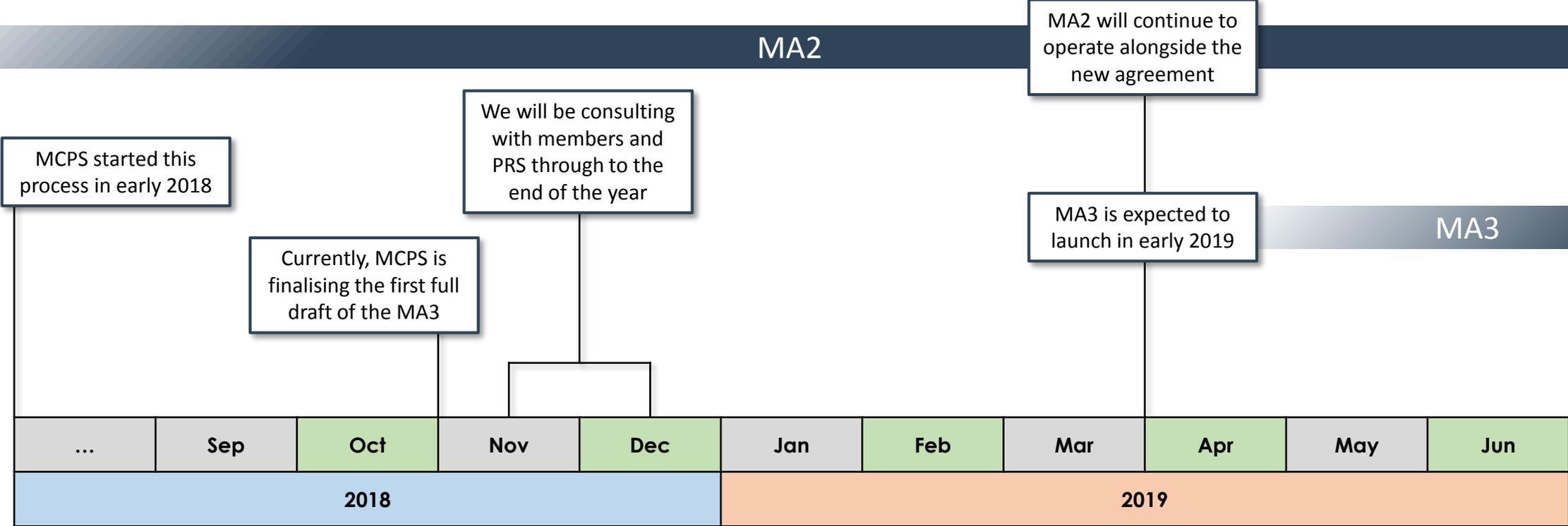
Q&A



MA3

- MCPS Management and a drafting committee made up of publisher members have formed a group which is reviewing the MCPS MA2 Membership Agreement.
- One key element of this review is to revisit how **mandates** are collected for MCPS to license and collect on behalf of members.
- This will allow members to provide more flexible mandates to MCPS, within rules based, on categories of schemes, and in some instances, licences.

MA3: The Timeline



MA3

The new MA3 will have three main tranches:



The Agreement

- Will be a static document
- It will replace MA2, will but operate alongside the existing MA2 agreement



Data Protocol

- The information provided via this portal may change from time to time
- It will outline what data members need to provide
- It will also set out processes to be followed by both member and MCPS/ PRS



Mandates

- Members will be allowed to exclude certain categories of rights from their mandate
- It is intended that this will be available to edit through the data protocol

MA3: The Agreement

- The first draft of the agreement has almost been finalised
- The drafting to date has been completed by Adam Rendle (Senior Associate, Taylor Wessing) with input from a group of publishers that represent both major and independent companies
- Members will not be required to sign the new MA3 agreement, although will be encouraged as it is a far better arrangement for publishers
- The MA2 will continue to operate alongside the new MA3 once launched

MA3: Data Protocol

The data protocol will outline member's requirement to undertake certain tasks including:

- a) registering works
- b) providing mandates
- c) flagging works for certain uses and exclusions
- d) maintaining an accurate record of ownership picture
- e) maintaining an accurate record of sub-publishers, administrators and direct memberships of other societies; and
- f) identifying any subsidiary companies

MA3: Data Protocol

- The requirements for the Member to adhere to certain standards regarding data registration and maintenance under the Data protocol will ensure that MCPS can operate more flexible licences and licence schemes
- The improved data will help to provide solutions for international matters and will also provide a solid foundation to explore new licensing opportunities in the future where this level of information may be required.

MA3: Mandates

- The ability to opt out of some MCPS activities will be offered to comply with the CRM directive
- The level of granularity for opt-outs/ opt-ins will likely vary between large rightsholders and non-large rightsholders, which reflects current practice
- This level of flexibility will require significant systems and process development at MCPS and PRS
- MCPS aims to be ahead of the curve on offering flexible mandates

Contents

Overview

MA3

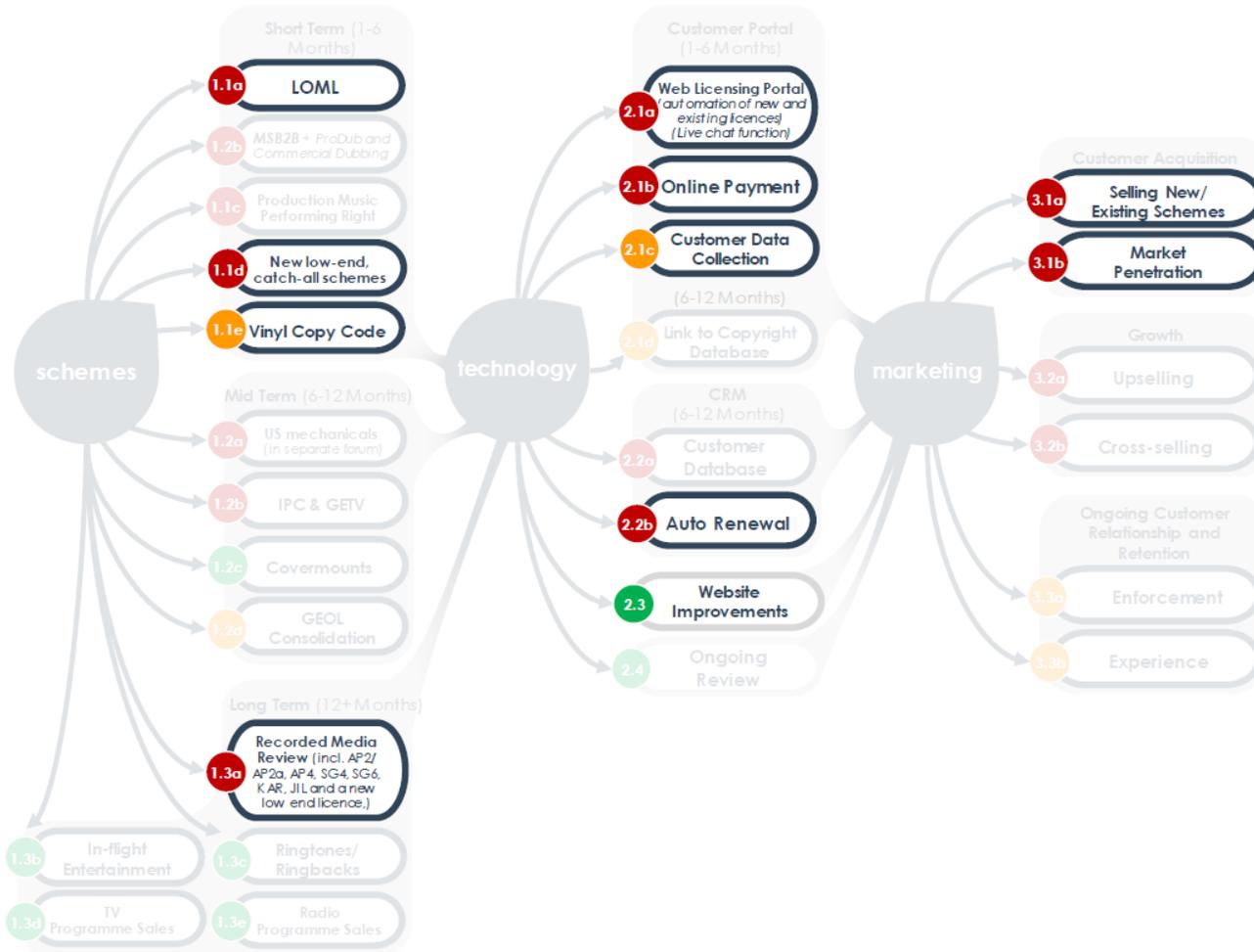
Licensing Review

Business Updates

Q&A



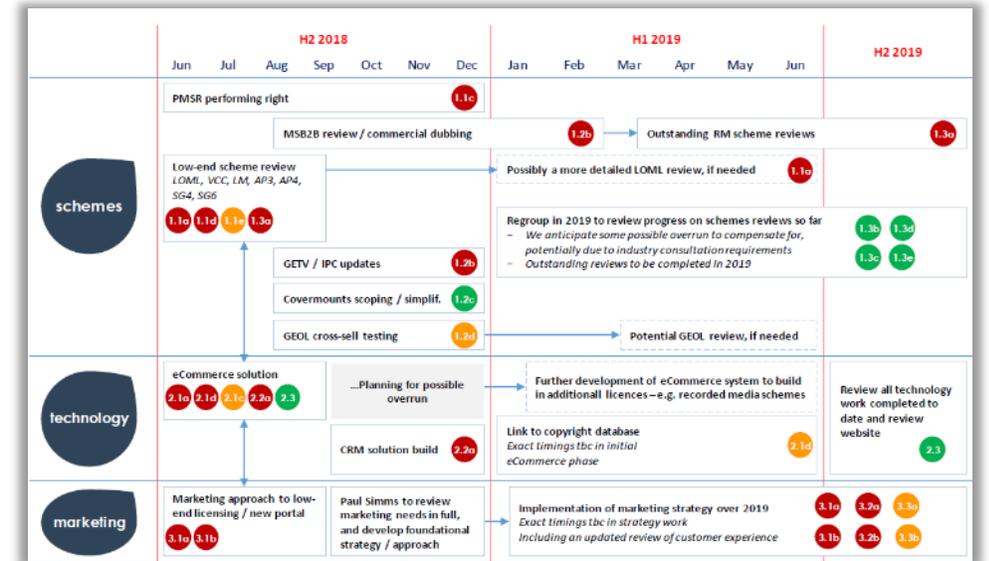
Licensing Review Update



The first area of focus under the licensing review has been the creation of a **low-end licensing solution** to capture usage which is currently unlicensed and also areas currently licensed under LOML (low-end online) and LM (low-end physical).

Licensing Review: Next Steps

- The process that has been carried out for the low-end licence ‘block’ will now be repeated for the other areas that were highlighted for review through the SLR process
- A plan has been set out to complete all scheme, tech and marketing developments throughout 2019.



Contents

Overview

MA3

Licensing Review

Business Updates

Q&A



Distributions

- MCPS management is working closely with the distribution and finance teams at PRS and ICE to track the progress of distribution preparations, as we approach the end of the year
- Delays are expected for some distributions due to be made in December
- These delays are in the areas of Online, GEOL and TV Broadcast
- To ensure that the highest possible value is distributed accurately in December, management are meeting weekly with representatives from all PRS teams that are involved in distributions

ICE Publisher Forums

- ICE has set up two publisher groups Strategy and Operations
- These groups have been assembled to allow publishers to directly feed their concerns and issues into ICE
- The inaugural meetings have now taken place, which were reported as being a positive step forward
- MCPS is now discussing how to optimise these groups going forward, and how they feed into other committees, such as the ICE Cube Working Group, the MCPS Board and the MPA Pop Publishers Committee.

BBC Renegotiation

- The BBC agreement has now been signed
- There are a handful of points that are still being discussed between the BBC and PRS / MCPS
- The new deal has been successful in terms of bringing the previous agreement, which was finalised in 2011, up to date to reflect the BBC's current music usage and publisher / writer requirements

International

- MCPS is reviewing its international society relationships
- As part of this overall reciprocal agreement review, MCPS is currently reviewing its BIEM membership and relationship
- MCPS is also starting to investigate the opportunity for a Physical Licensing Hub, which would change how labels are licensed
- This would allow schemes such as AP1 and AP2 to be licensed for Europe through a central licensing body

US Mechanicals

- The US mechanicals issue stems from a lack of visibility into ownership data, which has meant that mechanical royalties from the US have not flowed back to the rights holders in the UK
- MCPS is gathering clear mandates from our members to collect on their behalf in the US by contacting members that have mandated MCPS and asking them to confirm this mandate
- Members are being contacted over several months. You may have been contacted already or will be in the coming weeks

Q&A



mcps



Policy Update
Josh Kendal, Legal Counsel, MPA

1/11/18

MPA Policy Activities

Copyright Directive/Article 13



- MPA and ICMP lobbying in Brussels and London
- UK Music #LoveMusic #SaveMusicOnline campaign

#LoveMusic Campaign

OVERVIEW

Since the launch of #LoveMusic, we have seen:

- Approx. **5,500** new UK signatures on petition
- **180+** pieces of media coverage
- Media reach of over **200m**
- **20m** social impressions
- **2.9k** hashtag mentions on social
- **8.8k** website visitors

ASSETS - LOGO



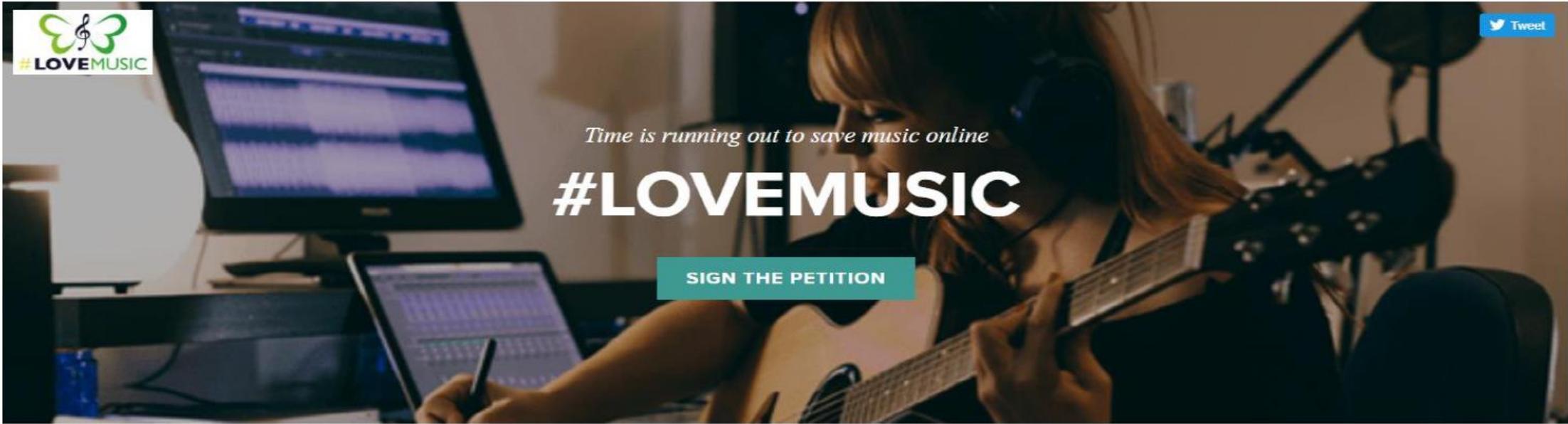
ASSETS - DIGITAL



ASSETS - PHYSICAL



MICROSITE



THE UK MUSIC INDUSTRY HAS UNITED TO CALL ON EU MEMBERS OF PARLIAMENT TO SECURE MUSIC'S FUTURE.

The creative industry is a vibrant ecosystem that supports many creators.
Music creators are like butterflies in this rainforest - beautiful and delicate.

Yet some of the global tech giants are laying waste to our creative world, threatening music's vibrancy and diversity by not fairly compensating creators for the use of their work.

Creators need protection or the world of music will suffer.

The butterfly is a symbol of the fragility of the ecosystem and that's why we have adopted it as our campaign logo.



BUSKER EVENT – 06/09



BUSKER EVENT – SOCIAL MENTIONS

Madeleine Kay [#EUsupergirl](#) @albawhitewolf · Sep 9
Replying to @PRSforMusic @NewtonFaulkner and 4 others
What a privilege to be part of this busking supergroup!

"The [#CopyrightDirective](#) will have wide reaching implications across EU creative industries"

Artists, musicians, journalists & publishers need to stand up for [#CopyrightReform](#)

My blog [@BCWBrussels](#) [albawhitewolf.wordpress.com/2018/09/06/tim...](#)



2 7 10

Misty Miller @Misty_Miller · Sep 7
It was great to be part of this yesterday. It's about time musicians were earning fair pay for their creativity again 🍷 [#lovemusic](#) [#wakeup](#)

Tom Watson 6 September at 13:56 ·

Today I joined musicians and artists busking outside Google's HQ in protest at the way Youtube fleeces their content and their pockets.

The [#LoveMusic](#) group, featuring Ed Harcourt, Brett Anderson, Madeleine Kay, Crispin Hunt, Newton Faulkner, UK Music's Mike Dugher and many more, earned £2 in 5 minutes. That's the same as they'd earn from a quarter of a million views on Youtube.

We're calling on the EU Parliament to pass a new Copyright Directive next week which would mean internet giants paying for a licence to broadcast content. Not surprisingly, Google and co are fiercely fighting the proposal.

But it is absolutely vital the politicians act now, standing up to the giants of the internet, to reward creative talent and ensure the UK's world-beating music industry - which contributes nearly £4.5 billion to our economy - remains a global leader.

i newspaper @thepaper · Sep 6
Suede singer Brett Anderson, Dave Rowntree, the Blur drummer and chart-topper Newton Faulkner performed Arcade Fire's Wake Up outside Google



Blur and Suede form busking supergroup to protest at music 'parasit...
Members of Blur and Suede formed a busking supergroup to protest against tech giant "parasites", in a campaign to get better remuneration for

Ed Harcourt @EdHarcourt · Sep 6
Musicians make more money busking outside google for 5 minutes than they do from 10 million views on YouTube. [#lovemusic](#) [#savemusiconline](#) @basca [ift.tt/2MTkADB](#)



62 109

London Live @LondonLive · Sep 6
Musicians gathered outside YouTube HQ today to campaign about how much money songwriters generate from their music being online. @AliciaEdwards spoke to @NewtonFaulkner and @tom_watson about the changes they want to see from the tech industry. @UK_Music [#LoveMusic](#)



1 27 54

BUSKER EVENT – COVERAGE HIGHLIGHTS



British musicians call on 'greedy' YouTube to pay more to use their songs

 **Jasper Hamill** Thursday 6 Sep 2018 11:41 am

Music stars from across the UK will gather in London today to demand more money from tech giants such as YouTube.

Musicians, MPs and industry leaders are meeting ahead of an EU vote on the Copyright Directive on September 12.

The #LoveMusic campaign event will include musicians busking, as they claim the spare change from passers-by brings in more cash than tens of thousands of streams on YouTube.

The campaign says that some global tech firms, such as the Google-owned video platform YouTube, pay only a tiny amount of their multibillion-pound profits to the creators of the music streamed online by fans.

Blur and Suede form busking supergroup to protest at music 'parasites' YouTube

Suede singer Brett Anderson, Dave Rowntree, the Blur drummer and chart-topper Newton Faulkner performed Arcade Fire's Wake Up outside Google



Sheffield-based busker Madeleine Kay performs outside YouTube's offices in Kings Cross London as part of the #LoveMusic campaign which supports copyright law to be updated by the EU (PA)

Buskers and songwriters take on tech companies at protest



Buskers and performers have joined forces to protest against tech giant "parasites" in a fight for better remuneration. Labour MP Tom Watson, musician turned protester Robb Johnson and singer-songwriter Madeleine Kay were among the crowd who gathered to protest outside Google headquarters in...

Access Entertainment

Musicians busk while tech bosses blog as Europe's big safe harbour vote looms

By Chris Cooke | Published on Friday 7 September 2018



Musicians busk outside YouTube HQ in protest

 **Alicia Edwards**
6th September 2018

The deputy leader of the Labour Party Tom Watson, and Singer-Songwriter, Newton Faulkner were among those at a protest outside Google's headquarters in Kings Cross. The demo aimed to raise awareness of issues around royalties, amid claims tech giants are failing to pay songwriters fairly, and are attempting to block EU plans to improve copyright laws. In response, YouTube said: *We have music licensing agreements all over the world, including in the UK and Europe. Through these agreements, we pay the majority of our revenue to partners, amounting to over a billion dollars for the music industry in the last 12 months.*



BUSKER EVENT - 150 REGIONAL STORIES VIA PRESS ASSOCIATION

Irish Independent 

Evening Express

 Belfast Telegraph

Irish Examiner

Buskers and songwriters take on tech companies at protest

They were campaigning in support of the #LoveMusic initiative.



Tom Watson showed his support (Nick Ansell/PA)

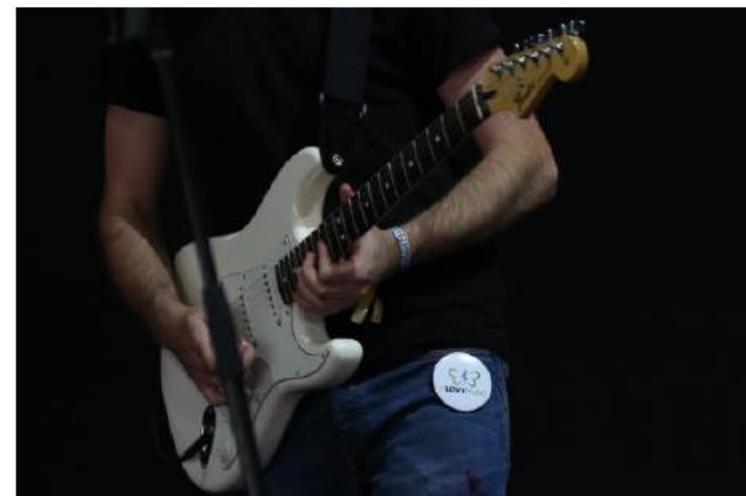
 THE YORKSHIRE POST

Rock stars coin it in, but who gets all the money?



MP Tom Watson (centre), with Blur drummer Dave Rowntree (centre left), singer-songwriter Crispin Hunt (fourth left) and singer-songwriter Newton Faulkner (back row, centre left), outside Google in King's Cross, London, to protest tech giant "parasites" in a fight for better remuneration.

ON BLACKHEATH – 08/09



ON BLACKHEATH – SOCIAL MENTIONS



We're at #ONBlackheath today spreading the #LoveMusic message. If you're here, tweet us a snap to show your support and help Save Music Online! love-music.co



1:34 PM - 8 Sep 2018

11 Retweets 15 Likes

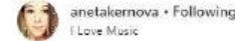


Join us to support music creators and make the internet fair. Sign our petition to help save music online before the EU vote on 12th September 2018

SIGN THE PETITION

For more information and why this campaign matters so much

SWIPE UP



anetakenova • Following
I Love Music

anetakenova #LoveMusic campaign is fighting for everyone who works in the music industry! Here is some info you should know: Songwriters are getting paid 55% less than they did in 1999. Companies like YouTube pay just a tiny amount (only 0.00054p per stream of music) so one million streams on YouTube brings only £540 for the artist. For the average UK salary £27,600 a song needs to be streamed 51.1 million times... We can change this situation! Sign a petition on: love-music.co/ - voting on 12sept - copyright directive will boost the tiny



920 likes

1 DAY AGO

Add a comment...



DIGITAL ADVAN – 10/09



CAMPAIGN MEDIA COVERAGE

Whose side are you on?: How the music biz can come out on top in the Copyright Directive end game

by Mark Sutherland
September 10th 2018 at 7:15AM



This week's Copyright Directive vote by MEPs represents the biz's biggest opportunity yet to finally get YouTube and other user generated content sites on a level playing field with audio streaming services. It may also be the last chance, so chances are the last thing anyone in the industry should be taking.

The campaign has felt more effective this time around, with lobbyists finally giving up on their attempts to make the 'value gap' happen and dialing down the complaints about the tech camp's tactics in favour of concentrating on the impact the current situation has on artists and creativity in general.

Last week's busking protest may not have attracted too many international superstars, but that may have helped the message hit home. The LoveMusic campaign has certainly been enough to provoke a rare public statement from YouTube, with chief business officer Robert Kyncl coming out fighting over Article 13.



New Campaign Aims to "Save Music" Ahead of EU Copyright Filter Vote

BY ANDY ON AUGUST 27, 2018

C 39

In just 15 days' time, MEPs will again vote on the now-controversial copyright proposals of Article 13. The legislation would see platforms such as YouTube compelled to introduce upload filters, to prevent unlicensed content being offered to the public. The new 'Love Music' campaign, supported by powerful industry players, aims to ensure a thumbs-up from MEPs. But the opposition is out, in force.

The Telegraph

Technology Intelligence

EU to vote on copyright rules to decide the future of YouTube and Google



Save 7



Busker Madeleine Kay performs outside YouTube's office in Kings Cross London as part of the LoveMusic campaign which supports copyright law

The Guardian

Battle over EU copyright law heads for showdown

Brussels to vote on directive, supported by artists and news agencies, that opponents say could destroy the internet



▲ Ed Harcourt, Origin Hunt, Madeleine Kay, Dave Rowntree of Blur, Tom Watson MP and Newton Faulkner protest outside Google's King's Cross office last week. Photograph: Jonathan Hardie/PA



KEY VOTE ON FUTURE OF £4.4BN UK MUSIC INDUSTRY

1m Revenue from YouTube music in the UK in 2017	£1.6bn Revenue from YouTube music in the UK in 2017	£27m Revenue from YouTube music in the UK in 2017	£55m Revenue from YouTube music in the UK in 2017	£1.1bn Revenue from YouTube music in the UK in 2017
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Give us a fair day's play

THE future of the UK's £4.4-billion music industry could hinge on a crucial copyright vote in Brussels next week. Its brass body is warning...

HYPEBOT.COM



#LoveMusic Launches To Support New EU Copyright Laws



#LOVEMUSIC

On September 12th, the European Union will vote on whether or not to embrace tougher copyright laws that could include upload filters designed to identify and block unlicensed content. After a mixed procedural vote earlier this year, a group music industry heavy hitters are joining to support the legislation and fight any attempts to water it down.



DIGITAL MUSIC NEWS

The Music Industry Has a New Tactic to Fight Google: #LoveMusic

#LoveMusic

Daniel Sanchez August 28, 2018 5

EU VOTE MEDIA COVERAGE

The Telegraph

Technology Intelligence

EU Parliament approves sweeping digital copyright reforms



Save 7



UK Music chief executive Michael Dugher said that the #LoveMusic campaign, launched by UK musicians, "exposed the tricks" that some of the big tech firms tried during the lobbying of the bill.

"There must be no watering down of this breakthrough commitment to creators," he said. "It's important that everyone continues to work together to implement real change as quickly as possible."

MusicWeek

Music Industry welcomes MEPs vote for digital copyright reform

by MusicWeek Staff
September 12th 2018 at 1:14PM

UK Music's CEO Michael Dugher also called the vote "a fantastic victory" and praised the British music industry's #LoveMusic campaign for helping to get the deal done.

However, he insisted efforts must be maintained to ensure the proposals remain intact as the European Parliament, the Commission and Council now come together to agree a Directive.

"There must be no watering down of this breakthrough commitment to creators," said Dugher. "It's important that everyone continues to work together to implement real change as quickly as possible."

The MPA Group of Companies's CEO Jane Dyball agreed that while a great step forward, work still needs to be done following the vote.

"We are not quite home and dry, but today's Article 13 decision takes us a step closer to securing proper value for creative works from those digital services who build their own fortunes at the expense of individual creators," she said. "This has been a joint effort from across the music industry and broader creative industries and shows what can be achieved when we work together on matters of crucial importance."

PPL's Peter Leatham also highlighted the work of the #LoveMusic campaign. "The vote in favour of Article 13 of the Copyright Directive today is a victory for the future of our music industry," he said. "It is a vital step towards ensuring all music creators, including PPL's members, are fairly rewarded when their music is used or listened to online. We extend our thanks to all those who came together to support the #LoveMusic campaign and to the MEPs who today chose to stand up for music rights in the digital environment."

billboard

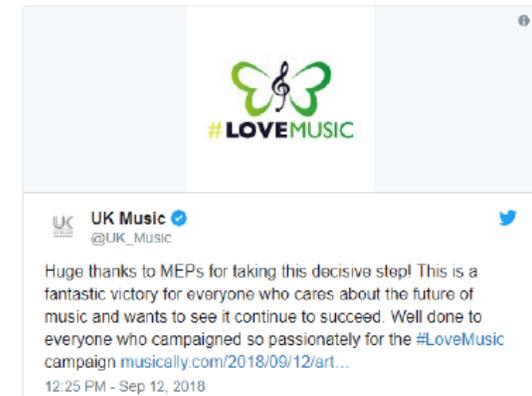
European Union Passes Controversial Copyright Reforms: 'A Historic Decision That Will Send Ripple Effect Around The World'

Meanwhile, UK Music CEO **Michael Dugher** congratulated, "the MEPs, British MPs, musicians, creators, investors and all who worked so tirelessly in support of these vital safeguards -- despite the campaign of misinformation by Google and their allies." He went on to warn against any "watering down of this breakthrough commitment to creators" and called for all parties to "work together to implement real change as quickly as possible."



Article 13 approved by European Parliament by 438 votes to 226

September 12, 2018



SOCIAL MEDIA – #LOVEMUSIC

Total Mentions

2.9k

Unique Authors

1.4k

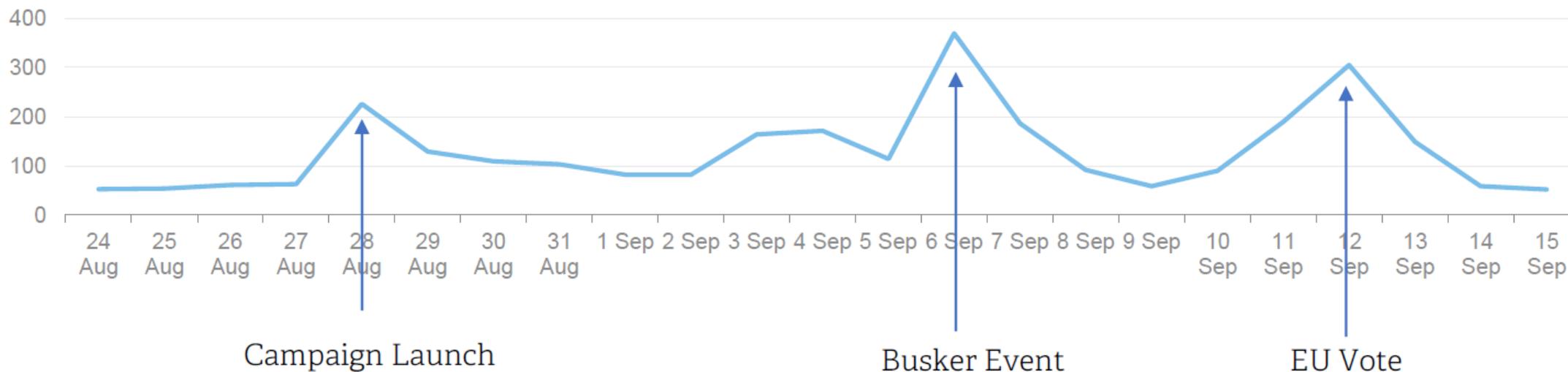
Impressions

20m

Twitter retweets

1.9k

Mentions Over Time by Day



Other MPA Activities

- IPO meetings on changes to copyright
- DIT consultation on trade agreements (US, Australia, NZ, CPTPP)
- APPG on Music Quiz
- Focus on music education and input into UK Music's Talent Pipeline report
- Lunch with members of the Migration Advisory Committee
- Focus on Brexit, including through the PRS Brexit Committee



Budget 2018

- Digital Services Tax
- Business rates

Court of Justice of the European Union

- Renckhoff v NRW



PRS/MPA Members Update

PMLL

1st November 2018

Update

General Information

General Update

Governance &
Elections

PMLL Board

Distributions

New Licences

Questions



General Update

- PMLL now has 128 members
- The central agreement with the Department for Education runs until 2021 – negotiations to renew this will start in 2019
- The revenue received from the Department for Education for the Schools Printed Music Licence (SPML) continues to grow each year
- PMLL has received circa £3.5m so far this year

Distributions

- PMLL made a distribution of £2.1m in July 2018.
- This was made on the membership model – based on MPA subscription categories (or equivalent for non-MPA members)
- There will be a small membership distribution made in December 2018 – MPA Membership Fee Deduction
- A data distribution will also be made in December 2018
- If there are any questions or you need assistance please let me know

New PMLL Mandate

- All members should have now received the new PMLL mandate. Members have been asked to mandate their rights to a number of new schemes that PMLL is hoping to launch in the coming months.
- The new mandate is CRM compliant and will allow members to opt in and out of schemes and exclude certain works within certain schemes
- The mandate was sent to a named contact within each organisation – if you have not received this yet please contact let PMLL know.

Schools Printed Music Licence

Scheme	Duration	Information	Type	Tariff	Mandate required
SPML – Schools Printed Music Licence	12 months - renewable	<p>The <u>sole and exclusive</u> right to enter into licence agreements with schools to permit the following in relation to the photocopying of printed music in schools, including by way of the SPML, granted on the same terms and conditions as the Works are licensed under the SPML from time to time as approved by the Board:-</p> <ul style="list-style-type: none"> a) the right to make, or permit the making of, Licensed Copies, on the School Premises or via the Secure Network; b) the <u>non-exclusive</u> right to make, or permit the making of, Arrangements of Musical Works; c) the right to distribute, and to permit the distribution of, Licensed Copies to School Members; <p>solely for use within the School Activities.</p> <p>(SPML definitions apply)</p>	Licence	<p><100 £51.86 100-199 £97.02 200-299 £129.36 300-399 £188.66 400-599 £237.17 600-799 £274.91 800-999 £323.42 1000-1499 £404.27 >1500 £485.12</p> <p>However the department of education take out a licence for all state schools in England. This scheme generates the majority of PMLL’s income to date of circa £3.5m per year (other income comes from Scotland, N Ireland and private schools)</p>	Exclusive (apart from arrangements)

Amateur Choir Licence

Scheme	Duration	Information	Type	Tariff	Mandate required
Amateur Choir Licence - this seeks to license activities that are currently taking place mostly without a licence	6 months (trial licence)	<p><u>Amateur Choirs Licence Scheme:</u> The <u>non-exclusive</u> right to enter into agreement with amateur choirs to permit the following in relation to the photocopying of printed music, including by way of the Amateur Choirs Licence, granted on the same terms and conditions as the Works are licensed under the Amateur Choirs Licence from time to time as approved by the Board:-</p> <ul style="list-style-type: none"> a) the right to make Licensed Copies; b) the right to make, or permit the making of, Authorised Permitted Arrangements of Musical Works; c) the right to distribute, and to permit the distribution of, Licensed Copies to Choir Members; <p>solely within the Choir Activities</p> <p>(Amateur Choirs Licence definitions apply)</p>	Trial	£2.50 up to 5 Licensed Works (per choir member) £5.00 up to 10 Licensed Works (per choir member) £10.00 up to 25 Licensed Works (per choir member) £15.00 up to 50 Licensed Works Licensed Works (per choir member)	Non-Exclusive

Hubs and Services Licence

Scheme	Duration	Information	Type	Tariff	Mandate required
<p>Hubs Licence</p> <p>Many music education services are provided by hubs rather than schools due to lack of music teachers and this add-on to the SPML permits this activity.</p>	12 months	<p><u>Hubs & Services Licence Scheme:</u></p> <p>The <u>sole and exclusive</u> right to enter into licence agreements with Hubs & Services to permit the following in relation to the photocopying of printed music, including by way of the Hubs & Services Licence, granted on the same terms and conditions as the Works are licensed under the Hubs & Services Licence from time to time as approved by the Board:-</p> <ul style="list-style-type: none"> a) the right to make, or permit the making of, Licensed Copies, on the Hub/Service Premises or via the Secure Network; b) the <u>non-exclusive</u> right to make, or permit the making of, Arrangements of Musical Works; c) the right to distribute, and to permit the distribution of, Licensed Copies to Pupils; <p>solely for use within the Area Activities. Area Activities are defined as education services for school children.</p> <p>(Hubs & Services Licence definitions apply)</p>	Licence	TBC – likely charge of 10p per student that has access to the Hub	Exclusive (apart from arrangements)

Higher Education Licence

Scheme	Duration	Information	Type	Tariff	Mandate required
HE Licence (this is a higher education licence for music/performing arts students. It is a trial limited version of what would be the permanent scheme below)	6 months (trial)	<p>The <u>exclusive</u> right to enter into agreements with Higher Education Institutions to permit the following in relation to the photocopying of printed music in schools, granted to the extent of and on the same terms and conditions as the Works are licensed under the HE Licence from time to time as approved by the Board:-</p> <ul style="list-style-type: none"> a) the right to make, or permit the making of, Licensed Copies, b) the <u>non-exclusive</u> right to make, or permit the making of, Arrangements of Musical Works; c) the right to distribute, and to permit the distribution of, Licensed Copies to Music Students and Staff Members; <p>solely for use within Music Modules and Course(s);</p> <p>(HE Licence definitions apply)</p>	Trial	£7.50 per FTE	Exclusive (apart from arrangements)
HE Licence (negotiated with Universities UK as negotiating body for tertiary education providers. The process of negotiation is slow)	12 months	<p>The <u>exclusive</u> right to enter into agreements with Higher Education Institutions to permit the following in relation to the photocopying of printed music in schools, granted to the extent of and on the same terms and conditions as the Works are licensed under the HE Licence from time to time as approved by the Board:-</p> <ul style="list-style-type: none"> a) the right to make, or permit the making of, Licensed Copies, b) the <u>non-exclusive</u> right to make, or permit the making of, Arrangements of Musical Works; c) the right to distribute, and to permit the distribution of, Licensed Copies to Music Students and Staff Members; <p>solely for use within Music Modules and Course(s);</p> <p>(HE Licence definitions apply)</p>	Trial	TBC	Exclusive (apart from arrangements)

Digital Guitar Tab

Scheme	Duration	Information	Type	Tariff	Mandate required
Digital Guitar Tab	12 months	The <u>non-exclusive</u> right to exploit and sublicense musical and graphic works on digital platforms for guitar tab and similar services (all rights of approval negotiated within PMLL Licences will be passed on to Publisher).	Licence	TBC There are currently no licences under contemplation for this mandate. It is included to permit PMLL to act nimbly, but under the remit of Board approvals.	Non-Exclusive

Lyric Licensing

Scheme	Duration	Information	Type	Tariff	Mandate required
Lyric Licence	12 months	<p>The <u>non-exclusive</u> right to exploit and sublicense the lyrics to Works on digital platforms for the indicated following uses (all rights of approval negotiated within PMLL Licences will be passed on to Publisher):-</p> <ul style="list-style-type: none"> (i) karaoke products not licensed by MCPS (or any product which separates the vocal performance from the sound recording); (i) interactive products and services; (i) products and services where the lyrics are used separately from the musical composition; (i) exploitation online via lyric aggregator apps and products; (i) hosting and serving by lyric aggregator on its servers to sub-licensee websites for the purpose of 'white labeling'; (i) the development of new products or services; (i) communication to the public of lyrics used separately from the musical work. 	Licence	<p>TBC</p> <p>The first licence is likely to be Lyricfind, for publishers who are not large enough to have negotiated their own deal.</p>	Non-Exclusive

Anti-Piracy

- PMLL members who have returned mandates have been contacted regarding the MUSO system
- Members who have not returned their mandate will be contacted once PMLL has received the document

Questions?