

Phonographic Performance (Ireland) CLG (PPI)

DISTRIBUTION RULES

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1. INTRODUCTION

1.1 PPI

PPI is a Collective Management Company (CMO). PPI licenses, in the Republic of Ireland, sound recordings and music videos played in public, broadcast or transmitted by cable (together called "Public Performance"), Dubbing (where sound recordings and music videos are copied for the purpose of Public Performance), and any other additional scheme or operation in respect of the internet transmission of sound recordings and music videos as the members of PPI decide is in the best interests of the company and its members.

1.2 The Law

The underlying law governing PPIs activities is contained in the Copyright and Related Rights Act 2000 as amended (The Act) and the European Union (Collective Rights Management) (Directive 2014/26/EU) Regulations 2016 (The CRM Regulations).

1.3 PPIs Members

PPIs members are sound recording producers including the three major record companies and over 1,500 independent record companies as well as music video producers.

1.4 Performers

PPI collects, on behalf of its sound recording producer members, performers' equitable remuneration. Performers equitable remuneration is due to performers when their performances on sound recordings are Publicly Performed. Sound recording producers are then responsible pursuant to section 208 of the Act to pay this equitable remuneration to performers. PPI does this on behalf of its members.

1.5 International Income

PPI also collects international income on behalf of its independent producer members. It does so by entering into reciprocal agreements with foreign sound recording collective management organisations (Foreign CMO's). The Foreign CMOs with which PPI has reciprocal agreements are listed in Schedule 2. A PPI member that signs a PPI International Collection Mandate allows PPI to receive and distribute sound recording royalties from the territories to which the Mandate refers, on their behalf. Foreign CMO's are treated as ordinary PPI members for the purposes of the PPI domestic distribution.

1.6 Non-Profit

PPI is a non-profit organisation, accordingly all licence fees, less management expenses (being the cost of collections, distributions and general administration) and specified deductions as approved by the company in general meeting, are distributed to sound recording and music video members, performers and foreign rights holders represented by Foreign CMO's with whom PPI has reciprocal agreements.

PPI allocates the costs of collections, distributions, administrative and other costs against audio, music video, performer and international income in such proportions as are determined by PPI to be reasonable and takes the appropriate costs from each distribution, save where PPI determines that it would be reasonable for such costs (or part of such costs) to be allocated between more than one distribution.

1.7 Objective of the Distribution Rules

These distribution rules set out the rules applicable to, and the processes in place in respect of, the distribution of licensing income collected by PPI, the aim of which is to ensure that:-

- 1.7.1 the licence fees collected by PPI are distributed and paid to sound recording and music video producer members, performers and Foreign CMO 's fairly, efficiently, accurately, promptly and in a cost-effective manner.
- 1.7.2 PPI's distributions are in accordance with, the Act, the CRM Regulations, PPI's Constitution, PPI's contractual duties to its sound recording and music video producer members, PPI's reciprocal agreements with Foreign CMOs and PPI's members statutory duties to pay equitable remuneration to performers (section 208 of the Act).

2. AUDIO DISTRIBUTIONS

Audio Distributions are distributions made to sound recording producer members in respect of the Public Performance, Dubbing and Internet Transmission of sound recordings.

2.1 Qualification for payments

To qualify for payments from PPI sound recording producers must satisfy the provisions set out in section 26 of the Act as amended by the EU (Term of Protection of Copyright and Certain Related Rights Directive 2011/77/EU) Regulations 2013 (The Term Extension Regulations) dealing with the duration of copyright and sections 182 and 184 of the Act dealing with qualification for copyright protection in respect of copyright owners.

2.1.1 A sound recording qualifies for payments for 70 years from the date upon which it is made or published whichever is the latest. (Section 26 of the Act as amended by the Term Extension Regulations).

2.1.2 In addition, either the producer must qualify under section 182 of the Act, or the sound recording must qualify by being first published in a qualifying country under section 184 of the Act.

2.1.2.1 If the producer is an individual, he will qualify if he is an Irish citizen, or is domiciled or ordinarily resident in the Republic of Ireland or in a qualifying country (i.e., a country that accords Ireland reciprocal treatment). If the producer is a company, it will qualify if it is incorporated in Ireland or in a qualifying country.

2.1.2.2 A sound recording will qualify if it is first published in the Republic of Ireland or first published in a qualifying country or if the sound recording is simultaneously published in a qualifying and in a non-qualifying country. Pursuant to Section 184(2) publication within 30 days is deemed to be simultaneous publication.

2.2 Income sources

Audio Distribution income comes from the following sources:-

2.2.1 Public Performance of sound recordings including specially featured music and background music,

2.2.2 Broadcasting,

2.2.3 Cable Transmission,

2.2.4 Dubbing (copying sound recordings for the purposes of public performance, broadcasting, and cable transmission).

2.2.5 Internet transmissions

2.3 Allocation of Income and Distribution Process

Since 2017 PPI has used Phonographic Performance Limited (PPL), a UK based joint producer and performer CMO to provide back-office services. This has allowed PPI to move from a label

based to a track-based distribution system which is industry best practice. The processes of allocation and distribution are described in Schedule 1.

2.4 Distribution Year

The distribution is based on the income of the calendar year. H1 (January to June) is distributed in December of the current year and H2 (July to December) is distributed in June of the following year.

2.5 Un-distributable Income / Distribution Closure Policy (Audio)

Due to the amount and the diversity of recordings there will always be unidentified or unclaimed recordings. A reserve is held against each unidentified / unclaimed recording. Efforts are made to match unidentified recordings to record company members and in the event that sound recordings are matched to record companies that are not members they are invited to become members. Members are encouraged to register all of their sound recordings.

- 2.5.1 the Audio Distribution Year is closed at a time decided by the Board of Directors not earlier than three years after the end of the calendar year in which the income was collected.
- 2.5.2 The remaining unclaimed/unmatched audio report (radio airplays and TV audio usage) is shared with members in an Excel file.
- 2.5.3 The member claims recordings by adding the required claim information: Producer ID, Registered Track ID (PPL Recording ID), Label, owner/exclusive licensee details, claim dates etc. To process a claim the member is required to register the recording(s) if they are not already registered. At a minimum, PPL Recording IDs are required to process claims and matches.
- 2.5.4 Single claims are processed and included for processing in the next additional distribution run.
- 2.5.6 In instances where a dispute arises (a double claim), a dispute report is extracted from the system, and the parties concerned are notified to resolve the claims. In some cases, labels agree to split the revenue where 2 or more labels legitimately have claims but based on the radio airplay or TV audio usage information provided, there is no clear way of identifying the exact recording version that was broadcast.
- 2.5.7 In the event that agreement is not reached then the matter is dealt with under the dispute resolution procedure (Section 6 below)
- 2.5.8 In the event that the relevant rights holders have not been identified, then, not earlier than two years from the end of the calendar year in which the income was collected PPI will

make available to the public whatever information it has in its possession that might assist in identifying the right holder.

- 2.5.9 The un-distributable income is then divided pro rata amongst the members previously paid in that Audio Distribution Year.
- 2.5.10 Once the Audio Distribution Year is closed PPI will make a reserve which in the opinion of the directors is reasonable and continue to seek to identify and locate the relevant rights holders for a period of six years from the end of the Audio Distribution Year.

3. VIDEO DISTRIBUTIONS

Video Distributions are distributions made to music video producer members in respect of the public performance, broadcast and cable transmission of music videos.

3.1 Qualification for payments

To qualify for payments from PPI music video producers must satisfy the provisions of section 25 of the Act dealing with the duration of copyright and sections 183 and 184 of the Act dealing with qualification for copyright protection in respect of copyright owners.

- 3.1.1 A music video qualifies for payments until 70 years from the end of the calendar year in which the death occurs of the last to die of, the principal director, the author of the screenplay, the author of the dialogue or the author of the music specifically composed for the music video. (Section 25 of the Act).
- 3.1.2 In addition, either the music video producer must qualify under section 182 of the Act, or the music video must be first published in a qualifying country under section 184 of the Act.
 - 3.1.2.1 If the music video producer is an individual, he will qualify if he is an Irish citizen, or is domiciled or ordinarily resident in the Republic of Ireland or in a qualifying country (i.e., a country that accords Ireland reciprocal treatment). If the music video producer is a company, it will qualify if it is incorporated in Ireland or in a qualifying country.
 - 3.1.2.2 A music video will qualify if it is first published in the Republic of Ireland or first published in a qualifying country or if the music video is simultaneously published in a qualifying and in a non-qualifying country. Pursuant to Section 184(2) publication within 30 days is deemed to be simultaneous publication.

3.2 Income Sources

Presently Music Video income comes from the following sources:-

- 3.2.1 Broadcasting.
- 3.2.2 Cable Retransmission.
- 3.2.3 Public Performance of music videos both as specially featured entertainment and as background entertainment
- 3.2.4 Internet transmissions

3.3 Allocation of Income

PPI deducts the costs of collection, distribution, administration and other costs as approved by the company in general meeting, from the total licence fees received to arrive at a Net Distributable Music Video Figure which is the total amount distributed to music video members in respect of the exploitation of their music videos in the year in question.

Since 2023 PPI has used PPL, a UK based joint producer and performer CMO to provide back-office services to calculate allocations for the transmission of Music Videos on UK channels. The processes of allocation are described in Schedule 1. The calculation of allocations for the transmission of Music Videos on Irish Channels is done by PPI.

3.4 Distribution Year

The Video distribution is based on the income of the calendar year and paid in the June of the following year. Video claims are ongoing until a distribution year is closed.

3.5 Distribution Process

- 3.5.1 Each year a Net Distributable Music Video Figure (see 3.3 above) is entered into the distribution computer system (the System). A unit rate is then calculated by dividing the Net Distributable Music Video Euro Figure by the total number of full video equivalent units.
- 3.5.2 The Television Stations supply video usage Reports.
- 3.5.3 After the import is done the System repeats previous matches done on the system to match the videos with the labels. Any unmatched videos are manually matched using information from the Audio Distribution, online etc.

- 3.5.4 The System will then perform the distribution run which creates a statement for each member showing the total number of videos that have been matched to that member. An excel report is created for each member, detailing Artist, Title, Videos.
- 3.5.5 Members are sent an excel report to review and to confirm their claims for the videos.
- 3.5.6 When the member makes a claim, the system will create an Invoice .
- 3.5.7 Payments are then posted to the ledger and members are paid.

3.6 Un-distributable Income / Distribution Closure Policy (Video)

Due to the amount and the diversity of music videos there will always be unidentified or unclaimed music videos. A reserve is held against each unidentified / unclaimed music video. Efforts are made to match unidentified music videos to members and in the event that Music Videos are matched to producers that are not members they are invited to become members. In the event that rights holders are not identified at the closure of a processing year:-

- 3.6.1 Music video members receive the unclaimed video report.
- 3.6.2 Members must submit claims by the deadline advised.
- 3.6.3 Single claims are processed.
- 3.6.4 For Double claims videos, the Members are informed as to the claim to be resolved, and in some cases agree to split the revenue where 2 or more labels legitimately have claims but based on the Video information provided, there is no clear way of identifying the exact Video version that was broadcast.
- 3.6.5 In the event that agreement is not reached then the matter is dealt with under the dispute resolution procedure (Section 6 below)
- 3.6.6 In the event that the relevant rights holders have not been identified, then, not earlier than two years from the end of the calendar year in which the income was collected PPI will make available to the public whatever information it has in its possession, that might assist in identifying the right holder.
- 3.6.7 Subject to section 3.6.8 below the Music Video Distribution Year will be closed three years after the end of the Calendar year in which the income was collected. The un-distributable

income is divided pro rata amongst the music video members previously paid in that Music Video Distribution Year.

- 3.6.8 Once the Music Video Distribution Year is closed PPI will make a reserve which in the opinion of the directors is reasonable and continue to seek to identify and locate the relevant rights holders for a period of six years from the end of the Music Video Distribution Year.

4. PERFORMER DISTRIBUTIONS

Performer Distributions are distributions made by PPI, on behalf of its record producer members, to performers pursuant to section 208 of the Act.

4.1 Qualification for payments

To qualify for payments from PPI performers must satisfy the provisions set out at section 291 of the Act as amended by the EU (Term of Protection of Copyright and Certain Related Rights Directive 2011/77/EU) Regulations 2013 (The Term Extension Regulations) and sections 287 or 289 of the Act dealing with qualification for protection in respect of performances.

- 4.1.1 A performance qualifies for payments for 70 years from the date upon which it is made or published whichever is the latest. (Section 291 of the Act as amended by the Term Extension Regulations)
- 4.1.2 In addition the performance qualifies for payments if it is given by a qualified individual or a qualified person pursuant to section 287 of the Act (i.e. if he is an Irish citizen, or is domiciled or ordinarily resident in the Republic of Ireland or in a qualifying country (i.e. a country that accords Ireland reciprocal treatment) (a Qualifying Performer) or if the performance took place in a qualifying country pursuant to section 289 of the Act.

4.2 Income sources

Performer Distribution income comes from the following sources:-

- 4.2.1 Public Performance of sound recordings including specially featured music and background music
- 4.2.2 Broadcasting of sound recordings .
- 4.2.3 Cable Transmission of sound recordings

4.3 Allocation of Income

Since 2017 PPI has used PPL, a UK based joint producer and performer CMO to provide back-office services to calculate equitable remuneration allocations for performers. The processes of allocation are described in Schedule 1

4.4 Distribution Year

The performer distribution is based on the income of the calendar year (The Performer Distribution Year). H1 (January to June) is distributed in December of the current year and H2 (July to December) is distributed in June of the following year.

4.5 Un-Distributable Income / Distribution Closure Policy (Performers)

Due to the amount and the diversity of recordings there will always be unclaimed performer allocations. A reserve is held against all such unclaimed allocations. Before the closure of a processing year CMO's acting for performers are given a final chance to identify whether they represent any performer where PPI is holding a reserve and to submit claims:-

- 4.5.1 A list of performers with an allocation that are not represented by either RAAP or PPL (whether directly or via a bi-lateral agreement with other Performer CMO's) is sent to both RAAP and PPL. Due to data protection concerns the lists are sent without allocations but are sorted in order of highest allocation to lowest allocation, allowing RAAP and PPL to review their representation list and the representation lists of their Bi-Lateral Partners and to offer to represent any unrepresented performer and/or enter into Bi-Lateral agreements with other CMO's representing such unrepresented performers.
- 4.5.2 A list of tracks containing reserves for unidentified performers is sent to Performer CMO's (presently RAAP and PPL) to allow them to claim on behalf of their members and the members of Performers CMO's with which they have Bi-Lateral Agreements, and they are notified of the claim deadlines.
- 4.5.3 The details required from performer CMOs in advance of the claim deadlines include the performers full names, aliases, date of birth, nationality, residence, featured or non-featured category information, the performers performance or contribution to the recording, the Performer ID's (this must be a recognised global identifier) and the sound recordings upon which the performance was made.
- 4.5.4 The representation status of performers is noted, and claims are processed and where valid the performers are added to the line-ups on sound recordings to be included in the

following and subsequent distributions. If agreement is not reached, then the matter is dealt with under the dispute resolution procedure (Section 6)

- 4.5.5 The Performer Distribution Year will be closed at a time decided by the Board of Directors not earlier than three years after the end of the Calendar year in which the income was collected. The company will make a reserve (in respect of any additional claim from Performers) which in the opinion of the directors is reasonable and it will continue to work with Performer CMOs to identify and locate the relevant performers for a period of six years from the end of the Performer Distribution Year.
- 4.5.6 In the event that there are sound recordings owned by producers that are not members of PPI, or sound recordings that are not registered but are owned by PPI members, PPI having attempted and failed to get the producer to join PPI and/or register the track, then PPI will, reallocate these funds to matched recordings within their corresponding usage source and distribute to the CMO's acting for the performers on the said matched recordings, where such representation is known.
- 4.5.7 Funds reserved for unknown performers shall be reallocated to other qualifying performers that played on the same tracks.
- 4.5.8 Funds reserved for performers whose representation is unknown will be held by PPI for a minimum of six years from the end of the year in which the income was collected. PPI will attempt to contact performers whose representation remains unknown following the sharing of data with the CMO's pursuant to 4.5.1, and will work with performer CMO's, and directly with artists to pay out residual monies held for such performers.
- 4.5.9 Any remaining un-distributable income is then divided pro rata amongst the performers previously paid within that Performer Distribution Year.

5. INTERNATIONAL DISTRIBUTIONS

The following are the rules governing the distribution of money collected by PPI from foreign CMOs with which it has a reciprocal agreement in respect of the exploitation outside the state of the sound recording rights controlled by PPI's sound recording producer members who have executed an International Collection Mandate. Reciprocal agreements are the agreements that PPI enters into with foreign CMO's that allows PPI to exchange sound recording royalties with these territories.

5.1 Qualification for payments

Each country will have different laws and rules as to the subsistence of copyright and as to the qualification of those rights. When PPI receives income from foreign CMOs with payment data PPI

presumes that both the sound recording and the sound recording producer member qualify for payments.

5.2 Income sources

The list of countries with which PPI has a reciprocal agreement is set out in schedule 2. Depending on territory requirements and systems, PPI registers its members' sound recordings and/or Labels with the Foreign CMO, and this is reciprocated at PPI for the Foreign CMO's members.

5.3 Allocation of Income

PPI deducts general management costs (the costs of collection, distribution and administration) from licence fees before allocating that income to foreign CMOs and may at PPI's discretion deduct a further distribution fee if the circumstances warrant it.

PPI does not presently deduct any costs from distributions received from Foreign CMOs. PPI pays record producer members the gross allocation received from Foreign CMOs.

5.4 Distribution Year

The Distribution Year for outgoing funds is the same as the Audio Distribution Year and distributions are made bi-laterally. Distribution of incoming funds from Foreign CMO's are made in June and December each year, provided it is economically viable to do so.

5.5 Distribution Process

5.5.1 In so far as outgoing funds are concerned Foreign CMOs are treated as sound recording producer and music video members and distributions to them are made in accordance with the Audio and Video Allocation of Income and Distribution Processes.

5.5.2 In so far as incoming funds are concerned, Foreign CMO's report recordings and payment data.

5.5.3 Invoices are created and posted to member accounts for payment.

5.6 Un-distributable Income - International

Un-distributable income is returned to the foreign CMO that the income was received from once all reasonable efforts to find the rightsholder(s) have been exhausted.

6. DISPUTE RESOLUTION

6.1 From time-to-time disputes arise between PPI members regarding the ownership of rights in respect of a particular sound recording or music video and between performers and Performers CMOs as to the validity of performer representation and performer claims. In these cases, PPI operates an informal dispute resolution process.

6.2 Recordings and Music Videos are put on hold in the case of disputed repertoire (double claims) or where the ownership of Recordings / Music Videos needs clarifications before payment can be made. The revenue allocated to the held repertoire is released when disputes/double claims are resolved, or clarifications confirmed.

6.3 Double claim tracks, Music Videos and performer claims are flagged with all parties concerned for resolution.

6.4 The parties will be asked to confirm their claim and supply evidence of their claim. PPI will set deadlines for the submission of evidence, after which it will make a decision based on the information provided.

6.5 If parties wish to appeal a decision resulting from PPIs informal dispute resolution process, they may submit the matter to mediation or arbitration. Details of mediation / arbitration procedures and the rules that apply to them are set out in Schedule 3.

SCHEDULE 1

Allocation of income and distribution processes for Producers and Performers

This document describes how PPI calculates royalty distributions to producers and performers.

Licensees & Usage Reporting

PPI licenses the use of Sound Recordings and Music Videos on behalf of its producer members for public performance, broadcast, cable transmission, dubbing and internet transmission. PPI uses Phonographic Performance Limited (PPL) to calculate and allocate revenues to producers and performers. The posting of allocations to member accounts, calculations of deductions and the making of payments is dealt with by PPI.

PPI collects Sound Recording usage data from National and Commercial Radio Licensees and Television Licensees. Each reporting licensee provides usage reporting detailing each Sound Recording and Music Video used. As a minimum this includes recording title, band/main artist name, date of use and number of plays and number of seconds of play (in the case of Television).

PPI delivers music reporting to PPL in monthly batches. Each batch contains a month's worth of reporting from each reporting station. Reporting may be aggregated to a month level or de-aggregated down to each individual play in the month.

Calculating number of plays

PPI calculates and allocates distributable revenues to Sound Recordings on a radio per play basis except where Sound Recordings / Music Videos are used in Television where PPI calculates and allocates distributable Television revenues to Sound Recordings and Music Videos on a per second of use basis.

With the exception of radio sources that predominantly play classical music, the following logic will be applied to determine a Sound Recording radio play:

- Where a licensee only reports the number of plays, PPL will use this number as the play count.
- Where a licensee reports both the number of plays and the duration of play, the duration of play shall be used to identify a play as follows:
 - If the duration of play is 59 seconds or less, the recording is not treated as a play and is excluded;
 - or

- If the duration of play is greater than 59 seconds, it is counted as one equivalent play.

Where the radio usage source is from a source that predominantly plays classical music, this additional logic is applied:

- Where a licensee reports both the number of plays and the duration of play, the duration of play shall be used to calculate an "equivalent" number of plays as follows:
 - If the duration of play is greater than 59 seconds but less than 6 minutes, it is counted as one equivalent play; or
 - If the duration of play is 6 minutes or greater, additional plays are calculated in 3-minute increments, thus a recording played for between 6 minutes and 8 minutes 59 seconds would be treated as receiving 2 equivalent plays, while a recording played for between 9 minutes and 11 minutes 59 seconds, would be treated as receiving 3 equivalent plays, and so on.
- The number of equivalent plays is multiplied by the number of plays reported to determine the total play count. Thus:
 - If the duration of play is between 1 minute and 5 minutes 59 seconds, the calculated equivalent play count is one. If the number of plays is two, then the total number of plays is two (one equivalent play multiplied by two reported plays); similarly
 - If the duration of play is between 6 minutes and 8 minutes 59 seconds, the calculated equivalent play count is two. If the number of plays is also two, then the total number of plays is four (two equivalent plays multiplied by two reported plays).

Sound Recording and Music Video Protection

PPI licenses the use of Sound Recordings and Music Videos on behalf of its producer members. To be a member a producer must have the broadcast, public performance, dubbing, or cable transmission right in at least one commercially released sound recording or music video.

PPI defines a Sound Recording as "a fixation of sounds, or the representations thereof, from which the sounds are capable of being reproduced, regardless of the medium on which the recording is made, or the method by which the sounds are produced *provided that it is for sale legally to the general public in the State, either physically in a retail shop or from an internet outlet or digitally from a commercial download or streaming site*".

It defines a music video as "A Film or extract from a Film made, used or supplied at any time for the purposes of accompanying or being in any way associated with a Sound Recording provided that it is for sale legally to the general public in the State, either physically in a retail shop or from an internet outlet or digitally from a commercial download or streaming site."

PPL does not license the broadcast of live performances, non-commercial production / library music, specially commissioned music or the use of Sound Recordings in Radio and Television advertisements / commercials, films or US acquired programmes (where rights have been bought out at source) or signature tunes. A signature tune involves the use of a licensed recording in association with the opening or closing credits of, or a distinct recurring segment within a series of three or more programmes wherever such programmes are transmitted or otherwise made available whether consecutively or not.

Usage Data Processing and Revenue Allocation

PPL's system can auto-match the majority of the usage data provided to corresponding Sound Recordings and Music Videos in the PPL Repertoire Database, while remaining usage will require manual intervention to strike a match.

The reasons for not matching all usage data to corresponding Sound Recordings and Music Videos include:-

- Reporting being of too poor quality to enable a match to be made,
- Non-protected and non-licensed Sound Recordings and Music Videos being erroneously reported e.g., live performances, production music, or commercial music used in films, advertisements, beds and jingles.
- Corresponding Sound Recordings or Music Videos not being registered in the PPL Repertoire database.

Where Sound Recordings / Music Videos are identified that are not-protected and/or not-licensed, these will be excluded from the matching process and will therefore not be allocated any revenues.

All other usage data (matched and unmatched) will be considered protected and shall be allocated a proportion of the distributable revenue associated with this usage data.

In preparation for running a distribution calculation and allocation, PPL will load all newly matched Sound Recordings / Music Videos into the distribution system. In parallel, PPL will identify the percentage matched rate for each usage source, so that a corresponding percentage of revenue can be distributed against it.

Distribution & Adjustment

A distribution and an adjustment are defined as follows:

Distribution: The process through which a complete or substantially complete set of PPI revenues for a period (typically a half or a full airplay year) are processed and royalties are calculated and allocated to producers and performers on recordings.

Adjustment: A re-calculation of the allocation of royalties to producers and performers following the receipt of data updates or additions.

PPI runs distribution calculations and allocations on a bi-annual basis according to the following timetable:-

- PPI distributes the revenue collected in the first six months of the calendar year in the December of the same year.
- PPI distributes the revenue collected in the second six months of the calendar year in the June of the following year and
- PPI adjusts previously distributed revenues each December and June until such time as the distributions are closed.

Following the completion of a full year's revenue distribution calculation and allocation, adjustments to these revenues will be calculated and allocated bi-annually alongside the distribution calculation and allocation of new / current years' revenues. Adjustments will be made for a period of six years from the end of the first year in which the revenue was collected. This is referred to as the "open period" or "period of limitation".

After the expiry of the open period no further adjustments will be made and the open period will be closed. At this point any outstanding non-distributed monies will be subject to PPI's distribution closure policy.

Distribution Setup

Calculating Net Distributable Revenue (NDR)

Net Distributable Revenue (NDR) is calculated as follows:-

1. PPI deducts the cost of collection, distribution and administration, together with any other deductions approved by PPI in general meeting, from the gross revenue collected in the period and due to Producers to determine the NDR for Producers for the distribution period.
2. PPI deducts the cost of collection, distribution and administration, and any appropriate performer reserves from the gross revenue collected in the period and due to Performers to determine the NDR for Performers ; and
3. PPI splits revenues (less appropriate deductions) into "funds", that describe the type of revenue to be distributed and their associated distribution policies.

Setting up Distribution Funds & Profiles

Overview

PPL provides PPI with three Distribution Funds and Profiles templates in advance of each distribution. One for revenues to be distributed over Radio airplays, one for revenues to be distributed over Television audio airplays and one for revenues to be distributed over Television music video airplays.

Radio Funds and Profiles

The Radio Distribution Funds and Profiles template will contain two funds. A Producer fund for the distribution of Producer revenues and a Performer fund for the distribution of Performer revenues.

The Producer and the Performer radio funds and profiles template will list all available Irish radio stations (or usage sources) along with the total number of licensed usage plays reported, and the total number of licensed usage plays that are matched and unmatched at the point of distribution.

Producer fund revenues will be apportioned across each radio station based on their audience and amount of music played (matched and unmatched), (i.e. weighted) while the Performer fund revenues will be apportioned across each station based on the amount of music played (matched and unmatched) only (i.e. unweighted). The

use of unweighted plays is a practice used by RAAP (the Irish CMO, for performers) and will be continued by PPI but it is noted that this is a matter that should be considered by performers CMOs and agreement reached amongst them as to whether it is appropriate to continue with this practice.

Television Audio Funds and Profiles

PPI aims to distribute TV funds based on TV usage from 2023 onwards. At that stage the following shall apply.

The Television Audio Distribution funds and profiles templates will identify two funds per television licensee. The first fund will identify any linear revenues to be distributed to producers and performers, and the second will identify any non-linear revenue to be distributed to producers only.

Within each fund, all licensed Television stations will be identified, along with the total number of licensed usage seconds of play that are matched and unmatched at the point of distribution.

For Irish broadcasters, PPI will allocate revenue to both matched and unmatched airplay seconds, while for UK broadcasters, revenue will be allocated to matched airplay seconds only. When sufficient data is gathered regarding the size of the unmatched airplay seconds the decision in respect of Irish Broadcasters to allocate revenue to unmatched airplay seconds will be reviewed.

Revenue will be apportioned across each Television station based on their audience and amount of music played, be that the matched amount, or the matched and unmatched amount.

PPI will use Irish audience data to apportion licensee revenue wherever it is available. Where Irish audience data is either not available or is only partly available, PPI will use the percentages of the licensees UK audience for each station to identify a suitable proxy audience for Ireland.

Television Music Video Funds and Profiles

The Television Video Distribution Funds and Profiles template will identify one fund per television licensee. Each fund will identify the total amount of revenues to be distributed to producers only.

Revenues will be apportioned to individual stations within each licensee fund using the same methodology as described for television funds and profiles.

Radio Funds and Profiles

PPI will create two distribution funds and profiles: one for revenues for distribution to producers (which will include usage data weighted by audience); and another for revenues to be distributed to performers (which will not include weighted usage data).

PPI currently weights usage by audience for Producers, while it was RAAP's practice not to do that. As such the proposal to create two distribution funds will enable PPI to calculate and allocate revenues to recordings, producers and performers in a manner that is consistent with RAAP's practice whilst noting that this is a matter that is worthy of re-consideration by performers CMOs.

For the distribution of producer revenues, National Stations are typically allocated a weighting of one, while local stations are down-weighted to reflect their smaller reach/audience.

For the distribution of performer's revenues all radio stations will be allocated a weighting of one in accordance with RAAP's practice.

Revenues are then apportioned across each radio station according to its usage plays, weighting and weighted plays as illustrated below:

Producer Fund

Usage Log Name	Reach	Usage Plays	Weighting /Audience	Weighted Plays	Split of €5M NDR
RTE Radio 1	National	8M	1.0	8M	€1.43M
2FM	National	10M	1.0	10M	€1.78M
FM104	Local	10M	0.4	4M	€0.71M
Classic Hits	Local	11M	0.3	3.3M	€0.59M
98FM	Local	11M	0.25*	2.75M	€0.49M
		50M		28.05M	€5.00M

* Weightings are always rounded up to two decimal places.

* A minimum weighting/audience of 0.2 is applied to the stations with the smallest audiences

Performer Fund

Usage Log Name	Reach	Usage Plays	Weighting /Audience	Weighted Plays	Split of €5M NDR
RTE Radio 1	National	8M	1.0	8M	€0.80M
2FM	National	10M	1.0	10M	€1.00M
FM104	Local	10M	1.0	10M	€1.00M
Classic Hits	Local	11M	1.0	11M	€1.10M
98FM	Local	11M	1.0	11M	€1.10M
		50M		50M	€5.00M

Apportionment of Revenues to Licensee Channel / Station

Revenues associated with each usage log will be apportioned across all of the matched and unmatched weighted plays as illustrated below:-

Producer Fund

Usage Log Name	Weighted Plays		Split of €5M NDR	Match Rate	Matched To Distribute	Unmatched To Hold
RTE Radio 1	8M		€1.43M	90%	€1.29M	€0.14M
2FM	10M		€1.78M	95%	€1.69M	€0.09M
FM104	4M		€0.71M	95%	€0.67M	€0.04M
Classic hits	3.3M		€0.59M	95%	€0.56M	€0.03M
98FM	2.75M		€0.49M	95%	€0.47M	€0.024M
	28.05M		€5.00M	-	€4.68M	€0.32M

Performer Fund

Usage Log Name	Weighted Plays	Split of €5M NDR	Match Rate	Matched To Distribute	Unmatched To Hold
RTE Radio 1	8M	€0.80M	90%	€0.72M	€0.08M
2FM	10M	€1.00M	95%	€0.95M	€0.05M
FM104	10M	€1.00M	95%	€0.95M	€0.05M
Classic Hits	11M	€1.10M	95%	€1.05M	€0.05M
98FM	11M	€1.10M	95%	€1.05M	€0.05M
	50M	€5.00M		€4.72M	€0.28M

The distribution system is configured to calculate distributions on a per-second basis. As such PPL will multiply the number of plays by 180 seconds to derive a per-second equivalent for the purposes of distribution. This will then be divided by 180 for onward reporting purposes.

Television Audio and Music Video Funds and Profiles**Use of television audio usage reporting**

From 2023, PPI will aim to distribute all television licensee's audio revenues collected for the 2022 airplay year onwards using music usage data received from corresponding television broadcast licensees.

Use of television music video usage reporting

From 2023, PPI will also aim to distribute all television licensee's video revenues using music video usage data received from corresponding television broadcast licensees.

Use of television audio and music video surrogates for distribution

Where television music usage is not available, is not suitable or proportionate to use, then PPI may choose to:

1. Hold such revenues until such a time as it can be distributed using reported music usage; or
2. Distribute the revenues using one or more other surrogate television music usage sources as identified by PPI in accordance with its distribution policies; or
3. Distribute the revenues using the radio-based funds and profiles.

Allocation of Revenues to Played Recordings

To reflect the fact that music audio and video can often be played for short durations in television programmes, PPI will allocate revenues to all licensed recordings and music videos reported by television broadcasters based on the duration of plays (in seconds) rather than the number of full-track plays (as is the case in the radio funds and profiles).

Apportionment of audio and music video Revenues to Licensee Channels/Stations

Television audio and music video revenues will be distributed in separate funds.

Where a television broadcaster is licensed for two or more stations and station level music reporting is available, licensee audio or music video revenues can be apportioned across each station based on the size of the channel/station's Irish audience (based on the total viewer hours in a distribution period) multiplied by the amount of music each station uses (in seconds).

PPI will use Irish viewer hours data to weight each channel where such data is available. However, where Irish audience data is not available, PPI will give PPI UK percentage splits across each Channel/Station so that PPI can determine how to weight the Irish stations.

Apportionment of Licensee Channel/Station Revenues to Matched and Unmatched Recordings

Where PPI has collected revenue from UK licensees broadcasting in Ireland, then PPI shall allocate all revenues to matched usage only. PPI will hold a reserve in respect of some or all of the unmatched TV airplays for the purpose of making payments to producers / performers where it is identified that their unmatched recordings have been used, as part of a "lates" process. The "lates" process will allow the Producer/Performer to make a claim indicating the ISRC, the title, the artist, the date of registration of the recording and channel and programme, date and time when the sound recording was broadcast.

Where PPI has collected revenues for Irish licensees broadcasting in Ireland, then PPI shall allocate all revenues to matched and unmatched usage. This practice will be reviewed when data is collected on the size of the unmatched usage.

Accuracy and completeness of television reporting

PPI will endeavour to ensure that Irish broadcasters provide reporting detailing all licensed and distributable sound recordings and music videos. This will include all commercially recorded music and videos controlled by PPI members that is used in programming that is covered by the television broadcaster's licence including the use of music in promos, as background in television productions and in restricted use in signature tunes (i.e., used no more than twice). Unlicensed music will include all commercial music used in feature films, US acquired programmes (where rights have been bought out at source), and adverts. Unlicensed music will also include all uses of non-commercial production/library music, live performances, and specially commissioned recordings. If PPI cannot obtain reporting from Irish Broadcasters that is fit for purpose then PPI will source data from reputable audio recognition suppliers.

PPI will use UK music usage (where no appropriate Irish usage data is available) to assist with the distribution of the equivalent licensee revenues in Ireland.

Apportionment of Licensee Channel/Station Revenues to Producers and Performers

PPI will create two funds per licensee. One for the distribution of linear broadcast revenues to producers and performers, and one for the distribution of non-linear revenues to producers only.

Apportionment of Annual Revenues for In-year Distributions

In common with other revenue streams, PPI will aim to distribute Television revenues on a six-monthly basis.

Subject to receiving all applicable audio and music video usage data, PPI shall aim to distribute the first six months revenues collected from Television Broadcasters in December of the same year, with adjustments to the first half of the year and the first distribution of the second half of the year in June of the following year.

As the music usage in some programmes can take time to be delivered, there is a risk that some music use will not have been received and processed by the time of running an in-year and end-of-year distribution. Where this occurs, usage will be loaded post-distribution and added to the next adjustment.

Television Audio and Music Video Surrogate Funds and Profiles

Where PPI does not have suitable music usage for the distribution of television audio or music video revenues, then PPI will create a surrogate profile for one or more licensee funds.

Distribution Calculations & Allocation Rules

Sound Recording and Music Video Copyright Protection

All matched recordings included in the distribution will be checked to see if they are protected by Sound Recording copyright. Any recordings identified as being out of copyright will be excluded from the distribution and the revenues provisionally allocated to these recordings will be pro-rated across all in-copyright recordings within the relevant fund.

PPI protects Sound Recordings for the duration of their copyright. This is 50 years in respect of Sound Recordings released prior to 1963 and 70 years in respect of a Sound Recording released from 1963 onwards. The release date is determined by reference to its date of fixation and/or first publication; however, as this data is not readily available, PPL will use the Recording's "P-Date" as a more readily available alternative.

To identify whether a Sound Recording is within copyright, the following logic will be applied by the distribution system:

- The date of first publication will be determined by reference to the Sound Recording's "PDate".

- If a Sound Recording was used within 50 years (if released prior to 1963) or 70 years (if released from 1963 on) of its stated PDate it shall be considered within copyright.
- If the PDate is unknown at the time of distribution it shall be assumed to be within copyright.

For Music Videos the copyright terms is 70 years from the date of the last contributor to the music video. As PPI does not hold such information, PPI shall for the foreseeable future treat all Music Videos as within copyright.

Producer Allocation Rules

Identifying Producer Rights Holders

PPL has a territorial rights management database that is capable of storing producers' recording rights information by time period, territory, and type of use.

The distribution system will reference this database to identify producer rights holders against matched recordings / music videos based on the month in which a Sound Recording / Music Video was used, the territory in which it was used (i.e. Ireland) and the type of its use (e.g. Broadcast).

To manage data volumes and optimise distribution processing, PPL aggregates matched usage data to a monthly level when it is loaded into the distribution system. As such, where a producer rights holder changes during a month, the system will allocate money to the producer who controls the rights for the greater share of the month.

Allocating revenues to Producer Rights Holders

Where a producer rights holder (for the time period, territory and type of use) is identified against a matched Sound Recording / Music Video within a fund, a producer revenue share is allocated to the identified producer's "payable" account. Where two or more producers are identified as controlling the rights, and these rights do not overlap and are therefore not in conflict (i.e. ownership is shared), revenues will be pro-rated between these producers based on their percentage ownership share defined in the rights database. Where two or more producers are identified as controlling the rights for the same time period, territory and type of use, these rights will overlap and will be considered in conflict (double-claimed). In this case revenues will be held by PPI in the "in conflict" account until the conflict can be resolved. Where the producer rights holder in the territory of Ireland is unknown for the type of use and/or time period, the Sound Recording's / Music Video's revenues are held by PPI in the "unknown" account.

In exceptional cases, PPI can instruct PPL to hold all allocations due to a Sound Recording / Music Video in a PPI distribution. This most commonly occurs when erroneous usage is identified during the distribution. In such a scenario, PPI can request the Sound Recording / Music Video within the PPI distribution system be placed on hold. This will allocate the Sound Recording's / Music Video's revenue to the "held" account. This will ensure any

revenues are held by PPI while the issue is resolved. The recording can then be taken off hold in time for the next adjustment.

Allocating revenues where Producer Rights Change

Where a producer no longer controls the rights to a Sound Recording / Music Video (either through a sale of their rights, or through the end of a licensing agreement), the old and new producers should update their rights information in the system. This will enable the distribution system to allocate revenue to the producer who controls the rights to a Sound Recording / Music Video at the time and date of use.

Producer Mandates

The distribution system will identify territorial rights holders for each matched recording. These will be identified to PPI in the distribution allocation reporting.

PPI will cross-reference identified producers with corresponding producers in its own database to enable it to determine which entity to pay, whether this is the reported record company, a collecting agent or another CMO.

Performer Allocation Rules

Performers can be added or "linked" to recordings in the PPL Repertoire Database by producers who register recordings, by performers who perform on recordings, and by CMOs and performer agents who represent performers who perform on recordings.

Additions and/or changes to performer line-ups are subject to review and approval by PPL to ensure their validity, and in certain circumstances (for example, where there is a dispute as to whether a performer has performed on a recording) PPL may require evidence to support such additions and/or changes.

Each performer who is successful in being added to a Sound Recording in PPL's Repertoire Database has an identified performance contribution and performer category for each Recording. The performance contribution identifies what the performer did on the Recording, for example sang vocals or played guitar and the performer category identifies whether the performer was a Featured or Non-Featured performer. In addition, for a Performer to qualify for equitable remuneration in respect of their recorded performance, their performance must be a "qualifying performance" (i.e. be given by a "qualifying performer" or take place in a "qualifying country").

After all qualifying performances are allocated revenue, the entity to pay can be identified by reference to the performer's mandate information.

Performance Contributions

All performers who are linked to Sound Recordings in the PPL Repertoire Database will have one or more associated performance contribution for each Recording. The number of performance contributions listed is dependent on how many contributions the performer has made on the Recording.

Performers can make contributions to a recording that may or may not amount to a "performance" for the purposes of equitable remuneration; however, only contributions that amount to a "performance" will be considered in the PPI distribution calculation and allocation. Contributions that do not amount to a "performance", such as contributions from "studio engineer" and "composer", will be ignored.

Contributions that amount to a "performance" are identified in a list of eligible contributions attached as Annex I to this document.

Regardless of how many performances each performer has made on a recording, they shall be treated as making one contribution only per Sound Recording and categorised as either a Featured or Non-Featured Performer.

Performer Categories

Performer contributions are categorised into Featured (F) and Non-Featured (NF).

In the scenario where a performer is linked to a Sound Recording multiple times and has been assigned different categories for one or more performances, the system will take the most significant PPI category, i.e., "Featured" over "Non-Featured".

Performer Share Agreements

- All of the performers on a Sound Recording may agree in writing how the Performers' Equitable Remuneration is to be allocated between them, provided that they are able to certify that they were the total number of Performers on the Sound Recording;

- All of the F Performers on a Sound Recording may agree in writing to treat one or more of the NF Performers on a recording as a F Performer; or
- All of the F Performers on a Sound Recording may agree in writing to vary as between them the proportions of the Performers' Equitable Remuneration payable to them.

Such agreements must be made in writing in a prescribed format Performer Share Agreement (PSA).

Where a PSA exists against a Sound Recording in PPL's Distribution System for PPI, the standard allocation rules will be completely overridden and revenues will be split amongst only those F and all NF Performers included in the PSA in the proportions identified for each Performer in the PSA.

A PSA can be set up at any time and any revenues allocated to performers on such Sound Recordings will be apportioned in the agreed manner from the date the PSA becomes effective. A PSA can be back dated by a maximum of three years.

Where no PSA exists, the Performers' Allocation will be split between qualifying F and NF Performers, with 70% going to F performers and 30% going to NF performers. This is in accordance with the RAAP Distribution Scheme but is a matter that should be re-considered between performers CMOs since other CMOs apply different divisions.

Splitting revenues between Featured and Non-Featured Performers

The distribution system will by default split the Performers' share of a Sound Recording's revenues, 70% in favour of F Performers and 30% to NF Performers. As indicated above this is a division that may be reviewed at a later date by performers CMOs.

Where a recording has a single F performer (who has a performance contribution of "conductor") and an ensemble of 41 or more NF performers, the F Performer share shall be capped at 32.5%, with the remaining 67.5% being made available to the individual NF performers or the NF performer ensemble entity who will individually receive a 0.75% share each. This will be designated a Type B recording.

PPI and PPL will identify such recordings through repertoire data qualify work, and where Type B recordings are identified, will make them identifiable to the distribution system by adding them to a Type B recordings list.

Where there are 91 or more NF performers there will be insufficient NF performer revenue to allocate 0.75% to each NF performer and so where there are 91 or more NF performers the 67.5% revenue share shall be divided equally amongst the NF performers so that all monies can be allocated without the need for any overage.

Where a Sound Recording has an accurate line-up (identified where both the F and NF Accurate flags are set on the recording in the PPL Repertoire Database), and there are one or more F Performers linked, but no NF Performers, 100% of the Performers' Allocation shall be allocated to the F Performers.

Where a recording has an accurate line-up (identified where both the F and NF Accurate flags are set on the recording in the PPL Repertoire Database), and there are no F Performers linked, but one or more NF Performers, 100% of the Performers' Allocation shall be allocated to the NF Performers.

With the exception of PSAs, which are dealt with in the manner described above the performer revenues apportioned to the F and NF Performers on a Sound Recording, based on the logic described above, will be further sub-divided based on the criteria detailed in the following three sections.

Performer Qualification

PPL's Distribution System for PPI will recognise qualifying Performers only.

Where a performer has made a contribution to a Sound Recording that amounts to a performance, and where the performer qualifies to receive Equitable Remuneration (ER), they will be allocated a share of the Performers' Allocation for that Recording. Where they do not, the revenue will be reallocated to the non-qualifying reserve .

Performer qualification is determined by firstly checking whether the country of each linked performer's citizenship/nationality/residence at the time of performance is a qualifying country. If any linked performers qualify on any one of these criteria, they will be identified as a "Qualifying" performer.

For those linked performers who do not qualify on the basis of their citizenship/nationality/ residence at the time of the performance, the country of performance (CoP), if known, will be checked to see whether the CoP is a qualifying country. Again, if any linked performers qualify on the basis of CoP, they will be identified as a "Qualifying" performer.

Those linked performers who do not qualify on the basis of either their citizenship/nationality/ residence at the time of performance or the CoP (provided the CoP is known) will be identified as "Non-Qualifying" performers.

Finally, if a Recording's country of recording (CoR) is known and is a qualifying country, all remaining performers (linked and unlinked) whose qualification status has not yet been determined are assumed to qualify and will be considered in the allocation of the Performers' Allocation of the Recording's revenue. Where the CoR is unknown, the country is assumed to be qualifying until such time as it is populated, at which point its qualification status is re-evaluated. Where a Recording's CoR is identified as a non-qualifying country and there are unlinked

performers on the recording, the unknown performers will all be assumed to be "Non-Qualifying" performers (on the basis that this is likely to be the reason why they have not been registered).

PPI will use the list of those countries who are party to the Rome Convention to determine whether a performer's CoP, country of citizenship/nationality/residence, or country of recording is a qualifying country. A copy of the list of countries is included in Annex II of this document

Calculating Featured Performer splits

The system will firstly check whether the F Performer line-up accurate flag on the matched recording (as held in the PPL Repertoire Database) is set to accurate. This flag is set by PPL through its own research, performer board-approved performer line-up policies or from information provided by the producer, or on the request of a CMO which represents the F Performers on the recording.

Where the Featured Performer line-up accurate flag is set:

The system will split the Recording's F Performer revenue into equal shares based on the greater of the Recording's F Performer count or number of F Performers (with qualifying performances) linked to the Recording (this is usually, but not always, the same).

Where the Featured Performer line-up accurate flag is not set:

The system will split the F Performer revenues into equal shares based on the greater of the Recording's F Performer count, number of F Performers (with qualifying performances) linked, or the number of estimated F Performers based on the Recording's genre default. A copy of the genre default list is included in Annex III of this document.

PPL's Distribution System for PPI will then allocate each of these equal shares to one of four accounts, based on whether each performer is linked to the recording and qualifies to receive equitable remuneration. The accounts are as follows:

Performer linked?	Performer qualifies?	Account to allocate F Performer share
Yes	Yes	Payable

Yes	No	Known Non-Qualifying Featured Performer
No	*Yes	Unknown Featured Performer
No	*No	Unknown Non-Qualifying Featured Performer

* Assumed qualification status of unknown performer.

Where a F Performer is linked and is a qualifying performer (or is assumed to be qualifying), their share of the Recording's revenue is allocated to their payable account.

Calculating Non-Featured performer splits

The system will firstly check whether the NF Performer line-up accurate flag on the matched Recording (as held in the PPL Repertoire Database) is set to accurate. This flag is set by PPL through its own research, performer board-approved performer line-up policies or from information provided by the producer, or on the request of a CMO which represents the NF Performers on the recording.

Where the Non-Featured Performer line-up accurate flag is set:

The system will calculate the Recording's NF Performer count by taking the greater of the Recording's NF Performer count or number of NF Performers (with qualifying performances) linked to the Recording (this is usually, but not always the same).

Where the Non-Featured Performer line-up accurate flag is not set:

The system will calculate the Recording's NF Performer count by taking the greater of the Recording's NF Performer count, number of NF Performers (with qualifying performances) linked, or the number of estimated NF Performers based on the Recording's genre default.

Where the recordings NF Performer count is less than five, the system will allocate 7.5% to each NF Performer. Where the count is five or more, the revenues shall be split equally between the number of NF Performers on the recording as described in the table below:-

Number of NF Performers	1-4	5	6	7	8	9	10
% shares	7.5	6	5	4.2857	3.75	3.333	3.0

Where a recording has less than four performers, not all NF Performer revenues will be allocated. This will create a surplus which will be allocated to the "Non-Featured Overage" account until such a time as the F and NF Performer line -up compete flags are set, after which this money will be apportioned to the F and NF Performers on the recording as set out below (Non-Featured Reallocation) .

Revenues allocated to NF Performers will be allocated to one of the following four accounts:

Performer linked?	Performer qualifies?	Account to allocate NF Performer share
Yes	Yes	Payable
Yes	No	Known Non-Qualifying Non-Featured Performer
No	*Yes	Unknown Non-Featured Performer
No	*No	Unknown Non-Qualifying Non-Featured Performer

* Assumed qualification status of unknown performer.

Where an NF Performer is linked and is a qualifying performer (or is assumed to be qualifying), their share of the Recording's revenue is allocated to their payable account.

Non-Featured Reallocation

Where the NF Reallocation Flag is not set:

Any non-featured overage revenues will be held in respect of Non-Featured Overage monies.

Where the NF Reallocation Flag is set:

Where the F Performer and NF Performer line-up flags are set to accurate and there are surplus revenue shares held in the Recording's "Non-Featured Overage" account, the system shall apportion these revenues across all the F and NF Performers (with qualifying and non-qualifying performances) on a pro-rata basis.

Where a performer has a non-qualifying performance his/her allocation will be redirected to the Known Non-Qualifying Non-Featured Performer reserve for reallocation to producers.

Non-Qualifying Reallocation

Once PPL's distribution system for PPI has completed its allocations, any Recording revenues associated with non-qualifying performers will be reallocated to producers:

The system will re-allocate revenues in one of two ways, depending on whether the "Allocate to Recording Rights Holders" flag is, or is not set.

Where the Allocate to Recording Rights Holders flag is not set (default setting for radio funds and profiles):

The revenues will be apportioned across all the producers receiving revenue in the distribution on a pro-rata basis.

Where the Allocate to Recording Rights Holders flag is set (default for television funds and profiles):

The revenues will be re-allocated to the corresponding producer or producers on the Recording against which the revenues are determined to be non-qualifying.

Non Qualifying Reserve

Where the Allocate to Recording Rights Holders flag is set, revenue is apportioned across all the producers.

Producer and Performer Mandates

Once PPL's distribution system for PPI has completed allocating revenues to producer and performer rights holders, it will seek to identify who PPI should pay in respect of these allocations. It does this by identifying the payment entity from the producers' or performers' mandate lists.

The mandated entity can then be used to inform PPI who it should pay in respect of each identified and payable rights holder.

Producer Mandate Lists

The producer mandate list will identify every producer that it represents in Ireland and the payment entity to whom it should pay any allocated revenues to by type of use. This can be the same producer where they are paid directly by PPI, or a CMO or Agent where they have the mandate to collect revenues on behalf of the producer.

The producer mandate list will be loaded into PPL's Mandate database in advance of each distribution calculation and allocation, and will identify producers with mandates, producers with mandates in conflict and producers with no mandates.

PPL will extract a list of these producers and their mandate information for loading into Alliant. This will identify whether a mandated entity for the producer is known, not known or is in conflict in Ireland by type of use, and if known who the entity is.

PPL will use the mandate list to inform PPI which entities it should pay in respect of the current distribution.

Performer Mandate Lists

If a performers CMO indicates that it is mandated by a particular performer, then PPI will accept that however if more than one CMO claims representation then PPI will ask the CMOs to resolve the dispute between themselves and until that is resolved will place the performers disputed allocation on hold as set out below.

Recording Level Hold

In the scenario where there is an issue with matched usage which would result in revenues being incorrectly allocated, PPI may put the associated recording in question on hold.

Where a recording is placed on hold, revenue will continue to be allocated to it in the standard way, and these revenues shall be split between the producer and performers, but no further allocations to producer or performer rights holders shall be made (and instead revenues shall be held in the "Held Recording" reserve) until such a time as the recording is taken off hold.

Distribution Adjustments

PPI will make adjustments to prior years distributions for the duration of PPI's open period/period of limitation.

When a distribution adjustment is made to a previously run distribution the distribution system will recalculate the entire distribution based on the latest available data. This can result in positive and negative adjustments being made to previously calculated member allocations.

Adjustment Triggers

Adjustments to recording allocations or payment entities are triggered by a range of scenarios.

Recording allocation adjustments are triggered by:

1. Changes to usage and Revenues (Funds and Profiles)
 - a. Addition or removal of revenues; or
 - b. Addition or removal of usage data.
2. Changes to Sound Recording / Music Video qualification or copyright status
3. Changes to Producer territorial rights holders:

- a. Unknown Producers being identified;
- b. Previous Producer being incorrect and changed;
- c. A new Producer conflict being created; or
- d. A previous Producer conflict being resolved.

4. Changes to Performer rights holders:

- a. Unknown Performer being identified;
- b. Previous Performer being incorrect and changed;
- c. Change in category of performer;
- d. Addition or removal of qualifying role;
- e. Change in performer qualification status; or
- f. Change in recording's genre.

5. Changes to a Recording Level Hold.

Mandate and payment entity adjustments are triggered by:

- 1. Changes to mandates information.

All of these reasons are described further below.

Changes to Usage and Revenues (Funds and Profiles)

Addition of revenues

Where additional revenue is added to a previously run distribution or adjustment calculation and allocation, the additional revenue will be pro-rated across the associated usage data as identified in the distribution Funds & Profiles. This will result in revenue either being added to newly loaded matched recordings, in which case previous allocations will be unchanged, or additional revenue being allocated to previously loaded matched recordings, in which case rights holders allocations will increase.

Addition of usage data

Where additional usage data is matched and added to a previously run distribution or adjustment, this usage and its associated held revenue is made available for distribution in the next adjustment. This results in the newly matched recordings and associated rights holders being allocated this revenue.

Changes to Sound Recording / Music Video Qualification or Copyright Status

Recording Qualification Changes

Where a matched recording / Music Video that has previously been included in a distribution is identified as non-qualifying, it can be removed from the distribution process. Where this occurs the usage line is removed and the revenues allocated to this recording are pro-rated across the remaining recordings. This results in a positive allocation to all remaining recordings and rights holders.

Copyright Status Changes

Where the copyright status of a recording / Music Video changes between a distribution and adjustment the system will determine whether to include or exclude the recording and thus allocate revenue to its associated rights holders as follows:

Old Status	New Status	Previously Included	Currently Included
Out of Copyright	Out of Copyright	No	No
Out of Copyright	In Copyright	No	Yes
Out of Copyright	Unknown	No	No
In Copyright	Out of Copyright	Yes	No
In Copyright	In Copyright	Yes	Yes
In Copyright	Unknown	Yes	Yes
Unknown	Unknown	Yes	Yes
Unknown	In Copyright	Yes	Yes
Unknown	Out of Copyright	Yes	No

Changes to a Producer territorial rights holders

Unknown Producers being identified

Where a Sound Recording / Music Video was previously identified with an unknown producer that has since been identified, revenues that were previously reserved for the producer on the Recording / Video can be reallocated to the identified producer's account.

Previous Producer being incorrect and changed

Where a Sound Recording / Music Video was previously identified with a known producer who has subsequently been identified to have been incorrect, revenues will be recouped from the incorrect producer account and reallocated to the new/correct producer payable account.

A new Producer conflict being created

When a conflict is identified, any revenue previously allocated to the matched recording / video will be recouped and reserved until the conflict is resolved. This may be appropriate because the new claimant may be entitled to payment of revenues previously allocated to the other producer.

Where this occurs, the distribution system will recoup the monies from the previously identified rights holder and hold this revenue in the "In Conflict" producer reserve while the conflict is resolved.

A previous Producer conflict being resolved

Where a matched Sound Recording / Music Video was previously identified with two or more conflicting producers, and that conflict has now been resolved, revenues will be moved from the "In Conflict" producer reserve account to the producer "payable" account.

Changes to a Performer

Unknown Performers being identified

Where a Sound Recording was previously identified with an unknown performer share that has since been identified, revenues that were previously reserved for the unknown performer on the Recording can be reallocated to the identified performer's account.

Previous Performer being incorrect and changed

Where a Sound Recording was previously identified with a known performer who has subsequently been identified to have been incorrectly linked to the Recording and has subsequently been removed, their previously allocated revenues will be recouped from the incorrect performer "payable" account and reallocated to new/correct performer "payable" account(s) or "unknown" F or NF Performer reserve.

Change in category of performer

Where a Sound Recording previously had a performer linked to it as a featured performer, and who has subsequently changed category to a non-featured performer (or vice versa), or where a performer category

changes from a non-payable to payable role (or vice versa), all performer allocations will be recalculated taking into account the category changes.

Any over allocated revenues will be recouped from relevant performer "payable" accounts and reallocated in line with the performer allocation rules.

Addition or removal of qualifying role

Where a performer has an additional role added to a Recording, and the category of the role is the same as previous role(s), the system will ignore the additional role. However, where an additional role is added and the category is changed to a more significant category, for example non-payable to payable, or non-featured to featured, the system will recalculate the performer allocations based on this change.

Where a performer role is removed from a Recording or is changed from a payable to a non-payable role, the system will recalculate the performer shares based on this change.

Change in performer qualification status

Where a performer was previously believed to be qualifying, due to assumptions being made based on the absence of certain information, or previously provided information being incorrect, the system will recoup this money from the appropriate performer's "payable" or "reserve" account and will reallocate to the known non-qualifying featured or non-featured performer reserve for reallocation to the producer(s).

Similarly, where a performer was previously believed to be non-qualifying and is subsequently found to qualify, the system will recoup this money from the producer's "non-qualifying reallocation" account or non-qualifying reserve and reallocate to the performer's "payable" or "reserve" accounts as appropriate.

Change in Recording's genre

A Recording's genre is used to estimate the number of F or NF performers on a line-up where the F Performer and/or NF Performer line-up accurate flag is not set.

Where a Recording does not have an F and/or NF Performer line-up accurate flag set, and the genre changes, the system will re-evaluate the F and NF Performer line-up count using the new genre default number. If the F and/or NF genre default number is greater than the corresponding F or NF Performer count or linked number then the system will readjust the F and/or NF Performer allocations using the new F and/or NF genre default numbers. This may lead to increases or decreases to the allocations that each F and/or NF Performer receives depending on whether the new genre default number is larger or smaller than the previous one.

Changes to a Recording Level Hold

If a Recording is placed on hold, all revenues previously allocated to producer and performer rights holders, and/or recording accounts, are recouped and held against the "Held Recording" account for the period of the hold.

Similarly, if a Recording is taken off hold, all revenues held in the "Held Recording" account are released and allocated to the producers and performers in accordance with the PPI distribution requirements described in this document.

Changes to Producer and Performer mandates

The system will re-evaluate any revenues held in a previous distribution against the current mandate list, to see if these can now be released.

Distribution Closure

PPI will stop adjusting revenues after the expiry of the distribution open period. Thereafter any undistributed revenues will be subject to PPI's distribution closure policy.

Upon completion of the final distribution run:

- All outstanding held producer revenues will be pro-rated across all producer allocations received within that airplay period; and
- All outstanding held performer revenues (including, if applicable, any reserves, unpaid performers' ER or Overages), will be pro-rated across all performer allocations on tracks embodying qualifying performances received within that airplay period.

Annex

I - Qualifying performances list

II - Qualifying country list

III - Genre defaults list

Continent/Region	Continent/Region	Continent/Region	Continent/Region
Anatara	Daf	Kelenang (2927)	Saxophone
Acoustic Bass Guitar	Daire	Kemence	Saz
Accordlon	Dance	Kena	Shinobue
Atchere	Dan Tranh	Keyboards	Sackbut
Accompanist	Damaru	Kaba Gaida	Sopranino Clarinet
Alto Crumhorn	Daxaphone	Komun'go	Soprano Crumhorn
Actor	Dobro-Bass	Khaen	Scraper
Adufe	Double Bass	Khalam	DJ (Scratcher)
Aeolian Harp	Doumbi	Khol	Sodinar
Andean Flute	Dumbelek	Khuur	Snare Drum
Afuche	Double Bassoon	Khulsan Khuur	Steel Drum
Algaita	Dan Bau	Kkwaengwari	Sekere
Agogo	Dulceola	Klong Khaek	Serpent
Apongalahy	Dulcian	Kelenang (2940)	Steel Guitar
Acoustic Guitar	Double Clarinet	Klong	Shudraga
Andean Harp	Dundun	Kamalca	Sheng
African Congo Drums	Def	Kamac	Shofar
Aketse	Diaff	Kemene	Shakuhachi
Angklung	Double Flute	Kempul	Shaker
Alto Clarinet	Dholak	Kendang	Shamisen
Alto Flute	Dhol	Kanjira	Shenai
Algoja	Di?	Kenong	Shouting
Alto Horn	Dilruba	Kora	Shuttle Pipes
Alphorn	Didjeridu	Koto	Sihu
Alto (voice)	Di (Flute)	Kempur	Sil-Snyan
Archlute	Director (Musical)	Kra	Siren
Animal Sounds	Di (Silt Drum)	Karigo	Sopranino Saxophone
Ambtara	Dizi	Kalamba Rambo	Sign Language Interpreter
Anglo-Concertina	Djembe	Krar	Sopilka
Anandalahari	DJ (Spoken Word)	Karamouza	Slentem
Animal Sounds Impersonator	Djura	Kusle	Saxello
Announcer	Droma	Kortholt	Steam Locomotive Sounds
Appalachian Dulcimer	Drum Major	Ketuk	Salterio
Arpeggiator	Drum Machine	Kartal	Surnai (Kashmir)
Apentemma	Danburo	Korintsana	Sanfona
Alto Recorder	Dan Nguyet	Kong Wong Yai	Santur
Arghul	Doneli	Kenylr	Sanxian
Asiko	Dobro	Lakota Flute	Souyliari
Alto Saxophone	Dohol	Laouto	Soprano (voice)
Alto Trombone	Doira	Laud	Sousaphone
Autoharp	Dombra	Lamba	Speech
Alto Valve Trombone	Donno	Launeddas	Square Pianoforte
Babasa	Doumbaki	Leader	Spinnet
Bass Accordion	Diple	Log Drum	Spoons
Bagpipes	Drum Programmer	Lute-Harpsichord	Spoken Word
Bajo	Dotara	Lilting	Sorna
Banjo-Mandolin	Darabukka	Umbe	Surbahar
BARA	Dril-Bu	Ura Organizatai	Surdu
Bass	Drum	Lokanga Bara	Sopranino Recorder

Bata	Drums	Lamellaphone	Sarod
Bombo (Mouth Bom)	Drum Sergeant	Lowland Pipes	Saranggi
Bombo (Bass Drum)	Dilli Tulduk	Llaute	Saron
Bombo (Frame Drum)	Duduk	Lokole	Saroz
Boobams	Duff	Lirica	Soprano Sax (C)
Bombo?	Duggi	Lyre	Sindhi Sarangi
Bambaro	Dulcimer	Lirone	Scottish Small Pipes
Brass	Dumbuks	Lap Steel Guitar	Soprano Saxophone
Bass-Baritone (voice)	Dung-Chen	Lukeme	Setar
Beat Box	Dutar	Lute	Step Dancer
Boys' Choir Director	Dvojnice	Lyra Viol	Stritch
Bass Crumhorn	Davul	Low Whistle	Storyteller
Bass Concertina	Electric Accordion	Lyra	Slide Trumpet
Bandola	Electric Appalachian Dulcimer	Lyricon	Sitar
Bass Dulcian	Electric Bass Guitar	Lysarden	Stylophone
Bodhran	Electronic Cello	MC	Sulling
Bandolin	Electronic Drums	Mandolin	Suona
Bandonen	Electric Fiddle	Marimba	Surmandal
Bandora	Sound Effects	Mbira	Svirala
Banjo-Dulcimer	Electric Guitar	Mouth Bow	Swanee Whistle
Bells	English Guitar	Murcang	Shawm
Bendir	Electric Harp	Mandola	Symphony
Berimbau	Electric Keyboard	Mandocello	Synthesizer
Bull Fiddle	Ektar	Maddalam	Sanza
Bass Guitar	Electronics	Madai	Tabla
Biniou	Electronium	Music Director	Tar (Frame Drum)
Banjulele	Emulator	Musical Director (Shows)	Taiko
Bajo Sexto	English Bagpipes	Mejoranera	Tal
Bankia	English Concertina	Melodeon	Tambura
Bandleader	English Horn	Mey	Tar
Bass Lute	Electronic Organ	Magruna	Tambur (Drum)
Balafon	Electric Organ	Mdistick	Tavil
Balalaika	Electronic Percussion	Mhlster	Tabal
Baglama	Electronic Piano	Miscellaneous	Tubular Bells
Bolon	Electric Piano	Mizmar	Timbales
Bullroarer	Erhu	Manjlra	Tambora
Bell Tree	Esraj	Manjur	Tambourine
Bass Marimba	Electric Sitar	Morin Khuur	Toumbas
Bembe	Electric Upright Bass	Melodica	Tambur (Lute)
Bongos	Euphonium	Mellophonium	Tibetan Bowls
Banjo	Electric Viola	Mellotron	Tea Chest Bass
Bones	Electronic Vibraphone	Mellophone	Tap Dancer
Bo?	Electric Cello	Mouth Music	Talking Drum
Bo (Bell)	Electric Violin	Mong	Tenor Banjo
Bo (Cymbals)	Electronic Violin	Mandore	Trumpet (Eflat)
Bo (Flute)	Electronic Wind Instrument	Maracas	Tenor Guitar
Bombarde	Fretless Bass Guitar	Mrdanga	Tenor
Bordonua	Frame Drum	Mouth Organ	Tenor Recorder
Bouzouki	Feedback	Marimbula	Tefi
Musical Box	Fanfare Trumpet	Morrisette	Treble Flute

Body Percussion	Fairground Organ	Marovany	Triangle
Barrel Piano	Fretless Guitar	Mirwas	Taegum
Bandura	Fiddle	Masenqo	Twelve String Guitars
Brass Bass	File	Muselar	Theorbo
Bass Recorder	Flageolet	Musette	Theatre Organ
Bass Racket	Flugelhorn	Metallophone	Triple Harp
Broom	Flute Organ	Murali	Theremin
Barrel Organ	Falsetto (voice)	Mezzo-Contralto (voice)	Throat Singing
Border Pipes	Flute	Manzello	Timbal
Bandurria	Flexatone	Mezzo-Soprano (voice)	Tin Whistle
Baritone Saxophone	Finger Cymbals	Nakers	Tiple
Baritone (voice)	Finger Clicks	Nal (Drum)	Tulum
Baryton	Folklorist	Nao	Tar (Flute)
Bass Clarinet	Foldella	Naqqara	Tama
Bass Drum	French Bagpipes	Narrator	Tombak
Bass Flute	French Horn	Nay	Tamborim
Basset Horn	Five String Banjo	Nose Flute	Timpani
Bansuri Flute	Foot Stamping	Ngoni	Tam Tam
Bassoon	Foot Tapping	Ngoma	Tambur (Gong)
Bass Saxophone	Fortepiano	Nagasvaram	Tanbura
Basy	Fujara	Natural Horn	Tanbur
Button Accordion	Fyell	Njarka	Tenor Horn
Bass Tuba	Floyera	Nkoni	Trompeta
Basset Clarinet	Gadulka	Nanga	Tirompan
Bass Tambura	Gajde	Northumbrian Small Pipes	Tabor
Baritone (Saxhorn)	Galo	Natural Trumpet	Traps
Bass Trumpet	Gamelan	Nattuva Talam	Temple Block
Bass Trombone	Ganga	Novachord	Tack Piano
Bottle	Gardon	Nyckelharpa	Tapan
Beat Box (Vocal)	Gbedu	Nyatiti	Tambura (South East Europe)
Bugle	Gambang	Oboe D'Amore	Trompetica China
Backing Vocals	Gua'chara	Oboe	Trumpet (3332)
Bass Viol	Gorodao	Ocarina	Treble (voice)
Bass (voice)	Genggong	Oboe DaCaccia	Tarogato
Blwa	Goofus	Ondes Martenot	Trombone
Bayan	Goge	Okonkole	Tar Shenai
Bouz_r	Gangsa	One-Man Band	Treble Recorder
Caller	Ghatam	Omnichord	Tres
Campana	Ghati	Ondioline	Trumpet (3340)
Cor Anglais	Ghara	Optigan	Tenor Sarrusophone
Castanets	Ghayta	Ophicleide	Tenor Sordun
Castrato (voice)	Gaohu	Organ	Treble Shawm
Cavaquinho	Gimbri	Orpharion	DJ (Toaster)
Contrabass Flute	Gini	Pedabro	Tsugaru Samisen
Calabash	Gittern	Pakhavaj	Tenor Saxophone
Cimbalom	Gankogui	Pano	Treble Tambura
Chamber Organ	Glockenspiel	Pipe And Tabor	Tongtong
Chamber Pipes	Glass Harmonica	Piccolo Bass Guitar	Tom-Tom
Cabasa	Gunje	Pj Chawa	Tumba (Goblet Drum)
Cumbus	Gender	Piccolo Trumpet	Tuba

Children's Choir Director	Gong	Pandeiro	Tumbadora
Ceng Ceng	Gourd Rattle	Pandereta	Treble Viol
Corno Da Caccia	Grantang	Pardessus DeViole	Tenor Viol
Choir Director	Griot	Percussion	Tenor (voice)
Cyla-Diare	Grneta	Post Horn	Txalaparta
Cello	Güntang	Piano	Toy Piano
Cifteli	Guiltsteel	Piccolo	Ud
Clog Dancer	Guitarron	Piffaro	Udu
Changgo	Guitar	Piano Accordion	Uilleann Pipes
Charango	Guitar Synthesizer	Pipes	Ukulele
Chamberlin	Gu	P'iri	Untuned Percussion
Choral Conductor	Guayo	Pujador	Unidentified Payable Role
Chinese Drum	Gubgubi	Pocket Trumpet	Unidentified String Instrument
Cheng	Gudugudu	Pulankulal	Vibra-Slap
Chinese Harp	Gung	Player Piano	Vocoder
Ching (Cymbals)	Guiro	Pipe Major	Violoncello Piccolo
Chekere	Guan	Palmas	Viola D'Amore
Chimes	Guitarra	PI Nai	Viola DaGamba
Chapman Stick	Ganza	Poetry Reader	Vena
Chanting	Hammered Dulcimer	Pipa	Vocal Effects
Cimpoi	Hawaiian Guitar	Pipe	Virginals
Citole	Hammer	Polyphon	Viola (Guitar)
Caja	Hammond Organ	Panpipes	Viola
Caj n	Harp	Pipe Sergeant	Vibraphone
Clarinet	Hand Bells	Preacher	Vihuela
Clarinet (C)	Hudukka	Programmer	Vina
Clarinet (E Flat)	Hot Fountain Pen	Presenter	Violin
Chocalho	Harp Guitar	Psalttery	Viola Bastarda
Chalumeau	Hunting Horn (Valved)	Pedal Steel Guitar	Valliha
Clapping	Hi-Hat	Positive (Organ)	Violarina
Clarsach	Heckelphone	Qanun	Violone
Claves	Helicon	Quintfagott	Violino Piccolo
Clavier	Humming	Qirba	Vocals
Comedian	Harmonium	Quinton	Viol
Choirmaster	Hoddu	Qasaba	Variophon
C Melody Saxophone	Horn (2882)	Quills	ValveTrombone
Commentator	Hosho	Quinto	VicitraVina
Chinese Flute	Highland Bagpipes	Rabab	Weisenborn
Cinema Organ	Harpsipiano	Raconteur	Wind Chimes
Cantor	Hardanger Fiddle	Rauschpfelfe	Woodblock
Contralto (voice)	Harmonica	Rababa	Wooden Flute
Congas	Horn (2889)	Rubboard	Whistling
Comb	Harpsichord	Rabel	Whistle
Conductor (Instruments)	Haute-Contre (voice)	Racket	Whip
Conductor	Huapanguera	Reciter	Unnamed Wind Instrument
Congos	Humour	Rondadores	Wobble Board
Conductor (Strings)	Hurdy Gurdy	Rag Dung	Worship Leader
Conductor (Vocals)	Imitation Bass	Reeds	Washboard
Cowbell	Indian Harp	Rebec	Wurlitzer Organ
Calliope	Instruments	Recorder	Woodwind

Chap Lek	Impersonator	Reporter	Xiao
Clappers	Irish Harp	Regals	Xylophone
Carillon	Instructor	Rgya-Gling	Xylorimba
Crumhorn	Interviewee	Rkang-Gling	Yaktaro
Cornet	Interviewer	Rol-Mo	Yangqin
Concertina	Jarana	Ranat Ek	Yatga
Crwth	Jagd Horn	Rnga	Yenjing
Colascione	Jegogan	Studio Personnel (Performing)	Yodelling
Conch Shell	Jejo	Ranat Thum	Yunluo
Chansonnier	Jejo Voatavo	Repicador	Zampona
Celeste	Jumbush	Repique	Zarb
Contrabass Saxophone	Joze	Rapper	Zeze
Contrabass Clarinet	Jublag	RIQQ	Zhonghu
Crotales	Jug	Requinto	Zil
Counter-Tenor (voice)	Jushichigen-Kin (Bass Koto)	Reco-Reco	Zirbaghalia
Cornett	Jawan	Rain Stick	Zither
Chitarrone	Japanese Wooden Flute	Rattle	Zamr
Cittern	Jews Harp	Ruann	Zampogna
Cuatro	Jazz-Horn	RudraVina	Zurna
Culca	Kacapi	Reyong	Zumare
Curtal	Kalimba	Sabaro	Zurla
Clavichord	Kamanche	Sahnai	Cavaco
Clavinet	Kantele	Sal	Tzouras
Chiwata	Karna (Trumpet)	Sampler	Eligible Studio Producer
Caixa	Kaval	Sao	Tepsija
Caxixi	Kayagum	Sarrusophone	Sampled Performer
Cymbals	Kazoo	Satara	Electric Baritone Guitar
DJ	Kabosa	Saw	

Country	Country Name
AFG	Afghanistan
ALB	Albania
AND	Andorra
ARE	United Arab Emirates
ARG	Argentina
ARM	Armenia
AUT	Austria
AZE	Azerbaijan
BEL	Belgium
BEN	Benin
BFA	Burkina Faso
BGR	Bulgaria
BHR	Bahrain
BIH	Bosnia And Herzegovina
BLR	Belarus
BLZ	Belize
BOL	Bolivia
BRA	Brazil
BRB	Barbados
BRN	Brunei Darussalam
BWA	Botswana
CAN	Canada
CHE	Switzerland
CHL	Chile
COG	Congo
COK	Cook Islands
COL	Colombia
COM	Comoros
CPV	Cape Verde
CRI	Costa Rica
CYP	Cyprus
CZE	Czech Republic
DEU	Germany
DMA	Dominica
DNK	Denmark
DOM	Dominican Republic
DZA	Algeria
ECU	Ecuador
ESP	Spain
EST	Estonia
FIN	Finland
FJI	Fiji
FRA	France
FXX	France, Metropolitan
GAB	Gabon
GBR	United Kingdom
GEO	Georgia

GHA	Ghana
GIN	Guinea
GNB	Guinea-Bissau
GRC	Greece
GTM	Guatemala
HND	Honduras
HRV	Croatia
HUN	Hungary
IDN	Indonesia
IMN	Isle Of Man
IND	India
IRL	Ireland
ISL	Iceland
ISR	Israel
ITA	Italy
JAM	Jamaica
JEY	Jersey
JOR	Jordan
JPN	Japan
KAZ	Kazakhstan
KGZ	Kyrgyzstan
KIR	Kiribati
KOR	Korea, Republic Of
LBN	Lebanon
LBR	Liberia
LCA	Saint Lucia
LIE	Liechtenstein
LSO	Lesotho
LTU	Lithuania
LUX	Luxembourg
LVA	Latvia
MAR	Morocco
MCO	Monaco
MDA	Moldova, Republic Of
MEX	Mexico
MKD	Macedonia, The Former Yugoslav Republic Of
MLI	Mali
MLT	Malta
MNE	Montenegro
MNG	Mongolia
MYS	Malaysia
NER	Niger
NGA	Nigeria
NIC	Nicaragua
NLD	Netherlands
NOR	Norway
OMN	Oman
PAN	Panama

PER	Peru
PHL	Philippines
POL	Poland
PRT	Portugal
PRY	Paraguay
QAT	Qatar
ROU	Romania
RUS	Russian Federation
SCG	Serbia and Montenegro
SEN	Senegal
SLV	El Salvador
SMR	San Marino
SRB	Serbia
STP	Sao Tome And Principe
SVK	Slovakia (Slovak Republic)
SVN	Slovenia
SWE	Sweden
SYR	Syrian Arab Republic
TGO	Togo
TJK	Tajikistan
TKM	Turkmenistan
TTO	Trinidad And Tobago
TUN	Tunisia
TUR	Turkey
UGA	Uganda
UKR	Ukraine
URY	Uruguay
UZB	Uzbekistan
VCT	Saint Vincent And The Grenadines
VEN	Venezuela
VNM	Viet Nam
VUT	Vanuatu

Genre (Alliant)	Genre Grouping (Performer Allocation Rules 2015)	Contracted/Featured	Non-Featured
Adult contemporary	Rock	4	4
Alternative Rock	Rock	4	4
Any	Unclassified	1	6
Bhangra	Folk	3	3
Blues	Blues	1	4
Chamber music	Chamber music	2	10
Children's music	Unclassified	1	6
Christian	Religious	2	30
Classical	Classical	2	60
Country	Country	2	6
Dance	Dance	2	5
Easy listening	Middle of the Road	1	20
Erotic	Middle of the Road	1	20
Folk	Folk	3	3
Gospel	Religious	2	30
Hip Hop	R'n'B	2	6
Invalid	Unclassified	1	6
Jazz	Jazz	4	9
Latin	Folk	3	3
Middle of the road	Middle of the Road	1	20
Musical (theatre)	Show	4	60
New Age	New Age Music	1	3
Not Applicable	Unclassified	1	6
Opera	Opera	8	80
Operetta	Opera	8	80
Other	Unclassified	1	6
Pop	Pop	3	6
Rap	R'n'B	2	6
Reggae	Reggae	6	3
Religious	Religious	2	30
Rhythm and Blues	R'n'B	2	6
Rock	Rock	4	4
Rock and Roll	Rock 'n' Roll	4	3
Show	Show	4	60
Soul	Soul	5	10
Sound effects	Unclassified	1	6
Spoken word	Unclassified	1	6
Unclassified	Unclassified	1	6
Unspecified	Unknown	1	6
World music	Folk	3	3

SCHEDULE 2

PPI has bi-lateral agreements with:-

Sound Exchange (USA)

Re-Sound (Canada)

PPL (UK)

Sena (the Netherlands)

Ifpi Sweden

EFU (Estonia)

SCF (Italy)

Agedi (Spain)

SCPP(France)

GVL (Germany)

GRAMM-A (Albania)

SCHEDULE 3

MEDIATION / ARBITRATION

If parties are unhappy with the result of a decision resulting from PPI's informal dispute resolution process, they may submit the matter to mediation or arbitration. Both mediation and arbitration are voluntary, all parties retain the right to have recourse to the Courts should they chose to exercise it.

MEDIATION

Mediation is a voluntary process, led by a mediator. The mediator does not make decision, he/she assists the parties in achieving a settlement by agreement.

A mediator may be chosen by agreement between the parties and in default of agreement by the President for the time being of the Law Society of Ireland.

The Head of Legal Affairs of PPI will manage the process but will not participate in it.

The terms upon which the mediation will be conducted will be a matter for the mediator however all communications with the mediator will remain confidential and the mediator will not be available to give evidence or produce any records or documentation in the event that the matter is not settled.

The costs of the mediation, including the cost of any venue for the mediation and the fees and reasonable expenses of the mediator, will in the absence of contrary agreement between the parties and the mediator be borne equally by each of the parties to the mediation. Each party to the mediation shall bear its own costs whether of representation, attendance or otherwise at the mediation.

ARBITRATION

Arbitration is a voluntary procedure whereby an arbitrator appointed in accordance with these rules makes a decision (an Award) which is binding on the parties.

If the parties and PPI (if the dispute involves PPI) wish to submit a dispute to arbitration the applicant must submit a short statement to the Head of Legal Affairs of PPI giving details of the dispute and the reasons he/she wishes to submit the dispute to arbitration. The Head of Legal Affairs will then communicate with the other party(s) to the dispute and inquire as to whether they also wish the matter to be dealt with by arbitration and if so, will request a short statement from them. In the event that the other party, or any one of the other parties does not wish to have the dispute resolved by arbitration then the Head of Legal Affairs will refuse the request for arbitration and inform the parties.

In the event that all parties wish to have the dispute resolved by arbitration they will be asked to agree between themselves upon the identity of an arbitrator and in default of agreement by the President for the time being of the Law Society of Ireland.

The Head of Legal Affairs will manage the process and will document it.

The arbitrator will decide all procedural and evidentiary issues including the submission of written statements of case and the process for producing and inspecting documents. The arbitrator shall also decide whether it is appropriate that the matter be dealt with by written evidence or whether oral testimony is necessary. The arbitrator will have the right to seek from PPI, if it is not a party to the dispute, any relevant documentation in its actual possession.

As soon as practicable after his/her appointment the arbitrator shall arrange a meeting with the parties to determine the procedure to be followed. The arbitrator may set time limits for the various procedural steps. If any party fails to comply with the procedural steps set down by the arbitrator, the arbitrator shall have the power to debar that party from further participation and to proceed with the arbitration and deliver the Award. The parties may be represented by a legal adviser or other individual of their choice. The arbitrator shall decide the matter on the balance of probability.

The Award shall be in writing and shall state the reasons for the decision. The Award shall be dated and signed by the arbitrator. The Award shall be final and binding on the parties as and from the date it is made.

All aspects of the arbitration shall be confidential between the parties and PPI save as required by law or to enforce the Award or if the parties agree otherwise in writing. PPI's Head of Legal Affairs will preserve the files and documentation in confidence for a period of three years after the date of the Award.

The costs of the arbitration, including the cost of any venue for the arbitration and the fees and reasonable expenses of the arbitrator, will in the absence of contrary agreement between the parties be borne equally by each of the parties to the arbitration. Each party to the arbitration shall bear its own costs whether of representation, attendance or otherwise at the arbitration.

Following upon an Award being made the parties shall only have recourse to Court in so far as this is permitted by the Arbitration Act 2010.

These rules and any arbitration held under the rules shall be governed by Irish Law and the seat of the arbitration shall be the Republic of Ireland.