



PPL REPERTOIRE DATA POLICY

JULY 2018

Contents

Introduction	2
Mandatory sound recording data at a glance	3
PPL Repertoire Data Policy in full	5
Recording data	6
Rights data	8
Performer line-up data	9
Performer line-up data – contribution categories.....	11
Repertoire Owner data	12
Works data	13
Release/Product data (including MCPS information)	14

Introduction

The aim of this document is to set out PPL's Repertoire Data Policy and also to provide an accessible guide to understanding and using the policy. The document contains a full list of all the repertoire information that can be supplied to PPL, including a definition for each data attribute, an example and an indication of whether that attribute is a mandatory requirement for a UK distribution. VPL requirements are also covered by the PPL Repertoire Data Policy. The document aims to make clear the data that PPL expects to be provided by rightsholder members.

Please note that:

- This document does not contain any technical information pertaining to the DDEX, XML or "Loadspec" feeds that PPL receives from some CMOs/rightsholders.
- Some data attributes have a list of allowed values, where information supplied to PPL must fall within that list (e.g. choosing "United Kingdom" from a list of valid countries for Country of Recording). This document will specify the format of each data attribute but does not contain a full list of the allowed values that can be supplied. For those using myPPL to supply repertoire data, the list of allowed values for each data attribute is available to select from during the repertoire registration process. For those using DDEX, XML or "Loadspec" feeds, the list of allowed values for each data attribute are available within the technical documentation provided.

Mandatory sound recording data at a glance

PPL's Repertoire Data Policy sets out a number of mandatory requirements in order to ensure accurate, efficient and timely payments to its members. The data attributes set as mandatory are essential to PPL's distribution process and the absence of that data makes it harder (if not impossible) for PPL to accurately allocate monies to rightsholders and performers. Any recordings with a (P) date later than 2009 that do not meet the mandatory requirements in full will be classed as *invalid* for distribution of UK revenue, meaning any money allocated to the recording rightsholder will be held pending the completion of the missing data (it should be noted that any money allocated to performer members for invalid recordings will never be held in such a scenario). Please note that allocation of monies to a recording in PPL's systems does not indicate that those monies are collected for that recording or that those monies are necessarily due to the owner of the rights in that recording. Allocations are subject to change at any time, including as a result of new or amended data regarding the recording.

PLEASE NOTE THAT THERE IS A MORE DETAILED VERSION OF THE POLICY LATER IN THE DOCUMENT – IT IS RECOMMENDED THAT YOU READ THIS DOCUMENT IN FULL

At a glance, the following attributes are classed as mandatory for PPL and VPL distributions of UK revenue. Rightsholders are therefore expected to provide all of these attributes when registering a recording with PPL:

Attribute	Mandatory for PPL? (audio)	Mandatory for VPL? (video)	Mandatory for registrations of 3 rd party recordings? (where no rights are claimed)
ISRC	✓	✓	✓
Recording Title	✓	✓	✓
Band/Artist Name	✓	✓	✓
Content Type	✓	✓	✓
(P) Date	✓	✓	✓
(P) Name	✓	✓	✓
Country of Recording	✓	✗	✗
Country of Commissioning	✓	✗	✗
Performer line-up*	See note 1	✗	✗
Full rights holder details**	See note 2	See note 2	✗

*Note 1 – Rightsholders are contractually obliged to provide all performer data. As a technical measure towards ensuring this requirement, providing at least 1 featured performer and at least 1 non-featured performer (or confirmation of none) is mandatory for all new recordings commissioned in the UK from 1st January 2016.

**Note 2 – includes rightsholder name, rights type, rights territory, rights start date and percentage. A territory of "UK" is required for PPL and VPL distributions.

Collecting International revenue for Recording Rightsholder members

If as a recording rightsholder member you have elected PPL to collect revenue from overseas exploitation of your recordings on your behalf, please note that this typically requires PPL to share your repertoire data with other Collective Management Organisations (CMOs) in relevant territories, and that those CMOs may require a different minimum set of data attributes in order to complete their distribution processes. To maximise your International revenue, it is strongly recommended that you provide PPL with as much data as possible about your repertoire (on top of the above mandatory fields).

PPL Repertoire Data Policy in full

The full detailed Repertoire Data policy follows, containing all of the data attributes, a definition, an example, and any other relevant information. It is split into sections for Recording data, Rights data, Performer line-up data and Release/Product data.

A note on recordings with a (P) date of 2009 or earlier

PPL encourages rightsholder members to provide as much data as possible for all recordings and failure to comply with the minimum requirements for recordings first released from 2010 onwards will result in an invalid recording, which means that any allocated rightsholder monies will be held pending completion of the missing data.

PPL has elected to not hold rightsholder monies for recordings with a (P) date of 2009 or earlier for recordings that do not possess the minimum data requirements. However, notwithstanding this general policy, PPL reserves the right to:

- (i) hold monies on these recordings;
- (ii) place and keep a member's account on hold;
- (iii) take into account the degree of the members' compliance with the data policy when assessing whether to match usage information (and associated revenue) to the members' recordings; or
- (iv) cease or withdraw claims made to foreign CMOs for the members' repertoire (where the member has appointed PPL for international collection)

where the lack of data or other data issues across the whole or any relevant part of the member's catalogue are such that, in PPL's reasonable opinion there are reasonable grounds to do so, including, without limitation where:

- (i) the information available is such that PPL cannot be reasonably confident that the rights in the recordings are controlled by the rightsholder; or
- (ii) the information is such that PPL has reasonable concerns that the member is intentionally or negligently causing a risk of confusion between the recording that they control and another recording, including, for example, where insufficient information is provided to identify a remix, remastered version, live version or other rerecording

PPL will proactively engage with any rightsholders that provide data that falls into one of the categories outlined above, and may ask for specific information to try and resolve any issues that have arisen.

Recording data

Recording data is primarily used by PPL to either identify the recording itself (e.g. recording title, Band/Artist Name) or to determine the recording's qualification status for a given distribution (e.g. content type, Country of Recording, (P) Date).

Recording data field	Definition	Example	Mandatory for UK revenue?	Format	Other notes
ISRC	The ISRC is the unique 12 digit International Standard Recording Code assigned to an individual recording.	GBNYE1200017	Yes	Alpha-numeric	See the PPL or IFPI website for more information about the use of ISRC. Please also refer to PPL's remaster policy here .
Band/Artist Name	This is the name of the artist exactly as released and known to the music-buying public. This could be an individual, a group, an orchestra or a collaboration.	Beyoncé; The Smiths; Calvin Harris feat. Rihanna; Sir Simon Rattle	Yes	Freeform text	
Recording Title	This is the full title by which the recording is known to the music-buying public.	Uptown Funk	Yes	Freeform text	If there is a mix name or a subtitle, this should be entered in brackets after the main title. In particular, it should always be noted if the recording is a live version, an alternate mix or an alternate take of the version originally published or if it is a re-record (i.e. where there is another version that was (1) recorded earlier; and (2) published earlier on a canon album of the artist). If PPL receive mix names and subtitles these will be moved into the main recording title and held in brackets.
Version Type	This defines what version of the recording this refers to.	Live	No	Choose from list of allowed values	
Alternative Title	This should only be used if the recording has an alternative name. This does not include a mix name, which should be part of the full recording title.	Theme from Deerhunter	No	Freeform text	
Content Type	This will be audio for a sound recording (for PPL distributions) or video for a music video (for VPL distributions).	<i>Audio</i> (PPL), <i>video</i> (VPL) or <i>multimedia</i>	Yes	Choose from list of allowed values	Multimedia can be used to show that a recording is not a sound recording or a music video. Recordings that are not sound recordings or music videos will be excluded from a distribution payment.

Duration	The length of the recording.	3:20	No	Number	This will be MM:SS for myPPL users or in seconds for bulk feed data providers.
Primary Country of Recording	The country in which the majority of the recording was made.	United Kingdom	PPL only (not VPL)	Choose from list of allowed values	If the recording was made in multiple countries this field should be used to indicate where the principle recording took place. Please see <i>Country of Performance</i> for more information on recordings made in more than one country.
Country of Commissioning	The country in which the Original Copyright Owner (the party that made the recording) is principally established.	United Kingdom	PPL only (not VPL)	Choose from list of allowed values	If a remix is commissioned by a 3rd party located in a different country to the Original Copyright Owner and which results in a new recording being made, the Country of Commissioning should be that of the 3rd party.
Country of First Publication	The country in which the recording was first released.	United Kingdom	No	Choose from list of allowed values	This data is often requested by CMOs PPL work with in order for PPL to collect revenue from overseas airplay.
(P) Date	The year in which this version of the recording was first released.	1993	Yes	4 digits only	
(P) Name	The name of the original copyright owner of the sound recording as of the (P) date.	XL Recordings Ltd	Yes	Freeform text	
Explicit?	This identifies where the lyrics have any explicit content.	Yes/No	No	Yes/No	
Genre	The category or style of music.	Rock; Pop; Classical	No	Choose from list of allowed values	
Recording date	The date at which the recording was mastered.	30/07/1982	No	DD/MM/YYYY	
Recording venue	The name of the principle venue (e.g. studio or live venue) where the recording was made.	Abbey Road	No	Freeform text	
Is Remaster?	If ticked, this defines whether the recording is a remastered version of an original recording.	Yes or No	No	Tick-box/flag	Although it is not mandatory to tick this box when submitting repertoire, failing to do so when the recording is a remaster is considered non-compliance with the data policy.
Is Medley?	If ticked, this indicates that the recording is a medley or more than one individual musical or lyrical works.	Yes or No	No	Tick-box/flag	This is not to be used for samples of other sound recordings or published songs – generally, this will be a new continuous recording of more than one song, normally in a live setting.

Contains Sample?	If ticked, this indicated the recording contains a sample of another sound recording.	Yes or No	No	Tick-box/flag	Although it is not mandatory to tick this box when submitting repertoire, failing to do so when the recording contains a sample is considered non-compliance with the data policy.
-------------------------	---	-----------	----	---------------	--

Rights data

Rights data is used by PPL to identify the PPL rightsholder member or CMO that should be paid for any reported usage of a given recording. It is also used by PPL to determine where rights are held in overseas territories to make claims with other CMOs on behalf of members who have mandated PPL to collect for them internationally.

Rights data field	Definition	Example	Mandatory for UK revenue?	Other notes
Rightsholder Name	The name of the party that owns or holds an exclusive licence for the rights managed by PPL in the sound recording for the specified time period and territories.	Silva Screen Records	Yes	PPL can only guarantee accurate payment if a valid Rightsholder name has been provided by the rightsholder themselves (or an agent designated through an approved letter of direction). The Rights Holder for the Sound Recording is not necessarily the same name as the party who hold the rights for physical and digital distribution. Any money allocated to recordings in dispute between two or more rightsholders at the time of a distribution payment run will be held pending resolution.
Rightsholder Ownership Type	The basis of your ownership of the relevant rights in the sound recording.	Original Copyright Owner; Exclusive Licensee; Successor In Title	Yes	
Rights Country	The country in which the rights are held.	France	Yes	For PPL members using "Loadspec" or XML feeds to register their repertoire, not completing this field will result in PPL defaulting the data to "Worldwide" unless otherwise notified.
Rightsholder Type	The type of rights ownership.	Public Performance & Broadcast	Yes	This data is automatically defaulted to "all use types" unless otherwise specified. In some rare cases, a Recording Rightsholder may own or control some of the rights managed by PPL and not others within the same track. For example, you might own the public performance and broadcast rights in all recordings, but on some recordings you might have assigned the new media rights to another company. If you think you may need to tell us about a situation like this please contact us by telephone.
Rights Percentage	The percentage of rights owned for the specified time period and territories.	100%	Yes	
Rights Begin Date	The date at which these rights began.	01/08/2007	Yes	For PPL members using "Loadspec" or XML feeds to register their repertoire, not completing this field will result in PPL defaulting the data to "01/01/1900" unless otherwise notified.

Rights End Date	The date at which these rights expire.	31/12/2019	No	This field should only be completed if the end of a license is known and/or rights are sold. Although it is not mandatory to supply this data when submitting repertoire, failing to do so when this information becomes known is considered non-compliance with the data policy.
------------------------	--	------------	----	---

Performer line-up data

PPL's ability to quickly and accurately pay performers for the recordings that they contribute to is reliant on the quality of performer line-up information supplied to us by recording rightsholders for their recordings. Recording rightsholders agree, on joining PPL, to provide full details of performers who have contributed to their sound recordings. This is to ensure that performers, who have a legal right to receive equitable remuneration from the owner of the copyright in the sound recording, can be fairly paid for their work.

In 2010, after several months of consultation with our rightsholder members and wider industry bodies, PPL agreed a Data Policy setting out the criteria for repertoire data submissions. The requirement to supply performer line-up information was officially set out in the PPL Repertoire Data Policy, however PPL elected not to implement mandatory technical measures to enforce this at the time. This was to allow rightsholders a grace period to undertake the data quality improvement works needed to meet the minimum standards for recording data required by the Policy. As the quality of repertoire data improved across the majority of our members, the PPL Board agreed that it would be appropriate to focus on performer data quality and move to a mandatory requirement for the inclusion of performer line-up information in repertoire submissions.

Initially, the requirement is only being applied to new UK-commissioned recordings released from 1st January 2016 onwards. Recording rightsholders are now required to provide details of at least one featured performer and one non-featured performer per recording (or provide confirmation that no non-featured performers contributed to the recording). If these requirements are not met the recording will be considered invalid for payment. Payments allocated to rightsholders for invalid recordings will be held by PPL until the required information is supplied in order to make the recording valid.

Performer line-up data field	Definition	Example	Mandatory for UK revenue?	Format	Other notes
Performer Name	The full name of the performer.	Anna Wise	Yes (for new UK commissioned releases post 1 st January 2016)	Freeform text unless chosen by ID	Rightsholders using <i>myPPL</i> to register repertoire will be able to choose performers by PPL ID if they wish – in which case a name will not need to be entered.
Contribution Category	The category of the contribution.	Contracted featured artist	Yes (for new UK commissioned releases post 1 st January 2016)	Choose from list of allowed values	Please see below for more detailed definitions for each category.
Performer Role	This defines a performer's contribution to the recording, whether instrumental, vocal or as studio personnel.	Piano	Yes (for new UK commissioned releases post 1 st January 2016)	Choose from list of allowed values	
Country of Performance	The country in which the performance was given.	Germany	No	Choose from list of allowed values	This field can be used to inform PPL about where an individual performance was recorded. If not supplied,

					PPL will assume the performance took place in the Country of Recording specified.
Session Venue	The place in which the recording session took place.	Trident Studios	No	Freeform text	
Number of featured performers	The total number of contracted and other featured performers in the line-up.	4	No	Number (1-999)	The number provided helps PPL to determine if the complete performer line-up has been registered. The number only counts the number of people and not the number of roles (e.g. a performer playing guitar and piano only counts as one performer).
Number of non-featured performers	The total number of non-featured performers in the line-up.	2	Yes (for new UK commissioned releases post 1 st January 2016)	Number (0-999)	The number provided helps PPL to determine if the complete performer line-up has been registered. The number only counts the number of people and not the number of roles (e.g. a performer playing guitar and piano only counts as one performer). Some recordings will not have any non-featured musicians – please enter '0' where this is the case.

Performer line-up data - contribution categories (Please see the [PPL Distribution Rules](#) for full details)

Option	Description	Category payable by PPL?
Contracted Featured Artist	A 'contracted featured artist' is a performer who is bound by an exclusive agreement with the relevant record company to perform on the recorded music track. This does not include agreements to do session work, or producer/remixer agreements.	✓
Other Featured Artist	An 'other featured artist' is a performer who contributes an audible performance to the recorded music track and is: <ul style="list-style-type: none"> • A lead vocalist not exclusively contracted to the commissioning record company; • A performer not exclusively contracted to the commissioning record company but whose personal or professional name appears with or is linked to the name of the contracted featured artist on the track; or • A performer who is entitled under the terms of a contract with the contracted featured artist to receive royalties from sales of the recording. 	✓
Non-Featured Artist	A 'non-featured artist' is a performer who is not a contracted featured artist or an other featured artist. Examples of non-featured artists include session musicians and backing singers. Studio personnel should also be listed as a non-featured artist if they make an audible contribution to the recording or if they conduct or provide a similar musical direction to another performer's live performance as it is being recorded.	✓
Composer (musical content)	This is the writer of the musical content. This automatically includes the author and arranger unless otherwise specified.	✗
Author (lyrical content)	This is the author of the lyrical content.	✗
Arranger	This is the arranger of the work.	✗
Studio Personnel Non-Performing	Please note this is a non-payable role. Examples of non-performing studio personnel may include producers, engineers, mixers etc.	✗

Repertoire Owner data

The Repertoire Owner is the original copyright owner of the recording. This will usually be the name of the company that originally commissioned the recording to be made, but can also be the name of the company or party that has bought a catalogue (as the successor in title). In the majority of circumstances, the name of the Repertoire Owner will appear within the recording's (P) Name. PPL does not use Repertoire Owner data to determine payment and for that reason it is not mandatory to provide any repertoire owner information. However, it can be useful to know in case a scenario arises where the Rightholder's rights licence has expired and PPL need to find who those rights have reverted to.

Rights data field	Definition	Example	Mandatory for UK revenue?	Other notes
Repertoire Owner Name	The name of the party that owns the repertoire.	Silva Screen Records	No	
Repertoire Ownership Type	The basis of the ownership of the sound recording.	<i>Original Copyright Owner or Successor In Title</i>	No	
Ownership Percentage	The percentage of repertoire ownership.	100%	No	
Rights Begin Date	The date at which these rights began.	01/08/2007	No	For PPL members using "Loadspec" or XML feeds to register their repertoire, not completing this field will result in PPL defaulting the data to "01/01/1900" unless otherwise notified.

Works data

A PPL member using the online Register Repertoire tool to register recording data will be able to search the PRS database to add the appropriate PRS Tunecode, where available. The PRS Tunecode is linked to the ISWC (International Standard Works Code).

All other publisher data is not used by PPL during its normal business but will be sent on to MCPS if provided.

Publisher data field	Definition	Example	Mandatory for UK revenue?	Other notes
Publisher name	The name of the publisher.	Warner Chappell	No	Refer to MCPS for further queries.
Percentage	The percentage of the publishing rights owned.	100%	No	Refer to MCPS for further queries.
PRS Tunecode	Unique eight-digit code containing numbers and letters that is applied to each work when registered with PRS or MCPS. Ensures that the work can be accurately identified whenever it is used.	854D4D6A	No	Refer to PRS For Music for further queries.

Release and product data (including MCPS information)

As PPL allocates and distributes monies at a recording level, it is not mandatory for a recording rightsholder to provide PPL with any product information. However, product data is useful in helping PPL to identify a recording from usage data that is reported to PPL. Please note that **all** product information provided to PPL is also sent on to MCPS for their licensing processes. Where the PPL Rightsholder has a licence agreement with MCPS, the submission of data to MCPS via PPL registrations may be a requirement of that contract. Recording rightsholder members of PPL should assess their own requirements in this regard and contact MCPS directly for any queries relating to this.

A PPL member using the online Register Repertoire tool to register recording and product data will also be able to group products into a “release”. This is designed to make the registration of multiple products more efficient.

Release/product data field	Definition	Example	Other notes
Release title/Product title	This is the overall release title known to the music-buying public.	DAMN. / Lemonade / Modern Life Is Rubbish / Revolver	
Band/Artist Name	This is the name of the artist exactly as released and known to the music-buying public. This could be an individual, a group, an orchestra or a collaboration.	Adele; Beyoncé; Blur; Various Artists	Please use “Various Artists” for compilation albums.
Compilation	Confirmation as to whether the release is a compilation of recordings (e.g. various artists or a best-of album) or not.	NOW 99 by Various Artists is a compilation; + by Ed Sheeran is not.	
Catalogue Number	The unique catalogue number for this product.	CATN001	This is allocated by the releasing company.
Barcode	The unique 13 digit barcode for this product.	0159684584257	Should be 13 numbers with an accurate check digit.
Release Type	The type of release.	Album; Single	
Format Type	The format of the product.	Download; CD	Multiple products (with new catalogue number and barcode) should be created if there is more than one format.
Format Title	This is a sub-title field that can be used to identify a specific product within a release.	iTunes exclusive	
Number of tracks	The total number of unique tracks appearing across the formats within this release.	9	
Marketing Label	The Marketing Label for this product.	BMG	This is usually the label as it appears on the artwork. It is often the same as the rightsholder but not always. PPL do not pay marketing labels but the information does help with identification of repertoire.
© Line	The copyright notice for the product (year of first release followed by name of the company/party that owns the copyright for the product)	2016 XL Recordings	

(P) Line	The protection notice for the product comprising the year of first release followed by the name of the party that owns the copyright for the sound recording.	2016 XL Recordings	
Release Date	The date the product was released.	30/07/2016	If the release date is unknown, supply the intended release date.
Manufacturer	The name of the pressing plant or other duplicating facility where the discs are to be pressed.	Disc Manufacturing Services	Refer to MCPS for more information.
Manufacturer Address	The address of the manufacturer.	1 Upper James Street, London, W1F 9DE	Refer to MCPS for more information.
Distributor	The name of the distributor.		Refer to MCPS for more information.
Price Type	The price type.	<i>Dealer, Retail ex-VAT or Not for sale</i>	Refer to MCPS for more information.
Product data field	Definition	Example	Other notes
Price	This is the price per individual unit in pounds sterling.	£4.99	Refer to MCPS for more information.
Gross Quantity	The total quantity to be manufactured, including promotional copies.	500	Refer to MCPS for more information.
Promotional Allowance	How much promotional allowance may be claimed for an album or single.	50	Refer to MCPS for more information.